



BOOK OF ABSTRACTS

LLC FUTURE 2025 / BLOCKADE

26TH APRIL \

FACULTY OF PHILOSOPHY \ UNIVERSITY OF NIŠ

SERBIA

BOOK OF ABSTRACTS
LANGUAGE, LITERATURE, FUTURE 2025 / BLOCKADE



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**LANGUAGE, LITERATURE, FUTURE 2025
/ BLOCKADE CONFERENCE**

26th April 2025, Faculty of Philosophy, University of Niš, Serbia

BOOK OF ABSTRACTS

Faculty of Philosophy
2025

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INTRODUCTORY NOTE BY THE STUDENTS' PLENUM OF THE FACULTY OF PHILOSOPHY IN NIŠ

We, the students in blockades of the Faculty of Philosophy at the University of Niš, have felt and still feel the obligation to actively participate in the process of changing the way we live. We also believe in the power of knowledge, its dissemination and its application. We are aware of the fact that the insights and skills we gain through our studies are intrinsically connected to the challenges we face in the world. Through research of language, literature and other humanistic disciplines, we gain insight into how we can build a world that would be based on truth instead of propaganda, justice instead of corruption, and solidarity instead of divisions. Because of that, we see science as a tool that can help us transform the social consciousness at the level of the individual and the collective.

We would not have believed anyone if they told us a year ago that we would completely replace our cozy beds and apartments with Styrofoam and blow-up mattresses in the halls of our University. Through being united in the fight with our colleagues from all over the country, we have managed to completely change the way in which people perceive us as students and active members of the community, and here we are today, proudly speaking about what we are fighting for – civic values, righteous causes, and a lawful country.

Even though the circumstances around this event, which caused not only the biggest student movement, but the biggest social movement in Serbia since the last century, are tragic and have touched all of us deeply and emotionally, we have managed to find love, peace and warmth in all of our hearts, souls and minds. For these past few months, standing in solidarity with the families of those we have tragically lost on 1st November 2024, has helped us see many ways in which we can grow, but also the change in the conscience of our elders which have held onto their suffering under the system for decades, until we came along. Our lives have rapidly changed since we started this fight, and the world around us is definitely not the same, because our steps keep tirelessly echoing through the streets.

Students have sworn not only to themselves, but to the whole country, that they will never keep silent. And we will not. Our demands should be considered basic. They are not unfulfillable. They represent the backbone of a lawful democratic society.

This conference is one in a chain of various panels, seminars and informal lectures we have organized during the blockades in hopes of continuing to work on our education and spreading the message of social awareness, even in times when formal education is temporarily on pause. It is our belief that the most noble way to fight against a foul, corrupted system is using the tools of education and social responsibility. We respond to the language of violence and injustice with empathy and integrity, and we strive to correct the broken values of our system from the very core.

As of this moment, our demands are still not fulfilled, and we invite you to join our fight, because something like this must be felt with your own senses, not just heard through the stories of those who have experienced it.

Until the fulfillment of our demands, and in solidarity with the people,

The students in blockades of the Faculty of Philosophy at the University of Niš

CALL FOR SUBMISSIONS

LANGUAGE, LITERATURE, FUTURE 2025

In the middle of the second decade of the twenty-first century, and in the context of all the well-known, well-documented, and much-analyzed global and local socio-political crises and wars, as well as the increasingly visible class inequalities and consequences of the climate change, the very mention of the future seems like a threat: for the greater part of humanity, plant, and animal life, the future is not guaranteed, even at the level of biological, physical survival – quite the opposite. On the other hand, new smart (?) technologies, devices, and media are being pompously announced, imposed, and somewhat uncritically accepted: in the name of the future, and under the slogan of making life easier, these are radically changing societies and state structures; redefining the very meaning of human; facilitating surveillance and punishment; ruthlessly destroying the natural world, and further deepening the gap between the rich and the poor. The fourth industrial revolution is accompanied by numerous seductive discourses of transhumanism, posthumanism, and the neoliberal ideology of the individual, all of which – especially the discourses related to the management of one’s own body and health – are oriented towards the future, whether personal, or the more distant, socio-political one; victory over perishable individual corporeality and the technology-provided immortality are loudly proclaimed. In these discourses, therefore, the future is bright. As with the end of history, which Francis Fukuyama announced in 1992, these proclamations should be taken seriously, but also read in the context of social and political relations, bearing in mind that certain theories and theses, Fukuyama’s being a particularly good illustration, serve merely as an ideological justification for specific political decisions. Finally, it should be noted that, despite the futuristic face worn by the developed societies globally, and despite the supposed end of history, the refeudalization of social relations is becoming increasingly obvious: a return to the past which was thought to have been forever left behind by certain enlightened nations, as early as the end of the eighteenth century.

The general theme of the *Language, Literature, Future 2025* conference is future - as a threat, hope, problem, phenomenon, motive, construct - in literature, language, and culture. Discussing future in literature can include analyses of historically and culturally specific visions of future in utopias and dystopias, and science fiction of the nineteenth and twentieth centuries, for example, but also in much earlier works, such as medieval eschatological and apocalyptic texts. The connections between literature and future can be explored through the examination of children’s literature and young adult literature as well, since children and young adults are the future of humanity in the literal sense, even if they are not the only audience of the literature that is named after them. Here, it is the didactic aspects of such works that are of particular importance: the various forms of teaching and lessons that are necessarily oriented towards the time ahead, because, as Graham Greene states, “in childhood all books are books of divination, telling us about the future” (Reynolds 2007: 10). Read in the context of ecocriticism and critical animal studies, moreover, some literary texts – but also films as a “cultural practice” – expose ideologies, such as anthropocentrism, which are at the root of the current massive devastation of the natural and animal world. By questioning the concept of human exceptionalism and exploring the inseparability of human and nonhuman animals, such texts and readings can act correctively and provide a basis for building a radically different, more hopeful, and sustainable future. As far as language and language science are concerned, there are, again, countless possibilities for discussing the diverse meanings and practices of the future. The use of artificial intelligence in linguistic research opens new possibilities for the analysis of different grammatical phenomena in a language, but also in the process of translation. Likewise, examining the breadth of influence of foreign languages (especially English, which is a lingua franca, and is considered a “domestic foreign language”) on the Serbian

language, i.e., examining two or more languages in contact, is one of the more important linguistic issues, especially in the context of the creation of a new lexicon, the development of new meanings, and the acceptance of the collocations and structures from foreign languages. From the lexicographic point of view, the creation of an even greater number of online dictionaries is expected, as well as their more frequent use, and various applications in analysis. Finally, current tendencies in individuals and in society can be examined from a sociolinguistic, psycholinguistic, neurolinguistic point of view, and from the point of view of the new linguistic theories – which will give us more concrete insights for the future.

Niš, March 2025
LLC Organizing Committee

PLENARY LECTURES

PLENARY LECTURE - LINGUISTICS



Dušan Stamenković, PhD, is a Professor of English Linguistics in the School of Culture and Education, Södertörn University in southern Stockholm, Sweden. He has authored a monograph, co-authored two textbooks, and published over 80 articles and chapters in the fields of linguistics, language cognition, psycholinguistics, multimodality, translation studies, comics studies, and video game studies, which are his main research interests as well. He has so far published articles in *Journal of Memory and Language*, *Psychological Bulletin*, *Linguistics*, *Metaphor & Symbol*, *Developmental Review* and *Language & Communication*, etc. Currently, he focuses on exploring how linguistic tools can be used in the field of video game studies and digital media research, with the main goal of developing a critical approach to video game characterization and representation. He is an editor in the *Visual Communication* journal.

BACK TO THE FUTURE AND MOVING ON: HOW CAN WE TALK ABOUT THE FUTURE IN DIFFERENT LANGUAGES? HOW DO WE TALK ABOUT IT IN SERBIA(N) NOW?

Conceptualizing the future often relies on spatial frameworks, which seems to be an almost universal tendency observed across languages and cultures. This talk explores the linguistic strategies used to discuss the future across different languages, focusing on how cultural and cognitive differences might influence these expressions. Time is abstract, intangible, and cannot be perceived directly (Pöppel, 1997). Our awareness of time's passage is connected to memory (Lewis & Miall, 2006), and, according to some authors, our conceptualization often relies on metaphors, particularly from spatial domains (Lakoff & Johnson, 1999). However, some claim that if there is no other way to talk about abstract concepts, the relation is unlikely to be metaphorical (Tversky, 2019). Space, being more concrete, is frequently used to conceptualize time due to their connection through processes of change and motion (Moore, 2011). Additionally, time, space and quantity seem to be computed by a general magnitude system of the brain (Walsh, 2003). Cross-cultural differences in spatial representation (Levinson, 2003) raise questions about whether spatial conceptualization affects time perception universally, or if it varies by culture. The present talk will include an overview of different options when it comes to talking about the future based on Bender and Beller's review (2014) of theoretical accounts and empirical findings related to using spatial frames of reference to talk about time. Besides this, the results of empirical procedures (such as Stamenković, Figar and Tasić, 2022) will be evaluated with regard to expressing the future events. The final part of the talk is going to relate these possible accounts of time with the present moment, and we are going to discuss the ways in which conceptualize our own future.

PLENARY LECTURE - LITERATURE



Bryan Banker is an assistant professor of English language and literature at TOBB University of Economics and Technology in Ankara, Turkey. He earned his PhD in American Literature from the University of Munich, Germany (Ludwig-Maximilians-Universität München). Banker's areas of specialization encompass American literature and culture, postcolonial world literature, race and racialization in popular culture, philosophy, science fiction, music, and television. Banker's publications span a wide array of themes, including race and racism in science fiction television and video games, philosophy in the works of Langston Hughes and John Coltrane, Neanderthal ontology, Indigenous science fiction, and racial capitalism in popular TV. He is currently finishing his manuscript on dialectical philosophy in African American aesthetics. He is also the co-founder of the Indigenous Study Circle within the Association of American Studies of Turkey.

“THE TRAIL DISCOVERED ITSELF WHEN SOMEBODY WALKED ON IT”: WRITING RADICAL HISTORY FROM THE FUTURE IN TERRY BISSON'S *FIRE ON THE MOUNTAIN*

The recent passing of Terry Bisson invites reflection on his speculative fiction, particularly his unique storytelling of futuristic histories and his engagement with social and political themes. In *Fire on the Mountain* (1988), Bisson imagines an American utopia where the radical abolitionist John Brown's 1859 raid on Harper's Ferry succeeds. In this retelling, Brown's rebellion becomes the catalyst for establishing a Black utopia in the South, averts the Civil War, and culminates in a Second Revolutionary War in the 1940s that transforms the U.S. into a socialist “U.S.S.A.” This alternative history erases 20th-century nightmares, offering a society defined by egalitarianism, technological progress, and creativity.

Bisson's utopian offering aligns with what attracts French philosopher Gilles Deleuze to science fiction. Deleuze conceptualizes a “futural” philosophy where philosophical meaning may be derived from potential futures and thus bridges fictional futures with present political realities. Considering this, I argue that *Fire on the Mountain* is instructive. Bisson produces a deeply hopeful and believable vision of historical progress, where radical futures can take shape through the actions of individuals in moments of transformation. Thus, by enlisting Deleuze to study Bisson's futural work, I contend that the novel offers readers a profound meditation on a revolutionary historical possibility.

Keywords: Science Fiction Literature, Alternative History, Terry Bisson, Deleuze, Futural Philosophy

WORKSHOP

CONCEPTS RELATED TO THE STUDENTS' BLOCKADES
BETWEEN DICTIONARIES AND REALITY



WORKSHOP: CONCEPTS RELATED TO THE STUDENTS' BLOCKADES BETWEEN DICTIONARIES AND REALITY

Moderators: Dušan Stamenković and Miloš Tasić

Student blockades are not only a transformative social phenomenon but also a linguistic space where new meanings and word usages emerge. This workshop aims to explore how certain expressions used in the context of student protests and blockades in Serbia differ from their dictionary definitions and how they have evolved through participants' practice and experiences. Through interactive discussion, participants will analyse examples such as pumpanje, majanje, and dinstanje, comparing their standard meanings with the ones they have acquired within the blockade. Together, we will attempt to systematize these changes and contribute to a better understanding of linguistic dynamics in this context.

The workshop is intended for students, fellow linguists, and anyone interested in language, social change, and the ways in which meanings are shaped through collective experience in the real world and on social media.

LITERARY PANELS

LIT 1: ELECTRIC SHEEP AND FURY ROADS: THE FUTURE OF HUMAN, ANIMAL, AND PLANT LIFE IN CONTEMPORARY LITERATURE AND CULTURE

Panel: **Danijela Petković**, Faculty of Philosophy in Niš, Serbia

The panel discusses the representations of the future of human, animal, and plant life in contemporary literary and film narratives, as well as comics, graphic novels, TV series, and cultural production in general: their politics, poetics, and their unavoidable commentaries on the past and the present, *inter alia*.

From the Old Testament vision of the coming of the Messiah, during whose reign “the cow will feed with the bear, their young will lie down together, and the lion will eat straw like the ox” (Isaiah 11: 7), to the wide shots of desertified, post-apocalyptic landscapes in the latest spin-off from the *Mad Max* franchise, the natural world and nonhuman animals have been an inseparable part of human imagining of the future – both hopeful and frightening. This is especially noticeable in the twentieth and the twenty-first century, due to the mass pollution and devastation of the environment; the rising awareness of the climate change, and the development of the new fields of study such as ecocriticism and critical animal studies, and the literary genres like ecofiction and climate fiction. In contemporary narratives about the future, human and non-human destinies are intertwined in a variety of ways: animals and nature may appear as a threat to humanity, as an enemy that has to be defeated (yet again) – the new ice age in *Snowpiercer*, or the intelligent chimpanzees in the *Planet of the Apes* franchise. Conversely, animals and the natural world may be recognized as the victims of anthropocentrism, technocapitalism, and climate change, their fetishization or absence haunting the remaining human beings. It is in this intertwining that certain texts and interpretations find the basis for the creation of different, non-hierarchical relationships between people and the rest of the planet, with the aim of surviving the Anthropocene, and ensuring a livable future. On the other hand, certain dystopias, futuristic horror, and dark science fiction develop the implications of the collapse of the human-animal hierarchy in a different way, and their visions of the future are dominated by cannibalism (*Tender is the Flesh*, *Under the Skin*), or keeping human beings as pets (*Perfected*) – thus confirming the ideology of human exceptionalism and human supremacy.

Potential topics include: post-human, post-animal and post-natural futures; Ecocentric futures; Hungry futures/cannibalism; Human-animal relations/human-nature relations in the context of technological development, genetic modifications, and ecological catastrophe; Environmental and/or anti-human policies of the future. (Submissions in English and Serbian will be considered.)



LIT 1

**ELECTRIC SHEEP AND FURY ROADS:
THE FUTURE OF HUMAN, ANIMAL, AND PLANT LIFE IN CONTEMPORARY
LITERATURE AND CULTURE**

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БУДУЋНОСТ МЕЂУЉУДСКИХ ОДНОСА У РОМАНУ „КЛАРА И СУНЦЕ” КАЗУА ИШИГУРА – АНДРОИДИ КАО „ВЕШТАЧКИ ПРИЈАТЕЉИ”

У раду ћемо се преваходно бавити будућношћу међуљудских односа у роману „Клара и сунце”. Наиме, у датом Ишигуровом роману родитељи својој деци купују „вештачке пријатеље” (андроиде), чија је сврха да замене дечји контакт са вршњацима, као и да замене родитеље који су често одсутни од куће. Читањем датог Ишигуровог романа долази се до закључка да деца одрастају у свету у коме преовлађује свеопшта отуђеност људи, технологизација у свим сферама друштва, угрожени међуљудски односи, као и постхуманистички однос према људском телу. Применом аналитичко-синтетичке методе настојаћемо утврдити до које је мере сам концепт „људског” угрожен у постхуманом свету, затим „танану” границу између хуманог, трансхуманог и постхуманог, као и могућност кохабитације људи и вештачке интелигенције. Теоријски оквир рада представљаће следећи радови: “Transhumanism and the Meaning of Life” аутора Андерса Сендберга, студија Роберта Манцокоа “Transhumanism – Engineering the Human Condition: History, Philosophy and Current Status”, рад Сантијага Меције и Доминика Николаидиса “Through New Eyes: Artificial Intelligence, Technological Unemployment, and Transhumanism in Kazuo Ishiguro’s Klara and the Sun”, рад Оливера Кругера “‘The Singularity is near!’ Visions of Artificial Intelligence in Posthumanism and Transhumanism”, студија Виктора Радуне „Трансхуманизам: будућност без људи” итд.

Кључне речи: *Ишигуро, андроиди, будућност, трансхуманизам, технологизација, вештачка интелигенција*

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ŽENA I PRIRODA: „ZID” MARLEN HAUSHOFER KROZ PRIZMU EKO-FEMINISTIČKE MISLI

Feministički roman „Zid” austrijske spisateljice Marlen Haushofer osvetljava duboku povezanost glavne junakinje i prirode, i to kroz priču o izolaciji i preživljavanju u svetu odvojenim nevidljivim zidom. Ovaj rad, kroz prizmu ekofeminističke misli, analizira kako priroda postaje saveznik glavne junakinje u oslobađanju od patrijarhalnih normi i kako postaje ključ za njeno fizičko i duhovno preživljavanje. Usled „katastrofe” kojom je radikalno prekinuta svaka dodirna tačka sa ostatkom sveta, zid simbolično predstavlja patrijarhalnu dominaciju i granicu koja odvaja ljude od prirodnog sveta i daje glavnoj junakinji prostor za slobodu i redefiniciju identiteta. Ekofeministički pogled na roman ukazuje na problematiku dominacije nad prirodom i ženama u patrijarhalnim strukturama, ali i na jasnu nit između dve sveaktuelne i vrlo važne teme – ekološke svesti i feminizma. „Zid” nudi jedinstvenu perspektivu o ideji harmonične koegzistencije između čoveka i prirode, pri čemu žena zauzima centralno mesto. Ovaj roman, duboko ukorenjen u ekološkim i feminističkim temama, ostaje relevantan i danas, pružajući inspiraciju za promišljanje o održivijem i pravednijem svetu.

Кључне речи: *austrijska književnost, ekofeminizam, ekokritika, Marlen Haushofer, posleratna književnost, „Zid”*

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THE FUTURE IS BLEAK, UNLESS WE ACT NOW: MARGE PIERCY'S SPECULATIVE PROSE AS A WARNING

A prolific author, with seventeen published novels and twenty volumes of poetry, Marge Piercy is known to write thought-provoking literature. Its goal – to inspire change. In her speculative fiction, mainly her futuristic novels – the utopia *The Woman on the Edge of Time* and the dystopia *He, She and It* – she often uses dire descriptions of the (possible) future world in order to warn us, the readers, that we are at a highly volatile point in the history of the planet, and that our decisions matter greatly. Drawing the readers' attention to environmental and social issues of today, exacerbated in her dystopia or improved in the utopia, she depicts a world of "what-ifs" so poignantly that her prose is bound to incite a reaction. In our paper, we will be analysing her descriptions of the aforementioned issues in these two novels, as well as her proposed solutions. Our analysis will be based on the theories of ecofeminist authors such as Karen Warren and Val Plumwood, as well as anthropologist Matthew Wolf-Meyer and author M. Keith Booker.

Keywords: *speculative fiction, utopia, dystopia, environmental and social issues*

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HOW CONTEMPORARY IS THE WASTELAND? – LESSONS OF *MAD MAX: FURY ROAD*

The presentation attempts to draw parallels between the contemporary natural resource crises and George Miller's film *Mad Max: Fury Road* (2015) – one of ecological equity, and the other of ecofeminism. The plot is deeply steeped in one of the urgent issues of humanity, named by some theorists commodification of water (Aishwarya Unnikrishnan et. al. 2023), and showcases the reach of water capitalism, which directly endangers the basic biocultural rights (Kabir Bavikatte and Tom Benett 2015). The film's tyrant Immortan Joe controls the last pure spring of water in the nuclear-ravaged Wasteland, which may function as allegory of capitalist greed that "killed the world," according to one of his escaped wives. He has also created a mass of diseased thirsty slaves who depend on his whimsical dropping of tankfuls of water to the Citadel's base, which illustrates a deeply stratified society where the "impure," queer, sick and women serve the basest physical needs of the ruling class. In a noticeable profeminist turn, Max, Furiosa and the wives raid the fortress, wrest the resources (water and human milk) from their supposed hetero-nuclear home and share them with the hitherto excluded subhumans in a blurring of the pure/impure dichotomy.

Keywords: *water capitalism, biocultural rights, environmental degradation, exploitation, enslavement, privatisation of public goods, ecofeminism, revolt*

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***THE WILD ROBOT* BY PETER BROWN: “POST-HUMAN” DISCOURSE IN TEEN LITERATURE**

This paper examines two recurring themes in science fiction: 1. the intersection of advanced technology with a "wild" (pre-historic or post-apocalyptic) environment 2. the attribution of human qualities to non-human beings—through the lens of Peter Brown's *The Wild Robot*. While these themes are not novel in themselves, having been explored by writers such as Karel Čapek, Isaac Asimov, and the Strugatsky brothers, their appearance in a book for children represents a significant shift in discourse. Unlike earlier works, which often engaged with concepts like the Laws of Robotics and intellectually challenging reflection, *The Wild Robot* integrates these themes into a narrative accessible to younger readers. This inclusion transforms the "artificial" and the "natural" from oppositional forces into collaborators, blurring traditional boundaries and presenting technology as a harmonious extension of nature. Using narratology, discourse analysis, and elements of reader-response criticism, the paper argues that *The Wild Robot* introduces a post-human worldview in which human characteristics lose their uniqueness, and the natural world is no longer inherently superior to artificial creations. This perspective challenges anthropocentric values, proposing a "beyond-human" order that renders the traditional scope of "Menschliches, Allzumenschliches" questions obsolete and irrelevant.

Keywords: *post-humanism, teen literature, science fiction, anthropocentrism, narratology, discourse analysis, artificial intelligence, nature-technology relationship, The Wild Robot*

LIT 2: WRITING “FUTURAL” HISTORIES: SOCIAL, POLITICAL, AND CULTURAL NARRATIVES FROM/OF THE FUTURE

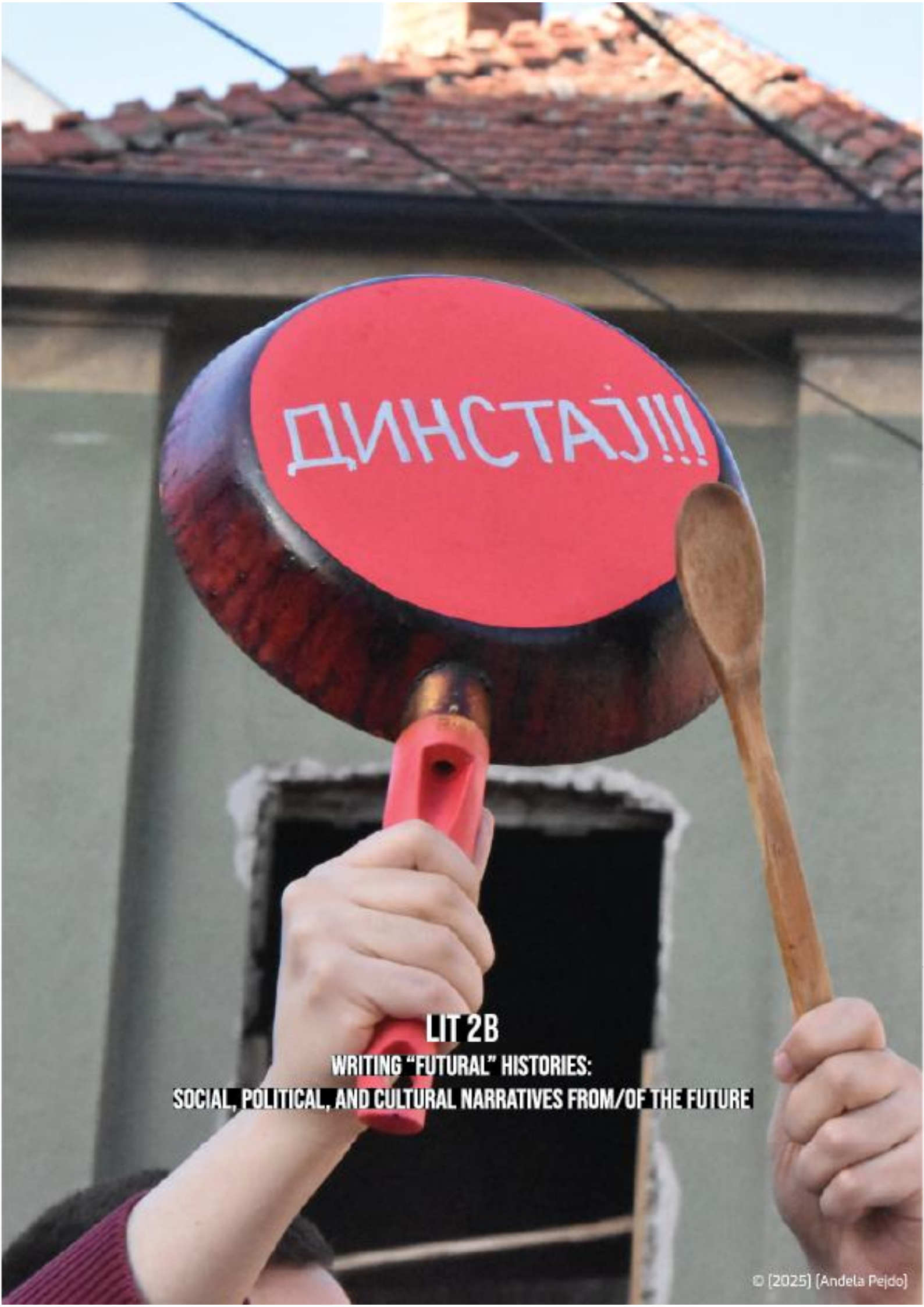
Panel: **Bryan Banker**, TOBB University of Economics and Technology in Ankara, Turkey

Science fiction often explores future history to examine the potential trajectories of human civilization by projecting cultural, technological, and political developments into the future. This imaginative approach attracts French philosopher Gilles Deleuze, who, in *Difference and Repetition* (1968), argues that we can only think about the future at the edges of our understanding. He turns to science fiction to develop a “futural” philosophy, where meaning is derived from speculative futures. This intersection of futural thinking with literature and culture invites the question of what science fiction’s conjectured futures can teach us about the rapidly approaching future for humans and non-humans alike.

This panel invites focus from imagined futures to the cultural, political, and social realities of the present, to examine how literature and popular culture represent the future to reflect contemporary hopes, fears, and ideologies. From eighteenth- and nineteenth-century utopias to twentieth- and twenty-first-century dystopias, these visions provide insights into societal anxieties and aspirations. The panel also explores how language and narrative techniques shape these futures, considering their implications for identity, ethics, and social organization. Additionally, we will look at science fiction’s role in questioning the boundaries of the human and non-human in an evolving world, analyzing how different historical and cultural contexts shape and are shaped by future imaginaries. Potential topics may include: Utopian and dystopian popular culture; Future philosophies in science fiction; Human, non-human, and environmental relationships in futuristic popular culture; Technological futures and ethical dilemmas; Identity (gender, race, class, sexuality, et. al.) in science fiction media; environmental futures and ecological narratives; speculative fiction and social critique. (Only submissions in English will be considered.)



LIT 2A
WRITING "FUTURAL" HISTORIES:
SOCIAL, POLITICAL, AND CULTURAL NARRATIVES FROM/OF THE FUTURE



LIT 2B
WRITING "FUTURAL" HISTORIES:
SOCIAL, POLITICAL, AND CULTURAL NARRATIVES FROM/OF THE FUTURE

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FROM GENOCIDAL ORGAN TO HARMONY: BIOPOLITICS, NECROPOLITICS AND ACTS OF REBELLION

The notion that “the future is Japanese” has been a recurring theme in the cyberpunk genre since the 1980s. Two novels by the acclaimed Japanese science fiction author, Project Itoh (1974–2009) – *Genocidal Organ* (2007) and *Harmony* (2008) display futuristic visions of a world with surveillance states where linguistics and (nano)technology can provoke an unsettling state of affairs. In these narratives, both contrasting tactics “the grammar of genocide” that triggers mass violence, and “the totalitarian kindness” that eradicates disease and crime - are grounded in biopower. In this paper, the focus is on the subversive actions and efforts of resistance within Itoh’s imagined futures, as well as on necropolitical mechanisms enforced by dominant regimes.

Keywords: *Project Itoh, Genocidal Organ, Harmony, biopower, necropolitics, rebellion*

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ФИЛОЗОФСКИ НАРАТИВИ О БУДУЋНОСТИ

У овом раду најпре са начелне позиције разматрамо појаву и врсте наратива о будућности. Појава наратива о будућности поклапа се са јављањем линеарног концепта времена и појмом развоја. Овој анализи придружујемо темељно разликовање концепта судбине и концепта будућности, као и анализу појма планираног циља. Затим у наставку текста разликујемо: религијске, друштвене, политичке, демографске, технолошке, филозофске и уметничке наративе о будућности. Основни циљ овог рада је анализа специфичности филозофских наратива о будућности. Филозофске концепције полазе од разумевања времена у којем се живи и антиципирају токове уочених тенденција. У односу на друге наративе, они настоје да дају једну целовиту слику о животу у будућности. У том настојању могу да изведу тачне, али и сасвим погрешне, претпоставке. Као резултат ове анализе, намеће нам се закључак да, кроз наративе о будућности, можемо само прецизније да анализирамо време у којима су ти наративи настали, као и да схватимо ограничења и опредељења те епохе. Анализом тога шта се замишљало као могуће и извесно, као и шта се предвиђало као будуће, стичемо вредне увиде о границама, предрасудама и ограничењима дате епохе.

Кључне речи: *будућност, наратив, филозофија, дух времена, епоха*

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**“YOU’VE HEARD OF THE FUTURE, NOW GET READY FOR...” – RORTY’S YEAR
2096 AND THE HOPE FOR A BETTER PAST**

Rorty’s 1996 paper "Looking Backwards from the Year 2096" provides him with the vantage point which he uses to reconstruct the narrative of American economic, social and political developments from the Founding Fathers to the “decades of despair and horror” that preceded this imagined future/present moment. I will use Rorty’s strategy to deal with some of the problems concerning the development of AI, and in order to attempt to reassess both our fears of the forthcoming horrors and hopes for a halcyon future, brought about by the development. Both the dystopian imagery of the times of turmoil and the utopian phantasy of the idyllic aftermath will serve to sketch the ideological framework within which our present culture envisages both its conceptions of humanity and the challenges that the singularity of AI will present to it.

Keywords: *Rorty, AI, the future, ideology, dystopia*

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**WHERE NO ONE HAS GONE BEFORE: *STAR TREK* AND THE FUTURE
(IM)PERFECT**

Since its 1966 debut, *Star Trek* has shaped our world, influencing its scientific, technological, cultural, social and artistic aspects. Arguably, the series’ greatest cultural achievement lies in its optimistic portrayal of the future, where the post-scarcity society has embraced equality and exploration. When Gene Roddenberry first envisioned this utopia, the civil rights and feminist movements were at their height, affecting the principles of the fictional United Federation of Planets and its space force, Starfleet. Consequently, *Star Trek* offered the nascent media fandom hope of a better future, and, like all great science fiction, provided commentary on current social issues through allegory. Following what was to become known as *The Original Series* (1966-69), the *Star Trek* universe was expanded via spin-offs: *The Next Generation* (1987-94), *Deep Space Nine* (1993-99), *Voyager* (1995-2001), *Enterprise* (2001-05), *Discovery* (2017-24), *Picard* (2020-23), *Lower Decks* (2020-24), *Prodigy* (2021-), and *Strange New Worlds* (2022-). However, while earlier *Trek* envisioned the universe as a utopia, later instalments, particularly *Discovery* and *Picard*, increasingly offered a darker, pessimistic, even dystopian view of the future, reflecting broader cultural obsession with grimdark stories. This shift was, however, badly received, forcing the franchise owners to course-correct and return to a tone more reminiscent of Roddenberry’s initial work. Using the philosophical analyses of *Star Trek* (Eberl & Decker) and theories of transmedia fandom (Jenkins), this paper aims to explore this utopia-dystopia-utopia trajectory of *Star Trek*, via a special focus on the series *The Next Generation* and its spiritual sequel *Picard*, and their fandom reception.

Keywords: *Star Trek, science fiction, utopia, transmedia, fandom studies*

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VEŠTAČKA INTELIGENCIJA I MORALNA ODGOVORNOST: SISTEMI VEŠTAČKE INTELIGENCIJE KAO MORALNI DELATNICI

Veštačka inteligencija je od svojih početaka do danas doživela ogroman rast, dok sistemi veštačke inteligencije svakim danom postaju sve uključeni u sve sfere života – od književnosti, jezika i muzike, preko medicine i zabave, pa sve do saobraćaja i ratovanja. Stoga, sistemi veštačke inteligencije već sada jesu deo komplikovanih odnosa sa ljudima, odnosa koji mogu biti predmet etičke analize i vrednovanja. U ovom radu ću ponuditi odgovor na pitanje da li sistemi veštačke inteligencije mogu biti moralni delatnici, odnosno da li mogu biti moralno odgovorni za dela koja čine. U prvom delu rada ću govoriti o tome šta sistemi veštačke inteligencije jesu, koje karakteristike poseduju i napraviti razliku između slabe i jake veštačke inteligencije. U drugom delu rada ću izložiti koncepciju moralne odgovornosti koju su ponudili Piter F. Stroson, R. Džej Volis i Dejvid Šumejker. Argumentovaću u prilog tome da iako sistemi slabe veštačke inteligencije prema ovoj koncepciji ne bi mogli da budu moralno odgovorni, ona ostavlja prostora za zaključak kojim bi se tvrdilo da se prema sistemima slabe veštačke inteligencije treba ophoditi kao da jesu moralni delatnici. Sa druge strane, sistemi jake veštačke inteligencije mogu se smatrati moralnim delatnicima.

Ključne reči: *veštačka inteligencija, moralna odgovornost, Piter F. Stroson, reaktivni stavovi, moralna zajednica*

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TRANSHUMANIZAM I BUDUĆNOST (POST)ČOVEKA: EGZISTENCIJALISTIČKI PRISTUP

Transhumanizam kao društveno-filozofski pokret posvećen unapređenju čoveka kroz primenu biotehnologije i veštačke inteligencije otvara mnoga pitanja o budućnosti čovekove egzistencije. Cilj rada jeste da ispita transhumanizam iz perspektive Sartrovog egzistencijalizma, polazeći od razlike između egzistencijalističkog i esencijalističkog shvatanja čoveka. Dok esencijalizam polazi od ideje da čovek ima unapred datu suštinu, tj. određene karakteristike koje sačinjavaju njegovu „prirodu”, egzistencijalizam tvrdi da „egzistencija prethodi esenciji”, tj. da čovek stvara svoju suštinu kroz delanje koje podrazumeva projektovanje čoveka ka budućnosti slobodno izabranih ciljeva. U svetlu transhumanističke vizije postčoveka, onako kako je oblikuju glavni predstavnici tog pokreta, egzistencijalna sloboda, koja, prema Sartru, jeste fundamentalna činjenica čoveka kao samosvesnog bića, suočava se sa izazovima tehnološkog determinizma i mogućeg gubitka moralne autonomije čoveka. U tom pogledu, Sartrov koncept „loše vere” ovde se može heuristički upotrebiti kao kritički pojam koji ukazuje na rizik da transhumanizam postane sredstvo za bekstvo od odgovornosti i autentičnosti, gde tehnologija omogućava iluziju dostizanja unapred definisanog savršenstva (post)čoveka, koje počiva na razvijanju i unapređenju čovekove „prirode”, shvaćene u esencijalističkom ključu. Rad istražuje etičke i ontološke implikacije transhumanizma, zaključujući da egzistencijalistički pristup pruža značajan okvir za promišljanje budućnosti (post)čoveka, naglašavajući slobodu, odgovornost i egzistencijalnu autentičnost u dobu tehno-progresivizma.

Ključne reči: *transhumanizam, egzistencijalizam, sloboda, odgovornost, tehnologije, Sartr*

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KURDISH WOMEN SEEN THROUGH THE LENS OF IBSEN'S OEUVRE

This literary research investigates the intersection of existential philosophy and feminism in a well-known work of Norwegian playwright Henrik Ibsen (1826- 1906) *A Doll's House* published 1879, and of Gaziza Omar's (1961-) *We Haven't Finished Our Talk Yet* published in 2005, a contemporary female Kurdish dramatist whose work is less widely studied in Western academic contexts. Employing an existential-feminist approach, this study analyzes these texts, examining how they reflect women's experiences across different contexts and eras, focusing on existential dilemmas such as questions of meaning, choice, and responsibility. The paper addresses the transformation of literature production across (apparently) quite different cultural spheres of reference. By juxtaposing Ibsen, a 19th-century Norwegian playwright, with Omar, the research delves into their portrayals of women's quests for self-actualization within distinct cultural frameworks. This comparative methodology reveals both universal and culturally specific aspects of women's existential struggles, illustrating their navigation through societal constraints, overcoming fear, and pursuing liberation. By applying existential feminist theory to these apparently diverse literary works, the study seeks to uncover pathways for women's emancipation and self-determination across varying historical and cultural landscapes. This investigation enriches the ongoing discourse on gender equality and individual freedom, underscoring the importance of women's perspectives within existential philosophical approaches.

Keywords: *Existentialism, Feminism, Henrik Ibsen, Gaziza Omar, Fear, Emancipation*

LIT 3: BODIES IN/OF THE FUTURE IN LITERATURE AND CULTURE

Panel: **Viktorija Krombholc**, Faculty of Philosophy, University of Novi Sad, Serbia

The panel seeks to explore the various approaches to embodiment and corporeality through a futuristic lens. As humankind witnesses unprecedented technological advances whose consequences and outcomes may be near impossible to anticipate, our biological, mortal bodies are lagging behind these huge technological leaps. It is hardly surprising then that the body and the transcendence of its physical and mortal limitations lie at the heart of our visions of the future. On the other hand, these visions frequently take a dystopian turn, where the body remains one of the last seats of humanity. The goal of the panel is to investigate these ambivalences and contradictions.

Potential topics include: the future of the body in literature and popular culture (fiction, poetry, drama, graphic novels, film and TV narratives, video games); the body in speculative fiction; future intersections between technology and the body; the future of biopolitics; the future of medicine and the future of health and disease; the future and aging; the future of sex, gender and sexuality, queer futures; the myth of immortality and eternal youth; neurotechnology and the future of the mind; maternal and reproductive futures; the future and disability; corporeal dystopias; posthumanism and the body. (Submissions in English and Serbian will be considered.)



LIT 3

BODIES IN/OF THE FUTURE IN LITERATURE AND CULTURE



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CYBORGS, ROBOTS, AND UPLOADED BEINGS IN TOD MACHOVER'S *DEATH AND THE POWERS*

Blending hermeneutics and transmedia, this paper analyses the futuristic world constructed in a science-fiction opera in light of Atwood's notion of ustopia – a dystopia that embeds little utopias. *Death and the Powers* (2010) was composed by Tod Machover, the head of the MIT Media Lab's Opera of the Future group, on a libretto by US Poet Laureate Robert Pinsky. Protagonist Simon Powers uploads himself into his digitalized environment with the help of his assistant, cyborg Nicholas. The narrative is transhuman, posthuman, and post-organic. Trying to understand the term 'death,' the robots that have replaced human beings download memories and stage Simon's ritual drama with AI-recreated characters. The conclusion of the libretto is sinister, as liberation from 'the meat' does not lead to the anticipated freedom to love and help mankind, but to the rejection of humanity. The paper concludes that the authors of this SF opera does not see escaping into cyberspace as a valid solution to the crisis of mankind, and that salvation can only come from retrieving the values of humanness in order to thwart the advent of a literal posthuman age.

Keywords: *opera, music, performance, science fiction, cyborg, futurism, uploaded body*

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BODY, SPACE, LANGUAGE: THREE LINES OF FUTURIST SUBVERSION IN ROSA ROSÀ'S WOMAN (SCIENCE-)FICTION.

At the dawn of the 20th century, Eugenics and Futurism competed in the search for a solution to the phenomenon of "degeneration". They entered an inter-epistemic debate revolving especially over war, considered either as a dysgenic force or as a means for the regeneration of society. As the First World War marked the weakening of Futurist ideals, a less-known Futurist like Rosa Rosà (1884-1978) showed faith in the movement's roots. In her science-fiction novella "A Woman with Three Souls" (1918), the protagonist Giorgina goes through three transformations of her personality due to the exposition to an electro-magnetic storm. In each transformation, Giorgina embodies the original Futurist critique of traditional science through her subversive use of the female body and mind in the gendered space of interwar Italy, where eugenics dominated the political and scientific discourse. My contribution aims to show how, by critiquing eugenics from the perspective of the "Woman question", Rosà manages to restore the transformative thrust of Futurism, both aesthetically and ideologically. This entails a reconsideration of Rosà's overlooked role in the Futurist movement, which I plan to address by confronting her with more prominent Futurist authors of her time.

Keywords: *Futurism, Rosa Rosà, Eugenics, Woman question, Science-fiction*

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TELO KAO STVARNOST ILI HOLISTIČKI OKVIRI SAMOSPOZNAJE – KO JE „MEKANA DEVOJKA” LIZE SEMJUELS?

U turbulentnom svetu savremene književnosti intertekstualnost i žanrovska neodređenost nisu retkost. Štaviše, ona upravo proučava neodređenost i teškoće formiranja granica. Ipak, eksperimentalni roman „Mekana devojka” (*Tender Girl*, 2015) transnacionalne umetnice Lize Semjuels (Lisa Samuels) ide korak dalje u tumačenju ovih futurističkih smernica. Zapravo, radi se o rađanju, rastakanju i ponovnom formiranju sopstva. U romanu „Mekana devojka” dete čoveka-umetnika i ajkule-predatorke napušta vodeni svet svog rođenja i polazi u potragu za „zemljom oca”. U kontekstu fenomenoloških i rodni studija, ulazeći u širi, kulturološki okvir, rad nastoji da prikaže fluidnost identiteta „Devojke”. U procesu samospoznaje njeni obrisi dobijaju holističke premise. „Devojka” postaje svaka od nas, u istraživanju individualnosti i granica sopstva. U prožimanju somatskog i sintaksičkog percipiranja stvarnosti Lize Semjuels, profesorke književnosti i kreativnog pisanja, dobijamo jedan od najsvježijih uvida u futuristička stremljenja metamoderne književne misli. Telo kao stvarnost/somatski koncept, tj. senzorno iskustvo, u romanu „Mekana devojka” nam se fenomenološki otkriva kao etapa, razvojni stadijum prema emocionalnom, odnosno spiritualnom obliku percepcije, kao dostizanju višeg sopstva. Holističkim premisama autorkine metanaracije ovaj posthumanistički pejzaž prevazilazi kritiku patrijarhalnog postulata, otvarajući put ka novim futurističkim smernicama identiteta, metafikcije i egzistencijalnog smisla. Pitanje koje roman implicira je: Da li futuristički koncept sa sobom neizostavno nosi nedrealnost posthumanizma? I da li je odgovor u iznalaženju novih načina međupovezanosti humanog i predatorskog faktora stvarnosti kao sinteze koja postaje egzistencijalni postulat, ali i kulturološki manifest samoisceljenja?

Ključne reči: *telo, holistički okvir, fenomenološka kritika, samospoznaja, futurizam, fluidnost, identitet, kulturološke studije, metamoderna*

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SEVERED FUTURES: ALIENATION, IDENTITY, AND LABOR ETHICS IN *SEVERANCE*

Dan Erickson's critically acclaimed television series *Severance* imagines a near-future dystopia where individuals voluntarily sever their consciousness into two distinct entities – “innies” for work and “outies” for life outside work. This radical disconnection reflects contemporary anxieties about labor, identity, and agency in an increasingly commodified world. By exploring the “voluntarism” behind this severance, the series interrogates traditional notions of alienation and the ethical dilemmas of self-imposed estrangement. This paper situates *Severance* within Gilles Deleuze's concept of “futural” thinking where the future emerges at the edges of human understanding. The series functions as a speculative narrative that critiques present-day labor practices and envisions a chilling trajectory for human subjectivity. By analyzing the language and narrative techniques used to construct its dichotomous world, this study reveals how *Severance* reflects contemporary fears of technological overreach and societal disconnection while posing urgent questions about identity, autonomy, and the ethics of labor.

Keywords: *futural thinking, alienation, dystopian narratives, identity, speculative fiction, labor ethics*

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THE FRAGMENTED BODY AND THE ETERNAL SELF: *PILGRIM'S* CHALLENGE TO THE BIOPOLITICS OF IMMORTALITY

In *Pilgrim*, Timothy Findley, comprehensively explores the opposition of the corporeal and the spiritual by the person of Pilgrim, a man who claims to be immortal, yet is trapped in a mortal body. This paradox, central to Pilgrim's existence, makes his body the focus of both the medical scrutiny of Dr. Carl Gustav Jung and philosophical reflection, challenging conventional understandings of body-identity in biopolitics, medical practices, and posthumanism. The novel also comments on the immortality myth, and while it argues that the myth enriches rather than impoverishes existence, it raises the moral question of whether it is right to escape from mortality with the help of science or metaphysical beliefs. Pilgrim's endless dying and rebirth creates chaos in the conventional perceiving of the linear structure of life and the body, and Jung's endeavor to ‘cure’ him demonstrates the limitations of medicine and psychoanalysis in addressing the issue of embodiment. They inform the present reflections on the future of the body and human subject in the posthumanist and speculative discourse, and Pilgrim positions the body at the site of its confinement and resistance. This paper will examine how Findley's novel explores the issues of death, the body, and identity, thereby questioning, from a critical perspective, biopower, immortality, and the human being.

Keywords: *Corporeal-Spiritual Dualism, Immortality Myth, Biopolitics, Posthumanism, Embodiment*

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THE LANGUAGE OF BEAUTY IN IVAN TOKIN'S "NEŽNE DEVOJKE" ("TENDER GIRLS")

Ivan Tokin's short story "Nežne devojke" showcases a philogynist preoccupation with the woman's beauty and worth. From the methodological point of view, the story defies the already conventional affirmation that any literary pursuit for emotion in postmodernist circumstances is fated to fail. In this talk, we will investigate how literary voices such as Tokin's seek to transcend metafictional literature and its ironic distance, working towards a poetics that will reimagine and articulate human experience in a powerful and authentic way, while at the same time using the literary conventions that such approach intends to subvert. In terms of narration, "Nežne devojke" is an experimentative play with the literary conventions of realism, and in that sense the parallel with postmodernist writing is inevitable; however, it is suffused with pathos that postmodernist texts lack by rule. We will look into and compare the language of both the original Serbian version ("Nežne devojke") and the English translation ("Tender girls", translated by the author of this talk and published in "Best European Fiction 2017" by Dalkey Archive Press), focusing on the use, dominance and distribution of different word classes and their function in the story's syntactic formulations. Such investigations should shed light on how such language produces pathos, entertaining hope that return to emotion-arousing literature is what the future might hold in store.

Keywords: *Representation, Postmodernism, Stylistics, Subversion, Literary Conventions, Pathos*

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THE POSTHUMAN BODY AS A PATH TO OVERCOMING NATIONALISM

The increasing pervasiveness of technologies that can alter the human body and mind have given rise to debates on how the posthuman is to be understood – as a threat to a declining humanity, as a fearsome deformation resulting from environmental dangers and technological manipulation, or as a desired outcome of transcending the idea of pure identities? Various works in the domain of literature and film have addressed these debates. This presentation discusses the different approaches of two types of futuristic fictional works that deal with the posthuman body. I argue that the first group, which includes, among many others, Mary Shelley's novel *Frankenstein*, the movies *Ex Machina*, or *M3gan*, expresses fear of the possibility that technological advancement could lead to the construction of mixed identities, behind which, albeit subconsciously, stand nationalistic and xenophobic impulses. I also argue that the second group, for example Octavia Butler's story "Bloodchild", the movie *Alita*, or the episodes "Striking Vipers" and "San Junipero" in *Black Mirror*, explore a much wider specter of opportunities, and by examining topics such as inter-breeding with other species or the potential of biological transformation, they aim to overcome nationalistic concepts.

Keywords: *posthuman, nationalism, identity, "Bloodchild", Ex Machina*

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HUMANOIDS AS DEVICES OF CARE IN IAIN REID'S *FOE* AND *BLACK MIRROR*

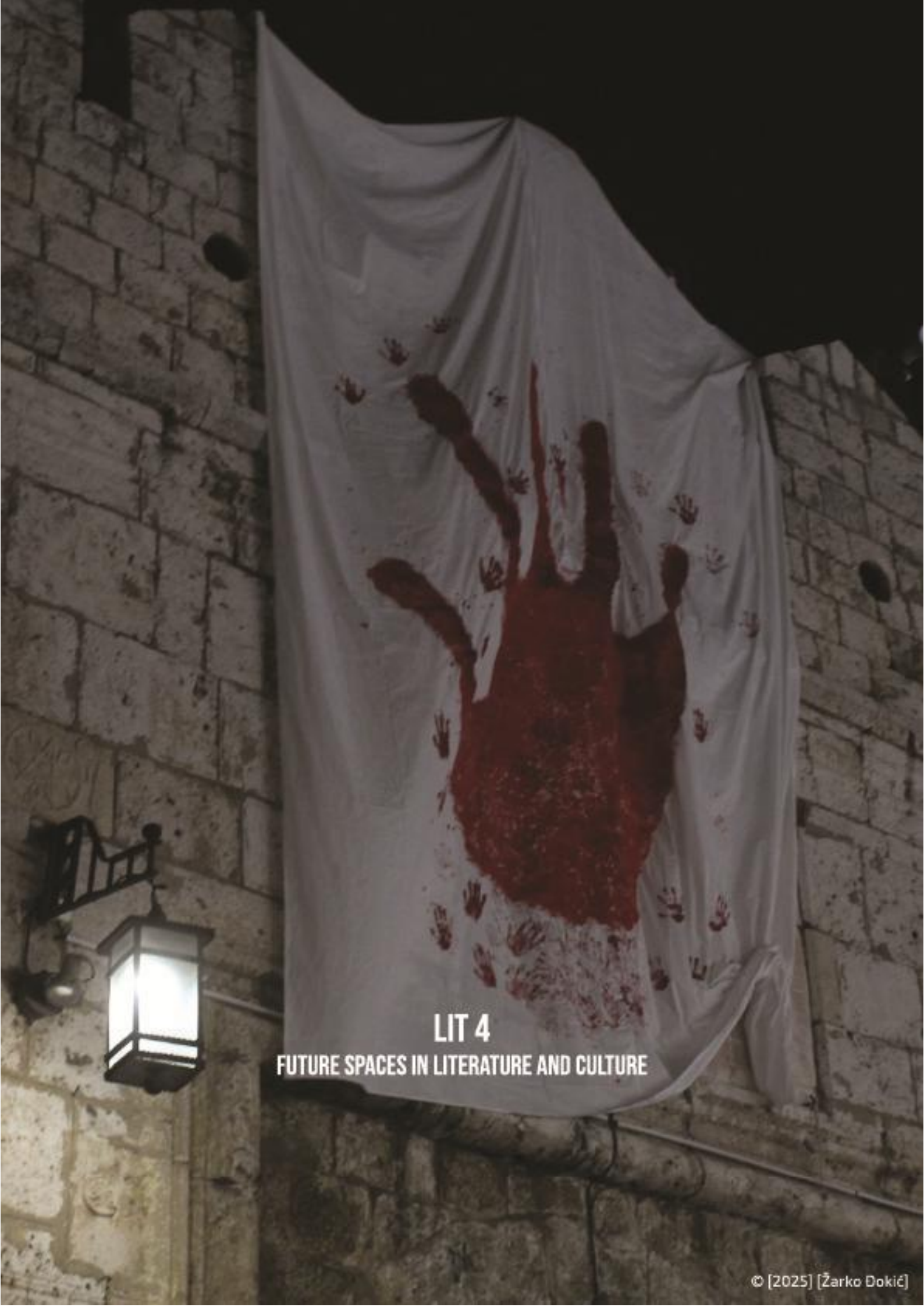
In recent years, posthuman fiction has explored the notion of human corporeality and its future. Having long been the object of interest in speculative fiction and various sci-fi media forms, the human body remains the site of the potential for improving human existence. Within posthumanism, the human body becomes redefined, especially within the subcontext of transhumanism (Bostrom 2001), which opens the possibility for technological intervention. In both Iain Reid's *Foe* and Netflix's series *Black Mirror*, one potential embodiment of such enhancements are humanoids – artificial entities that simulate the human body (and mind, to more or less successful degrees). In these two works, humanoids are used as replacements for absent spouses; they simulate a person who is either temporarily gone or deceased to help the remaining spouses cope with trauma and the sense of abandonment. Thus, these transhuman enactments of the human body are essentially used as a means of care, assisting authentic humans with their mental health issues. By successfully challenging our traditional definitions of the human, these two works open the discussion of posthuman existence and the relationship between authentic and artificial human corporealities.

Keywords: *posthumanism, transhumanism, humanoids, human body, corporeality*

LIT 4: FUTURE SPACES IN LITERATURE AND CULTURE

Panel: **Marija Lojanica**, Faculty of Philology and Arts, University of Kragujevac, Serbia

The panel aims to explore the future of humanities from the viewpoint of spatial turn and resulting shifts in understanding not only art and culture but also identity, humanity and ontology. Potential topics include: Dystopian Visions – Utopian Nightmares: how our visions of utopian spaces modeled our dystopian realities (Le Corbusier's machines for living in, Khrushchevkas, American suburban utopias, postmodern micro-urbs, CCTV, etc.); The Future of Urban Spaces: transcending postmodern geographies, Virillio's futurism of the instant, Baudrillard's integral reality cybercities and cybrepunk; The Future of Literature in Cyberspace – electronic literature, digital poetry, interactive narratives, digital storytelling, AI generated literature; Representations of Future Spaces in Popular Culture: film, TV, comics, pulp SF; Narration and Virtual Space: figurations of future spaces in video games, game world and ludonarrative strategies. (Submissions in English and Serbian will be considered.)



LIT 4

FUTURE SPACES IN LITERATURE AND CULTURE

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ТОПОЛОШКО-КЛИМАТОЛОШКА ДЕКОНСТРУКЦИЈА АПОКАЛИПСЕ У РОМАНУ „ТРИ СТИГМЕ ПАЛМЕРА ЕЛДРИЧА” ФИЛИПА К. ДИКА

Предмет рада је деконструкција топоса апокалипсе у научнофантастичном роману Филипа К. Дика „Три стигме Палмера Елдрича” на климатолошком и тополошко-субјективитетском плану. Полазећи од хипотезе да се топоси халуцинације у наведеном тексту симболички манифестују као својеврсна не-места (Оже) литераризоване будућности, те се потом даље усложњавају упливом хипертехнолошког дискурса, резултирајући телеморфозом (Бодријар) хуманог субјекта као таквог, у раду ћемо настојати да раскључамо како друштвено-идеолошке матрице које производе не-просторе пост-постхумане Америке тако и хипоцентар пуцања темеља дискурса о Америци као стабилној семиотичкој структури. Дисеминација семиотичких конституената, а који творе ретикуларна симболичка чворишта топоса халуцинације, даље ће сведочити и о будућности у којој је хумани субјект не само потиснут, или деридијански прецртан, већ у потпуности избрисан из света као знаковног система. На овај начин, можемо трасирати семиотичку еволуцију једне потенцијалне апокалипсе – од климатолошки кодиране катастрофе до утиска краја хуманистичког дискурса као таквог, те промишљати будућност, не само Америке као дискурзивне и идеолошки доминантне матрице већ и савременог, дигиталног света.

Кључне речи: *Филип К. Дик, апокалипса, Америка, будућност, (пост)хуманитет, клима*

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I HISPANSKE KNJIŽEVNOSTI SURFUJU: KA HISPANSKOJ DIGITALNOJ KNJIŽEVNOSTI

Cilja rada je pregled razvoja, odlika, ostvarenja i predstavnika digitalne književnosti u kontekstu hispanse kulture, podrazumevajući kako stvaralaštvo u Španiji, tako i u Hispanskoj Americi. Hispanski autori su aktivni od razvoja digitalne književnosti '90-ih godina XX veka, a njihovo dejstvo je od tada u ekspanziji, kako u stvaranju tako i u promišljanju o ovim delima. Čini se da je upravo digitalna književnost stvarana na španskom jeziku još jedan pokazatelj veza u ovom širokom književno-kulturološkom polju, jer pokazuje niz zajedničkih odlika nastalih dela, ali i međusobnu saradnju autora. Eksperimentisanje novim i fleksibilnijim formatima teksta, koje iziskuje rušenje-prevazilaženje-zanemarivanje granica između umetnosti i umetničkih formi, zemalja i njihovih specifičnih istorija i kultura čini osnovu hispanse digitalne književnosti, dok diskusije o pitanjima autorstva, digitalne erozije, pisma kao *homo digitalis*-a, a čitaoca kao *homo sapiens*-a kao i uticaja iz istorije teksta-književnosti ukazuju na njihovo zajedničko usmerenje na talasima digitalnog teksta. Zato je ovaj rad prevashodno pokušaj sumiranja zajedničkih odlika, fenomena i problema ovih dela, uz stalni osvrt na odabrana dela digitalne književnosti i njihove autore, poput Belen Gaće, Mirjam Rejes, Domenika Čijapea i drugih.

Ključne reči: *digitalna hispanistika, španska digitalna književnost, hispanoamerička digitalna književnost, sajber kultura*

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LUDO-POETIKA PROSTORA: O IGRI, PRIČI I KORAKU

Pošavši od hipoteza na kojima Bašlar zasniva svoju poetiku prostora i Jungovog arhetipsko-arhitektonskog modela psihe, u radu nastojimo da ispitamo semiotički i ludo-narativni potencijal video-igre „Šta je ostalo od Idit Finč“. Primarni fokus analize biće na tome koju ulogu naratološki i literarno-kulturološki značenjski slojevi igre: metaleptična izmeštanja, intertekstualno kodiranje i hibridna priroda žanrovske ovojnice ovog ergodičkog teksta (magični realizam, gotska proza, lavkraftovski horor, dnevnička proza, strip, i tako dalje), imaju pri konstituisanju imerzivnog igračkog iskustva. Ovakvo čitanje igre „Šta je ostalo od Idit Finč“, koju ćemo u tekstu posmatrati kao reprezentativni eksponent žanra „simulatori hodanja“, otvoriće prostor za preispitivanje ne samo njenih idejno-tematskih struktura već i problema narativno konfigurisanog kretanja po alternativnoj spacio-ontološkoj ravni kao znaka: diferancije sećanja ili smrti, dekonstrukcije binarne opozicije slobodna volja – determinizam, te ontološko konstitutivne funkcije narativa.

Ključne reči: *narativ, ergodička literatura, ludo-poetika prostora, „Šta je ostalo od Idit Finč“, intertekstualnost*

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БУДУЋНОСТ СВЕТА КАО ДИСТОПИЈСКИ ХРОНОТОП

Тријумвират дистопијских класика који чине романи „Ми” Јевгенија Замјатина, „Врли нови свет” Олдоуса Хакслија и „1984” Џорџа Орвела подстакао је бројне писце на стварање дела која сагледавају будућност света у духу антрополошког песимизма. У овом жанру огледали су се и српски књижевници, а једно од најновијих остварења представља роман Николе Пантића „На путу до човека”, победника на конкурс за необјављени рукопис Друштва књижевника и књижевних преводаца Ниша 2023. године. Ово дело успешно представља синематизацију света и постварање човека у доба свеprisутних екрана, развој технике надзора појединца и медијске технологије која корисницима намеће поглед на свет и начин живота. Вештачка интелигенција још не поседује свест, али макијавелистички владоци користе је као средство за ограничавање слободе појединца и постепено одустајање од ње. Теоријски оквир анализе овог дела заснован је на когнитивној наратологији и тумачењу менталних оквира од којих зависи настајање и тумачење наратива при читању текста. Упоредном анализом класика дистопијских романа и новог дела српског аутора, поређењем дистопијских хронотопа и уочавањем интертекстуалних и метареферентних веза, циљ је да се утврди начин на који један конкретан наратив ствара свет приче, односно како различити дистопијски наративи формирају и повезују светове приче у књижевни метауниверзум.

Кључне речи: *дистопија, будућност, свест, наратив, свет приче*

LIT 5: LITERATURE AND HISTORICAL EXTRAPOLATION

Panel: **Nataša Tučev**, University of Niš, Faculty of Philosophy, Serbia

The panel focuses on historical or temporal extrapolation as an organizing principle in fiction. Based on their perception of certain trends and tendencies in empirical reality, the authors of such works offer a vision of the possible future outcomes. Such predictions are most often sociological in nature, and have resulted, for instance, in well-known dystopias written in the first half of the twentieth century. Extrapolations in literature may also concern global catastrophes, cybernetic developments and various anthropological issues. In addition, the narratives which offer a predominantly bleak, negative vision of the future, may also hint at positive and more hopeful alternatives, which should also be considered in examining these literary works. (Submissions in English and Serbian will be considered.)

LIT 5
LITERATURE AND HISTORICAL EXTRAPOLATION



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APPROACHING IMAGINED DYSTOPIAN WORLDS OF THE (NEAR) FUTURE: THE REPUBLIC OF GILEAD AND OANKALI'S NEW EARTH

How would the human race resist and adjust to a changing environment after nuclear, climatic, and military disasters have occurred? What would these disasters entail for humanity and its social ways of organization? Human vulnerability whether anthropological or social is, to a great extent, one of the limitations individuals have to deal with. In this regard, science fiction, and especially dystopian fiction, propose these questions regarding the anxieties and fears for the (near) future. For instance, in Atwood's *The Handmaid's Tale* (1985), the nuclear disaster, and posterior crisis, lead to the rising of an ultraconservative religious theocracy which turns women into mere vessels. In *Dawn* by Octavia Butler (1987), the human race is forced to start hybridization processes to (re)inhabit planet Earth. Bearing in mind the theory proposed by Lydia Feito (2007) about vulnerability, I aim to observe how social and anthropological vulnerability may be a necessary condition not only for the emergence of totalitarian regimes but also for their maintenance over time, as demonstrated by historical records and the antecedents found in the novels—perhaps as a way of foreseeing what is to come. Moreover, “The Realistic Conflict Theory” (Sherif 1966) and an ecocritical perspective will be employed to frame my analysis within the sociological research, which may offer hints of the rising tendencies that were already portrayed as anxieties in back in 1980 and that are being re-introduced as current fears for the near future.

Keywords: *Dystopia, Vulnerability, Future, Individuality, Masses, Oppression*

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BETWEEN PAST AND FUTURE: APOCALYPTIC FEARS AND SPECULATIVE EXTRAPOLATION IN CHRISTOPHER BUEHLMAN'S *BETWEEN TWO FIRES* (2012)

Christopher Buehlman's *Between Two Fires* (2012) offers a compelling narrative that bridges the historical realities of 14th-century Europe with speculative elements that resonate deeply with contemporary existential fears. Buehlman's work critiques medieval ideologies of divine wrath and redemption while simultaneously reflecting the persistent human struggle to find meaning and agency amidst catastrophe. Drawing on Reinhart Koselleck's theoretical framework from *Futures Past* (2004), this paper explores the temporal relationships constructed in the novel, examining how it extrapolates medieval anxieties surrounding apocalypse—rooted in the Black Death, religious fervor, and moral decay—into a broader commentary on modern concerns such as pandemics, ecological collapse, and societal disintegration. By analyzing the novel's speculative dimensions, this study demonstrates how *Between Two Fires* transcends its historical setting, providing a lens through which to understand the cyclical nature of apocalyptic fears and their implications for both past and present. This dual temporal perspective not only highlights the continuity of human vulnerability across time but also suggests the potential for hope and renewal amidst devastation, making it a powerful narrative of historical extrapolation and speculative thought.

Keywords: *Christopher Buehlman, Reinhart Koselleck, speculative fiction, temporal extrapolation*

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СЛИКА САВРЕМЕНОГ СВИЈЕТА И ЧОВЈЕКА У „ПОЕМИ О ВЕЛИКОМ ИНКВИЗИТОРУ” Ф. М. ДОСТОЈЕВСКОГ

„Поема о Великом инквизитору”, као једно од централних мјеста романа „Браћа Карамазови”, али и цјелокупног стваралаштва Достојевског, написана је и објављена прије скоро 150 година. Међутим, чини се да је за пуно разумијевање пројекције „будуће историје свијета и човјечанства”, како је Велики инквизитор износи и најављује без устезања и сумњи, најпозванији управо савремени човјек 21. вијека, у чијој су се егзистенцији у пуној мјери оваплотиле све њене димензије. Апокалиптична визија будућег свијета и човјека, урођеног у беспопштедно служење материјалном принципу конзумеризма, који га све више одвлачи од темељних духовних вриједности, снажно је утиснут у редове „Поеме”. Водећи се филозофском расправом Зорана Арсовића „Поетика отетог свијета” као оквиром за промишљање, у овом раду ће се указати на мјеста гдје Достојевски јасно показује и најављује ту будућу перспективу, али ће се и, што сматрамо и важнијим, покушати да се из „Поеме” ишчитају могући узроци и разлози неминовности „отетог свијета”, које је Достојевски чудесно визионарски препознао. Коначно, акценат ће бити стављен и на питање да ли је у „Поми” садржан одговор и да ли се разрјешење може потражити искључиво у пољупцу који заточени Христ утискује на „бескрвна деведесетогодишња уста” Великог инквизитора: Да ли је Христ једино истинско уточиште човјека 21. вијека?

Кључне ријечи: *Достојевски, Велики инквизитор, Христ, ђаво, будућност, материјално/духовно, слобода, срећа*

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INDIVIDUALNA SLOBODA VS. KOLEKTIVNO DOBRO: BIOPOLITIKA, TEHNOLOGIJA U DISTOPIJSKOM ROMANU „CORPUS DELICTI” JULI CE

U radu se analizira roman „Corpus Delicti” Juli Ce (Zeh) kao primer distopijskog narativa koji istražuje konflikte između individualne slobode i kolektivnog dobra u kontekstu biopolitičke kontrole i savremenih tehnologija. Rad polazi od Fukoovog (Foucault) koncepta biopolitike i istražuje kako se tehnologija koristi kao sredstvo za regulisanje telesne autonomije i ponašanja pojedinca u distopijskom društvu prikazanom u romanu. Kroz analizu ograničavanja slobode zarad ispunjenja moralnog imperativa kolektivnog zdravlja, u radu se ispituje složenost društvenog ugovora u kojem kolektivno dobro postaje sredstvo represije. S druge strane, ne može se zanemariti pitanje da li subjektivni faktori kod protagonistkinje romana predstavljaju moguću motivaciju za pobunu protiv sistema, koja se, u tom slučaju, ne bi tumačila kao etički odgovor na krizu, već kao izraz antisocijalnog ponašanja. Posebna pažnja posvećena je ulozi tehnologije u nadzoru i upravljanju društvom, kao i implikacijama njene primene na etička pitanja sa kojima se danas suočavamo. Cilj rada je da se, kroz interpretaciju distopijskih elemenata, ukaže na aktuelne društvene tendencije, nudeći kritičko promišljanje granica između slobode i sigurnosti.

Кључне речи: *distopija, biopolitika, sloboda, kolektivno dobro, tehnologija, bioetika*

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НИШ 2349. У ТРАНСМЕДИЈАЛНОМ КОНТЕКСТУ

Предмет рада је тумачење романа „Путничке белешке из 2349. год. по Хр. рођ.”, недовољно познатог историји српске књижевности, а изузетно значајног у погледу хронолошког и поетичког развоја научнофантастичног романа у домаћем корпусу (реч је о другом роману такве врсте у нашој књижевности, објављеном у Нишу 1909) и подједнако инспиративног за разматрање поетике историјске екстраполације јер нуди свом времену (1909) невероватне, немогуће и несхватљиве – а нашем добу у свакој димензији препознатљиве антрополошке, социјалне и ине концепте. Приступајући Нишу као *mise-en-abyme* (слици у слици), аутор дела скривен (и разоткривен) иза псеудонима Апостол Ванђеловић прозвани Вовјекивјековић током (раз)градње Човека у будућем простору и времену (коме смо ми за век ближи и у њега дубље уроњени) мапира перманентно будуће проблеме у двоструком макро-микро плану вере (и религије), истине (и етике, те етоичности), владавине (и моћи), сећања (и заорава) и сл. Приликом анализе чији је крајњи циљ допринети теоријским разматрањима поетике екстраполиране историје у домену романескног жанра доминантне научнофантастичне оријентације, водимо перманентан дијалог са стрипованом верзијом романа, аутора Александра Зографа из 2006. године, настојећи да оцртамо назнаке секундарне екстраполације будућег.

Кључне речи: *хронотоп Ниша, научнофантастични роман, историјска екстраполација, концепт будућег, трансмедиијалност*

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PROLEPSA KAO NARATIVNA TEHNIKA U RUSKOJ KNJIŽEVNOSTI

Prolepsa, takođe poznata i po kolokvijalnom izrazu *fleš forvard*, kalku sa engleskog jezika, predstavlja narušavanje uobičajenog hronološkog toka pripovedanja opisivanjem scena i događaja koji će se odigrati u budućnosti u odnosu na vreme radnje u književnom delu. Kao narativna tehnika može biti motivisana raznoraznim faktorima, počev od najosnovnijeg anticipiranja, zatim uvođenja u tekst konceptata sudbine, predodređenosti, društvenih uloga i sl., sve do postmodernističkih igara sa čitaocem. Sa tačke gledišta proučavanja književnosti, razmatranje ove narativne tehnike može biti dosta informativno budući da pruža uvid kako u poetiku određenih pisaca tako i u specifičnosti nacionalne kulture, vrednosne sisteme različitih perioda, te u glavne karakteristike književnih pravaca. Stoga se u ovom radu na primeru četiri teksta analiziraju slučajevi prolepse, karakteristični za razvoj ruske književnosti: autori nalaze veoma značajan slučaj prolepse u delu „Jevgenije Onjegin” A. S. Puškina, koji bi mogao da posluži kao primer primene ove pripovedačke tehnike u doba romantizma; premda neuobičajeno za pravac realizma, prolepsa se pojavljuje u tekstu N. Černiševskog „Šta da se radi?”; možda najspecifičniji primer prolepse u istoriji ruske književnosti predstavlja modernistički roman „Peterburg” Andreja Belog; naposljetku, autori uzimaju u razmatranje i jedan savremeni roman sa elementima prolepse, koji bi se uslovno mogao smatrati postmodernističkim – „Lavr” J. Vodolazkina. Analitičkim interpretativnom osvrtom, komparacijom i sistematizacijom ova četiri primera prolepse iz različitih perioda razvoja ruske književnosti ujedno se može ispratiti i evolucija ove pripovedačke tehnike.

Ključne reči: *prolepsa, fleš forvard, narativne tehnike, ruska književnost, Aleksandar Puškin, Nikolaj Černiševski, Andrej Beli, Jevgenij Vodolazkin*

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WARNING THROUGH SPECULATIVE FICTION: GOLDING'S *LORD OF THE FLIES*

In her book *Writing with Intent* (2005), Margaret Atwood postulates the chief difference between science fiction and speculative fiction, by explaining that science fiction focuses on situations or discoveries which are not yet possible today, whereas in speculative fiction everything that happens is conceivable, and the projected trends upon which the vision of the future is based are already in motion. Such fiction often expresses warning based on the existing negative trends in society, which is one of the points that Mathias Thaler makes in his paper "Warning through Extrapolation – On the Practical Aims of Dystopia" (2022). However, Thaler argues that even the narratives which offer a bleak image of the world and its future do not necessarily express hopelessness. Rather, they can be viewed as criticizing the excessive use of only one set of ideas in dealing with social problems. The paper aims to examine William Golding's novel *Lord of the Flies* (1954), where it appears that any individual set of ideas, or a vision of society exemplified by the characters of Piggy, Simon, and Jack, is unsatisfactory. As opposed to their approach, Ralph, who learns a valuable lesson from each of them, epitomizes the unity of ideas needed to achieve the improvement of an individual, after which an improved society may hopefully follow.

Keywords: *William Golding, Margaret Atwood, speculative fiction, extrapolation, dystopia, social improvement*

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**KEEPING THE KINSHIP ALIVE FOR SOME OTHER CHILDREN'S FUTURE: THE
UNIVERSALITY OF GRIEF AND THE HUMAN EXPERIENCE IN *AMERICAN
MOTHER* AND *APEIROGON* BY CALUM MCCANN**

In co-founding the Narrative 4 organization of artists and activists (2012), McCann started the project of personal storytelling with the goal of "achieving a sense of fearless hope through radical empathy." His *American Mother* (2024) and *Apeirogon* (2020) are thus both about real events and real people whose personal stories include experiencing the unimaginable - the parent's loss of a child. The author knows that there are no words strong enough to capture a loss like this, but the knowledge is coupled with an awareness that without documenting these losses in a poetic narrative that only literature can provide the world immersed in historical and religious turmoil will even be at a more horrible loss. This explains why in a semi-fictional world of his recent novels, the characters and the historical events are documented with a precision of a chronicler whose task, however, is consciously and painstakingly ambivalent. Rather than ignore or minimize the historical background of these losses - the war in Syria and the long-lasting Israeli-Palestinian conflict - McCann adopts a combined perspective and a rather special artistic approach. His goal is to give history and its participants a sense of poetic truth so that grief is exposed as not just personal but also universal. Being about grief essentially, the poetic dimension of this storytelling narrative is going to be considered together with what Judith Butler explains as grievability and grievable lives. Though in a narrative different from Butler's exposition, McCann tries to achieve basically the same - to bring home the scale of the disaster through the affective insight that the other's loss is quite inevitably related to the whole of humanity which, eventually, we cannot help identifying as most profoundly ours to grieve.

Keywords: *kinship, radical empathy, Callum McCann, personal storytelling, Judith Butler, grievability/grievable lives*

LIT 6: THE INTERDEPENDENCE OF PAST AND FUTURE

Panel: **Milica Spremić Končar**, Faculty of Philology, University of Belgrade, Serbia

In his poem *Four Quartets* T. S. Eliot famously writes, “Time present and time past / Are both perhaps present in time future, / And time future contained in time past,” while Jacques Le Goff in *The Birth of Europe* similarly claims that “Today comes from yesterday and tomorrow emerges out of the past.” Many pre-1800 literary works discuss the future, anticipate and even fashion it. Chaucer’s *Wife of Bath* is considered to be the very first feminist, medieval romance - a predecessor to the modern novel. Shakespeare is seen as a psychologist before the birth of psychology, while More’s *Utopia* and Bacon’s *New Atlantis* are visions of the future with a strong influence on contemporary literature and society. This panel explores the ways in which pre-1800 literary works envision and anticipate the future in terms of content and form. It seeks to answer the questions of how the future is conceived of in the early texts, which of those ideas have come true, whether the future is something to be looked forward to or to be afraid of (as unknown and thus unsettling), and which medieval and Renaissance genres have survived their own age and continued to thrive in future periods. (Submissions in English and Serbian will be considered.)



LIT 6A
THE INTERDEPENDENCE OF PAST AND FUTURE

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OF MANKIND AND “MANUNKIND”: REFLECTIONS ON E. E. CUMMINGS’S METHOD OF DECATEGORYIZATION

The present paper addresses the way E.E. Cummings experiments with language to undo such generic forms as human beings, seasons, and poetic forms. In “pity this busy monster, manunkind, /not” (CP 554), Cummings coins an oppositional term, “manunkind” to reflect on human condition in the modern world and, at the same time, foretell a posthuman phase of (non)existence where humans are no longer humans but nonhumans. In doing so, he decategorizes “mankind” and relegates it to the state of monsterhood. The proverbial aspect in such lines as “Progress is a comfortable disease” or “a world of made/is not a world of born” endows the poem with a timeless frame. It is indicative of a critical questioning as to the very idea of scientific progress. Blending “mankind” and “manunkind” exemplifies how Cummings decategorizes established taxonomy or predefined classification. This method of writing which plays fast and loose with poetic language, form, and content serves to refigure the human figure that morphs into a “monster.” As it reflects on the ethics of scientific progress and its dangers, this refiguring of “mankind” unfolds critical transhumanist concerns questioning the role of science in postindustrial western societies.

Keywords: *E. E. Cummings, Decategorization, experimentation, mankind and manunkind, neologism, monsterhood, science and ethics*

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О БУДУЋНОСТИ УТОПИЈЕ ЖОРИСА-КАРЛА УИСМАНСА

У раду се осветљава вишеслојност утопије у одабраним делима Жориса-Карла Уисманса: *Насупрот* (*À rebours*, 1884), *Тамо доле* (*Là-bas*, 1891) и *На путу* (*En route*, 1895). Преиспитује се релевантност Уисманса као „писца бекства и тражења спаса” у нашем веку за будуће генерације, кроз анализу специфичности пишневог *fin de siècle* декадентног стила и погледа на свет, снаге света уметности као утопије *per se* и ескапистичког сна да се ’идила’ може одржати без варварског упада друштвеног тела. Уз својеврсни интелектуални солипсизам и клаустрофилију (апропријација сопства транспоновог кроз текст), Уисманс осликава простор модерне неурозе не само сопственог времена већ и времена наше садашњости и будућности. Тако, Уисмансов књижевни јунак указује на ничеовску декаденцију читавог човечанства, нужност губитка еухроније и еупсихије и немогућност наде у савршену изолацију од грубости модерности.

Кључне речи: *Уисманс, будућност, утопија, fin de siècle декаденција, ескапизам*

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“O WOULD THE GODS HAD MADE ME AS I SEEM TO BE”: THE POLITICS OF GENDER AND DESIRE IN JOHN LYLY’S GALATEA

This paper examines the twofold representation of gender identity, love, and desire in John Lyly’s *Galatea* (1588). The play is centred around two young women, both of whom hide in the woods in men’s attire to escape a virgin sacrifice, but ultimately fall in love. Drawing on Stephen Greenblatt’s idea of “self-fashioning”, delineated in his 1980 book *Renaissance Self-Fashioning: From More to Shakespeare*, the paper aims to examine how cross-dressing both bespeaks and subverts the Renaissance zeitgeist, concomitantly anticipating post-structuralist views on the power and politics of gender and desire espoused by Michel Foucault, and more recently, by Judith Butler. Thus, the play is read as proto-feminist and proto-queer, forasmuch as it breaks away from heteronormativity and challenges the institution of marriage with its lack of a resolution. While John Lyly, a university wit, has certainly inspired Shakespeare’s pastoral comedy *As You Like It* and his romantic comedy *Twelfth Night*, the ideas of yielding to non-heteronormative love transcended temporal constraints, seeping well into the 20th and the 21st centuries.

Keywords: *John Lyly, gender, power, self-fashioning, post-structuralism*

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„...NAŠA JE DALEKA BUDUĆNOST PREDODREĐENA ONIM ŠTO SMO OVDE UČINILI, ONIM ŠTO SMO OSEĆALI DOK SMO ČINILI”: APOKALIPTIČNA PREDSTAVA BUDUĆNOSTI I CIKLIČNOST VREMENA U PROZI SERGEJA LEBEDEVA

Savremeni ruski pisac Sergej Lebedev tematizuje društveno-političku stvarnost Rusije 20. veka kroz perspektivu pojedinca koji, prema teoriji postsećanja Marianne Hirsch, pripada tzv. postgeneraciji – generaciji „nakon”, koja prošlost preispituje i preosmišljava uz pomoć sopstvene imaginacije i fragmenata porodičnih narativa. Analizom proznog opusa Sergeja Lebedeva uočava se da pripovedač, govoreći iz sadašnjosti, osvetljava viziju budućnosti kakvu su njegovi preci imali u iščekivanju raspada Ruskog carstva, ali i onu koju je on sam oblikovao u poslednjim godinama Sovjetskog Saveza. Obe vizije budućnosti povezuje apokaliptični ton metaforičkih slika, kao i mitologizovana interpretacija istorijskih prevrata. Prikaz raspada carskog režima nije prožet verom u „svetlu budućnost” koju je propagirala socijalistička doktrina, a period perestrojke i raspad SSSR-a ne donose predstavu o budućnosti, već, paradoksalno, izazivaju šizofreni osećaj povratka haosa iz prošlosti. Na taj način, prošlost i budućnost u Lebedevljevim romanima postaju međusobno uslovljene i isprepletene, čime se dovodi u pitanje određenje prošlosti kao „starog” i budućnosti kao „novog” vremena. Vreme stoga poseduje svojevrstan cikličan karakter – budućnost se prikazuje kao začarani krug, kao ponavljanje onoga što je već bilo.

Ključne reči: *Sergej Lebedev, (post)sećanje, apokaliptička imaginacija, mitologizacija, cikličnost vremena*

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THIS THING OF DARKNESS: SHAKESPEARE'S DUALISMS AND THEIR IMPLICATIONS

It was in Shakespeare's age – now usually referred to as the early modern period precisely for this reason – that many of our own current cultural patterns were shaped, and Shakespeare's works certainly served as one conduit. A concept that has proved to be highly influential is the nearly invariably gendered and hierarchized spirit/matter dichotomy, which lies at the basis of Renaissance Neoplatonism. This paper will strive to identify the most pertinent facets of Shakespeare's work that resonate well with the dualistic traditions extant in Renaissance Neoplatonism, analyze their possible meanings within the contexts offered by these religious and philosophical systems, and hopefully discover their further implications for understanding both Shakespeare and certain aspects of so-called Western cultures, especially in terms of politics, gender, and sexuality. It is hoped that the paper will demonstrate that the Neoplatonic concept of matter and its spirit/matter dichotomy exerted a formative influence not only on Shakespeare and his age, but the ages that followed as well, our own included. This insight offers implications for further research not only in literary criticism, but also political and cultural studies.

Keywords: *Shakespeare, spirit/matter dualism, politics, sexuality and gender*

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GEOMYTHOLOGY: FUTURE HIDDEN IN THE PAST

The essence of geomyth revolves around the need to explore unfamiliar places, which implies creating mental space to imagine what is foreign. From early schooling onward, education has focused on rational thought, critical thinking, and conformity, prioritising familiar knowledge while overlooking the unfamiliar and transformative. Geomyth, however, neglects fundamental aspects of predictable learning while opening the gateway to imagination, memory, emotions, relationships, and even aggression. If aesthetic experiences exist beyond the boundaries of rigid structure, and if artists and geologists routinely navigate between the known and unknown, we all have the potential to be travellers between these worlds. Reading geomythology focuses on interpreting what is left unsaid rather than what is directly stated, listening to those lingering echoes that remain in the mind and call for further reflection. The theoretical framework of this paper integrates the etymological approach, narrative theory, and geocriticism, examining how myths and stories rooted in physical landscapes reflect human perception and imagination, giving way to elaborate symbolism. By situating the study of geomyth at the intersection of geological studies and cultural memory, the paper explores how the interplay between tangible geology and intangible narratives shapes collective and individual experiences through time.

Keywords: *geomyth, etymology, symbolism, transformation, reflection*

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VISIONS OF THE FUTURE IN OLD ENGLISH LITERATURE

In his study *Categories of Medieval Culture*, Aron Gurevich (1985: 94) distinguishes between two ways of understanding time: “the cyclical conception of time dominating the civilisations of the ancient East and of classical antiquity” and “the apocalyptic conception of the world’s evolution from creation to destruction, and the merging of time and eternity in medieval culture.” Different notions of time envision the future in different ways. Cyclical time, also pertinent to “the age of the barbarians” and their agrarian society of the early Middle Ages, is regulated by natural cycles whose crucial factor is repetition rather than change (the agricultural seasons in a peasant’s calendar) and is also evident in keeping account of generations in genealogies and ancestral tales. “If time is cyclical and past is reiterated, then future time is nothing more than an ever-renewed present or past,” writes Gurevich (1985: 101). The Christian representation of time, on the other hand, is a linear, eschatological process, from the Creation to the end of the world, and the future, for every Christian, means crossing a path from this world into the Kingdom of Heaven. This paper aims to show that Old English literature offers both visions of the future. Heroic poetry, such as *Beowulf* and *The Battle of Maldon* whose roots can be traced back to the old Germanic tradition and a cyclical conception of time, abounds in references to ancestors and previous generations’ heroic deeds. However, the future these works present is gloomy as both heroes – Beowulf and Earl Byrthnot – die in battles and what follows seems to be the end of the Heroic Age rather than its continuation. In *Historia Ecclesiastica Gentis Anglorum*, Bede, a Christian scholar and exegete, looks into the future of individual souls after death and their progress to either Heaven or damnation. It will be argued that the linear, Christian vision of the future not only chronologically substitutes the cyclical and takes precedence over it, but is also superior to the cyclical vision as it does not leave any human being hopeless or without consolation.

Keywords: *Aron Gurevich, cyclical time, linear time, future, Beowulf, Battle of Maldon, Bede*

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TIMELESS APPEAL: THE ENDURING LEGACY OF SIR GAWAIN AND THE GREEN KNIGHT

Sir Gawain and the Green Knight is a masterpiece of medieval literature which continues to captivate audiences with its timeless themes. The artistry of the medieval poet is evident in the poem’s narrative innovation, complex characterisation, intricate symbolism, and profound cultural and historical insights. While addressing the issues of morality, honour, fallibility, and the conflict between courage and fear, the work blends Arthurian romance, Christian beliefs, and pagan motifs to offer a profound exploration of human nature. More than a descriptive text, *Sir Gawain and the Green Knight* serves as a prescriptive one. It is a layered narrative that allows the readers to uncover new meanings with each new reading, opening up opportunities for rich interpretations beyond its historical context. As a result, the poem remains relevant in the modern context and open to possibilities for rich reinterpretations.

Keywords: *Arthurian Romance, human nature, reinterpretation, identification*

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AGING AND PROLONGED YOUTH IN LATE NINETEENTH-CENTURY UTOPIAS

Nineteenth-century utopias occasionally revived the theme of age and health, echoing Thomas More's praise of the vigor of youth and robustness of Utopians, seen *nowhere* else. The discovery of a *lost* world in these utopias reveals a community where governing ideology and social policy prioritize the physical fitness and well-being of its utopian citizens. Questions of applied and theoretical sciences, hygiene, and healthy diet underpinned the sociological tone in utopian writing that either called for social reform or satirized the likely consequences of such reforms in the West. Visitors to hidden utopian societies meet utopians whom they praise for their youthful looks, observe their routine athletic events, and learn how health, diet, and science work together to build a strong nation. In such eutopian fantasies where egalitarian and communistic ideals rule, aging people are respectfully regarded as integral to a varied society of equality. This venerable view of aging is, however, inverted in satirical utopias, which depict a dystopian outcome of eutopian ideals – treating the elderly, for instance, as a disposable burden. I suggest that the attitude towards age in some late nineteenth-century utopias was shaped by *fin de siècle* Social Darwinism that fostered quasi-scientific and populist speculations about human nature, attained in utopias where the principles of eugenics, social hygiene, and strict state control on births and marriages were dreamt to be either the key to a future reform or the ultimate dead end for humanity and tradition. I analyze the two opposing attitudes toward aging and utopian youthfulness as central to interpreting positive and negative utopianism in Mary E. Bradley Lane's *Mizora* (1880–81/1890) and Andrew Acworth's *A New Eden* (1896), while also arguing that the eutopian and dystopian aims in both works notably converge, as they derive from the same Social Darwinist stance yet serve different political goals.

Keywords: *imaginary, hidden utopias; eutopia, dystopia; lost race/lost worlds romances, aging and youth, Social Darwinism*



LIT 6B
THE INTERDEPENDENCE OF PAST AND FUTURE

LINGUISTIC PANELS

LING 1: NAVIGATING LINGUISTIC FUTURES: COMBINING TRADITIONAL AND CUTTING-EDGE APPROACHES TO PREDICTING LANGUAGE CHANGE

Panel: **Predrag Kovačević**, University of Novi Sad, Faculty of Philosophy (Serbia)

Predictive power is widely recognized as the highest aspiration of scientific inquiry. Unlike the natural sciences, many of the social sciences struggle to formulate testable predictions of future developments in their domains of investigation. However, linguistics has shown remarkable potential in predicting directions and, to some extent, even the pace of language change by extrapolating trends observed in synchronic and diachronic data. With the advent of new data sources (large corpora), more sophisticated data-collection techniques (online surveys), and statistical tools, the expectation is that predictions about future developments in the areas of morphosyntax, phonology, and lexicology will become more accurate and easier to test. We invite submissions that will seek to advance predictions about the trajectories of future change at all levels of linguistic analysis based both on traditional and novel methodologies. (Submissions in English and Serbian will be considered.)

LING 1
NAVIGATING LINGUISTIC FUTURES:
COMBINING TRADITIONAL AND CUTTING-EDGE APPROACHES TO PREDICTING
LANGUAGE CHANGE



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MANIFESTATIONS OF THE COGNITIVE UNCONSCIOUS IN THE FINANCIAL TERMINOLOGY

The worldwide influence of the English language on the financial environment *via* its terminology lends itself to fruitful analyses. In our opinion, one such useful probe, having the requisite predictive power, can be carried out within the general theoretical framework of the cognitive unconscious, defined by Lakoff and Johnson (1999: 12) as “all unconscious mental operations concerned with conceptual systems, meaning, inference, and language.” Conceptual metaphor is one of the tools of this framework, providing the mechanism behind many common and special conceptualizations human beings rely on in their day-to-day or professional activities. Therefore, we will employ in the study of the financial terminology, first and foremost, the Conceptual Metaphor Theory (Lakoff and Johnson 1980/2003). But this terminology includes many two-word terms whose conceptual justification requires the complementary use of a second theory called Conceptual Integration (or Blending). The latter exploits the metaphors postulated by the former as input structures contributing links between elements in mental spaces.

The linguistic output of Conceptual Integration has been studied in networks of various types, of which we will exemplify the single-scope and double-scope networks. The reason for this approach is the theory-validated analyses these blending networks provide for terms such as *capital flight*, *currency peg*, *quantitative easing*, *senior debt*, etc. These terms are generally cryptic to the larger public. However, such opaque language is based on concrete, almost tangible analogies and metaphorical or metonymic associations.

Therefore, through the proposed analysis, accompanied by blending diagrams bringing together the different mental spaces contributing to the construction of complex mental conceptualizations, our study proves the manifestation of the great human potential for advanced conceptual integration in the financial domain. Moreover, we also deem it an efficient and elegant tool of unearthing the conceptual core of complex, multi-word, financial terms that can be replicated for many items of the terminology under study as well as of other specialized terminologies.

Keywords: Blending, Conceptual Metaphor Theory, Metaphors, Finance Terminology, Mental Spaces

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COMPLEMENTIZER OMISSION IN GURBET ROMANI IN SERBIA

The study aims to identify (extra)-linguistic factors influencing complementizer omission (Comp_drop) in the Gurbet Romani variety and loci of potential language change. Romani complementizers are marked for the opposition between propositional and state-of-affairs clausal complements, with the non-factual "te" and the factual "kaj" being the most frequent complementizers, used alongside the borrowed complementizer "ke". Complementizers can be omitted, particularly in contexts involving modal and light verbs. The study is based on corpus data, collected from bilingual Romani-Serbian speakers in eastern Serbia and includes 100 sentences from 13 adult speakers and 132 from 20 children. Statistical analysis shows that Comp_drop is significantly affected by the selecting verb type (modal and light verbs), inflection, tense, person and number of the selecting verbs and the adjacency of the selecting and complement verb. Comp_drop predominantly affects the non-factual complementizer "te". Notably, age plays a role, with adults omitting complementizers more frequently than children and children using "ke" more frequently. We conclude that there might be a language change in progress, driven by internal linguistic factors (affected by language contact with Serbian) and external sociolinguistic factors (age). These findings offer insights into the mechanisms of language change, particularly in the context of language contact influences.

Keywords: *complementizers, complementizer omission, corpus study, Gurbet Romani, language contact*

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БУДУЋНОСТ ЈЕЗИКА И КЊИЖЕВНОСТИ У ГОДИНАМА УЗЛЕТА

Савремен начин живота доноси многе изазове у васпитању и образовању предшколске деце. Последњих година родитељи, васпитачи, логопеди и просветни радници све чешће примећују да већина данашње деце нема развијену културу слушања, да им је смањена способност разумевања одређених језичких садржаја, да немају интересовања за читање књижевних текстова, да слабије користе говор и да је њихов говор често неразговетан и оскудан, док код немалог броја деце региструју озбиљније поремећаје говорно-језичког развоја. Као најугицајнији фактор за новонастале проблеме деце често се наводи све фреквантнија употреба средстава савремене технологије. Негативна околност јесте и породична заједница са малим бројем чланова, презаузетост родитеља и усамљеност данашње деце, те недостатак усмене дијалогске размене као најважнијег начина усвајања говора. С друге стране, последњих година васпитачи су свој пређашњи начин рада заменили применом нових основа програма предшколског образовања и васпитања, симболички названих Године узлета. У раду се тежи да се истражи у којој мери су васпитачи свесни проблема који се односе на недовољно развијене говорне способности данашње деце и како сагледавају будућност језика и књижевности у Годинама узлета и у пројектном раду, као и да се понуде могућа решења за чешћу и адекватнију заступљеност језичких игара и књижевних текстова у свакодневним активностима предшколске деце.

Кључне речи: *развој говора, језичке способности предшколаца, књижевност за децу, Године узлета*

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ИЗРАЖАВАЊЕ БУДУЋНОСТИ У ПРОМО-ТЕКСТОВИМА НА КОРИЦАМА КЊИГА

У раду смо се бавили анализом начина изражавања будућности у промо-текстовима на корицама књигама, тачније у коментарима о књизи и изводима из рецензија који се, као посебни видови паратекста, јављају на стражњим корицама. Истраживање је спроведено на корпусу који су чинили одабрани наслови из домена белетристике објављени на српском језику у периоду од 2001. до 2024. године, а промо-текстови (чије значење одговара енглеском термину *blurb*), схваћени су као специфичан појавни облик промотивних жанрова, у којем се међусобно прожимају информативна и промотивна функција. Ослањајући се на достигнућа, перспективе и методе анализе дискурса и жанровске анализе, настојали смо идентификовати и појаснити различите начине концептуализације и репрезентације будућности у промо-текстовима на корицама књига, стављајући акценат на употреби елемената лексичке структуре, тј. језичка средства, као и дискурзивне стратегије, те настојећи их позиционирати у контексту до сада препознатих структурних елемената овог жанра. Такође, у раду смо настојали указати и на потенцијалне токове даљег развоја овог жанра, нарочито у контексту све присутнијих персонализованих и интерактивних стратегија комуникације.

Кључне ријечи: *будућност, паратекст, промо-текстови, жанр, анализа дискурса*

LING 2: SERBIAN AND OTHER LANGUAGES IN THE CONTEXT OF THE MODERN DIGITAL ERA AND ARTIFICIAL INTELLIGENCE

Panel: **Borko Kovačević**, University of Belgrade, Faculty of Philology, Serbia

This panel researches on different aspects of the use of Serbian, as well as other languages, in the modern media, in the first place on the internet (communication on various social networks, forums and similar; text message communication; or specific multimodal communication, as internet memes are). It welcomes for example papers that analyze language innovations (at all levels of structure), but also papers on influence of one language to another language, and specifically on the influence of global languages (English in the first place) to smaller languages. In the time when there is a great discussion about advantages and disadvantages of the rapid development of artificial intelligence, very important are researches that deal with the use of artificial intelligence in linguistic investigations, as well as with the use of artificial intelligence in all areas where a specific linguistic and/or philological knowledge is necessary – translation, development and use of different language corpora, internet search, creation of software and similar. (Submissions in Serbian and in English will be considered).

LING 2

SERBIAN AND OTHER LANGUAGES IN THE CONTEXT OF THE MODERN DIGITAL
ERA AND ARTIFICIAL INTELLIGENCE



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THE FUTURE OF THE METAPHOR: BEYOND THE LIMITS OF THE AI AND HUMAN COGNITION

A conceptual metaphor, while being an intricate linguistic tool, is a complex cognitive phenomenon, which reflects human understanding of the world (Lakoff, Johnson, 1980). Nowadays, as the implementation of generative artificial intelligence chatbots, such as ChatGPT, becomes omnipresent, linguists have gained access to studying human language and cognition from a different perspective. The present study is aimed at exploring human cognition through the process of metaphor representation in generative AI tools (ChatGPT). To achieve this objective, we explore the concept of ‘metaphor’ from metaphor processing theories and grounded cognition (Barsalou, 1999). As a further theoretical basis, we adopt the perspective that emphasizes Blending theory (Fauconnier & Turner: 1990).

For this study, we implement the qualitative research method and analyse a corpus of metaphors denoting basic emotions (Ekman, 1999) in Spanish, English and Russian. The expected results of the study are meant to provide insight into a better understanding of human cognition and improvement of artificial intelligence.

Keywords: *metaphor, cognition, AI, computational semantics, formal semantics*

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METADISKURSNI MARKERI I STRUKTURA FILOZOFSKIH TEKSTOVA: FILOZOFSKA PROPEDEUTIKA ZA SADAŠNJE I BUDUĆE GENERACIJE

Filozofski tekstovi, čak i onda kada su usklađeni sa savremenim akademskim standardima, često zadržavaju složenu strukturu, koja studentima filozofije, posebno početnicima, predstavlja značajan izazov. Razlog za ove teškoće može se delom pronaći u nedovoljno razvijenim veštinama za prepoznavanje i praćenje tekstualnih veza (tesno povezanim sa funkcionalnom pismenošću), kao i u savremenim čitalačkim navikama oblikovanim savremenim modelima komunikacije. U ovom radu istražuje se potencijalna primena teorijskog okvira za analizu teksta zasnovanog na metadiskursnim markerima na polje filozofske propedeutike, a zarad unapređenja veština razumevanja filozofskih tekstova. Fokus je na markerima tekstualne konekcije i njihovom doprinosu razumevanju odnosa među tekstualnim celinama i njihovog mesta u širem kontekstu teksta. Takav pristup oslanja se na pretpostavku da se kroz prepoznavanje i analizu metadiskursnih markera, te uviđanjem raznovrsnosti uloga, odnosa i modaliteta manjih tekstualnih celina unutar filozofskih tekstova, može pozitivno uticati na razvijanje specifične kompetencija čitanja filozofske literature. Rad se, stoga, pozicionira kao interdisciplinarni doprinos unapređenju nastave filozofije kroz jedan metodički inovativan i praktično primenjiv metod.

Ključne reči: *metodika nastave filozofije, primenjena lingvistika, metadiskursni markeri, markeri tekstualne konekcije*

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О (НЕ)МОГУЋНОСТИМА ПЕРЦЕПЦИЈЕ АКЦЕНАТА САВРЕМЕНОГ СРПСКОГ ЈЕЗИКА КОД СТУДЕНАТА СРБИСТИКЕ ФИЛОЗОФСКОГ ФАКУЛТЕТА У НИШУ

У раду су представљени резултати експерименталног истраживања у коме се проверавало колика је (не)моћ студената да перцептивно уоче акценатске дистинкције у савременом српском језику. С тим у вези урађено је истраживање у коме је студентима Србистике Филозофског факултета у Нишу пуштан аудио-запис са примерима које је изговарао говорник са четвороакценатског подручја: примери су биле речи код којих се налазио један од нормативно очекиваних акцената на првом слогу и које су се појављивале у различитим контекстима. Од студената се очекивало да, након одслушаног сваког појединачног аудио-записа, заокруже прозодему коју сматрају да чују у понуђеном стимулусу. На тај начин, желело се да се сагледа да ли су студенти, који су у највећој мери са призренско-тимочког терена, у (не)могућности да перцептивно уоче нормативно очекивани акценат, што се даље одражава и на продукцију. Добијени одговори подвргнути су статистичкој анализи, те је показано каква је перцептивна (не)моћ студента, који акценат студенти најбоље могу да перципирију и у којим ситуацијама. Резултати рада отварају врата новим истраживањима у којима се може испитивати перцептивна (не)моћ у контексту осталих језичких и ванјезичких варијабли, као и корелација између перцепције и продукције

Кључне речи: *акценатски систем, перцепција, савремени српски језик, студенти*

LING 3: THE FUTURE OF MORPHOLOGY AND RELATED DISCIPLINES

Panel: **Dragana Cvijović**, Institute for the Serbian Language, SASA, Serbia

The panel encompasses research focusing on the status of morphology and related disciplines in contemporary linguistics. Within this panel, various examinations are considered: morphological characteristics of word types, changes in the case system, accent changes in morphology, morphological features in Serbian language dialects, the impact of semantics on morphological categories and their representation in descriptive dictionaries, the morphological norm of the Serbian language, morphological traits in the literary works of contemporary writers, and morphology and word formation in Serbian language textbooks. The goal of the panel is to analyze and examine the changes that have affected morphology and related disciplines at the end of the 20th and into the 21st century. It raises the question of whether these changes will impact and to what extent the status of morphology and related disciplines in the future, and how, among other factors, technological innovations, electronic media, social networks, etc., are reflected in the linguistic sphere. (Only submissions in Serbian will be considered.)

LING 3

THE FUTURE OF MORPHOLOGY AND RELATED DISCIPLINES



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СЕМАНТИЧКО-ДЕРИВАЦИОНЕ КАРАКТЕРИСТИКЕ НОВИХ ИМЕНИЦА ЗА ОЗНАЧАВАЊЕ ОСОБА У СРПСКОМ ЈЕЗИКУ

Предмет рада јесте творбена и семантичка анализа нових именица за означавање особа у српском језику. Грађа је ексерпирана из *Речника нових речи у српском језику* (Оташевић и др. 2022; 2023) и из *Речника нових речи 1 и 2* (Оташевић 2024). Циљ истраживања је да се представе творбена структура деривата и семантичка варирања у грађењу нових именица за означавање особа. Очекујемо да ће се у ексерпираној лексици огледати наслеђе утврђених творбених форманата којима се исказује значење особе, али и будуће творбено-семантичке правилности у српском језику. Анализа показује да се нове именице за означавање особа доминантно граде додавањем суфикса на мотивну реч која је именичког или глаголског порекла (*пранкер; гуглаш*). Структура испитане лексике упоређује се са творбеним формантима и моделима који су истицани у досадашњој дериватолошкој литератури. Тако бројност примера у речницима нових речи потврђује да су фемининативи са суфиксима *-киња* и *-ка* (нпр. *безбедњакиња, досовка*) заступљенији данас у језику. Семантика лексема испитује се компонентном анализом, чиме се показује да сви творбени форманти имају удела у значењу деривата. На основу сагледаних семантичко-деривационих карактеристика именица из грађе, настоји се предвидети будућа језичка слика.

Кључне речи: *именице за означавање особа, нове речи, семантика, деривација, српски језик*

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УПОТРЕБА МАСКУЛИНАТИВА И ФЕМИНИНАТИВА СА СУФИКСИМА *-ИЦА* И *-КА* И ОБРАСЦИ СЛАГАЊА У СРПСКОМ ЈЕЗИКУ

У овом истраживању испитујемо условљеност између образаца слагања у српском језику и суфикса *-ица/-ка* на основу експерименталних података добијених путем експеримента са принудним избором. У истраживању је учествовало по 30 испитаника студената Србистике, Англистике и Социологије Филозофског факултета у Нишу. Циљ је да се истражи да ли и на који начин тип обрасца слагања зависи од социјалног фемининатива са суфиксом *-ица/-ка* и припадности студената студијском програму, што се проверава помоћу два услова: 1. одсуство слагања (фемининативи са суфиксом *-ица/-ка* и глагол у футуру првом) и 2. слагање у женском роду (маскулинатив и социјални фемининатив са суфиксом *-ица/ка* и глагол у перфекту). Када нема слагања, дошли смо до закључака да: 1. србисти и англисти пре бирају социјалне фемининативе са суфиксом *-ка* него оне са *-ица*, док код социолога нема разлике; 2. србисти чешће бирају социјални фемининатив са суфиксом *-ка* него англисти, а англисти чешће него социолози; 3. социолози чешће бирају социјални фемининатив са суфиксом *-ица* него англисти. Уколико пак има слагања, показало се да 1. србисти чешће бирају маскулинатив него англисти и социолози, а англисти чешће него социолози; 2. социолози чешће бирају фемининатив са суфиксом *-ица* него англисти, а код србиста и англиста нема разлике; 3. англисти чешће бирају фемининатив са суфиксом *-ка* него србисти, док код социолога и англиста нема разлике у одабиру овог типа фемининатива. Специфичности употребе фемининатива код изворних говорника српског језика у овом тренутку указују на тенденције употребе таквих примера у будућности.

Кључне речи: *српски језик, слагање, мушки род, социјални фемининатив, србисти, англисти, социолози*

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ANGLORUSKI I ANGLOSRPSKI: ODRAZ BUDUĆNOSTI U JEZIČKIM SISTEMIMA RUSKOG I SRPSKOG JEZIKA

Uticaj stranih jezika, u prvom redu engleskog, na druge jezičke sisteme aktuelno je i važno lingvističko pitanje. Angloglobalizacija, kako se neretko naziva ova pojava, ogleda se u preuzimanju velikog broja reči iz engleskog jezika, čime se doprinosi širenju hibridnog 'jezika'. Savremeni ruski, kao i savremeni srpski jezik, sve više odlikuje svojevrsna mešavina anglicizama i domaćih reči. U radu se prevashodno ispituje širina uticaja engleskog jezika na jezičke sisteme ruskog i srpskog jezika: razmatraćemo kojim se tvorbenim i leksičkim mehanizmima ovi jezici služe da bi preuzete strane reči i izraze učinili funkcionalnim elementima svog sistema. Pored analize reči koje su u frekventnoj upotrebi u oba jezika, poput *frik/фрик*, *krinž/кринж*, *hejter/хейтер*, *fejk/фейк*, *vajb/вайб*, *treš/треш*, posebna pažnja biće posvećena glagolima nastalim na stranim osnovama dodavanjem morfema domaćeg porekla: *guglati/гуглить*, *izguglati/загуглить*, *skrolovati/скроллить*, *strimovati/стримить*, *skrinšotovati/скриншотить*, *hejtovati/хейтить*, *banovati/банить* i tome slično. Osnovni korpus predstavljaju rečnici anglicizama i žargona u oba jezika, a komparativnoj analizi biće podvrgnuti primeri ekscerpirani iz odabranih dela savremenih ruskih pisaca kao i njihovi prevodni ekvivalenti.

Ključne reči: *pozajmljenice, ruski jezik, anglicizmi, adaptacija, srpski jezik*

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О СПЕЦИФИЧНОСТИМА КОНТИНУАНАТА НЕКАДАШЊИХ ПАРТИЦИПА У САВРЕМЕНОМ СРПСКОМ ЈЕЗИКУ И ЊИХОВ БУДУЋИ МОРФОЛОШКИ СТАТУС

У раду ћемо са семантичког и морфосинтаксичког аспекта анализирати неке аспекте значења и употребе трпног глаголског придева и глаголског прилога садашњег у савременом српском језику. Полазећи од њиховог дијакхронијског развоја, односно чињенице да су ови глаголски облици у нашем савременом језику континуанти старих словенских партиципа – трпни придев некадашњег партиципа перфекта пасива, а глаголски прилог садашњи континуант партиципа презента актива, разматраћемо случајеве њиховог попридевљавања. Посебно ћемо се притом осврнути на атрибуцку употребу трпног придева – како на његово значење у односу на глаголску лексему у тој позицији тако и на лексикографски третман оваквих облика у описним речницима српског језика. У вези са придевском вредношћу глаголског прилога садашњег интересоваће нас превасходно његова употреба у позицији придевског копулативног предикатива, при чему ћемо се посебно осврнути на појаву скраћене форме, без финалног *-и* у облицима номинатива и акузатива јединине мушког рода у савременом српском језику. Специфичности морфосинтаксичког развоја и значења двају словенских партиципа разматрамо као тенденције неких системских промена у данашњем језичком систему и указујемо на њихов могући будући морфолошки статус. На основу досадашњег увида у грађу ексцерпирану из веб-корпуса ПДРС 1.0 и корпуса SrWas, тачније на основу неколико стотина примера у којима се глаголски прилог садашњи без финалног *-и* јавља у предикативној функцији, размотрићемо његов будући статус у граматичком систему. Морфосинтаксичком анализом, уз семантичку класификацију глагола чији се глаголски прилози уобичајено налазе у овој синтаксичкој позицији, указаћемо на тенденције потпуног попридевљавања у смеру развијања неодређеног придевског вида глаголског прилога, који ту категорију, системски гледано, нема (*Укус је освежавајућ*, *Тренинг је био исцрпљујућ* итд.). У вези са трпним глаголским придевом, указаћемо на категоријалне показатеље његов потпуног попридевљавања (нпр. употреба у атрибуцкој функцији у зависном падежу), као и на импликације овог процеса у описној лексикографији.

Кључне речи: *партицип, трпни глаголски придев, глаголски прилог садашњи, попридевљавање, предикатив, атрибут*

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FORME BUDUĆEG VREMENA U FRAZEOLOŠKIM KONSTRUKCIJAMA LALIĆEVE TETRALOGIJE

Predmet rada jeste ispitivanje frazeoloških jedinica iskazanih u formi budućeg vremena, a na primjeru tetralogije Mihaila Lalića, koju čine romani „Ratna sreća”, „Zatočnici”, „Dokle gora zazeleni” i „Gledajući dolje na drumove”. Primarni cilj jeste utvrđivanje stepena zastupljenosti frazeologizama buduće forme, s obzirom na opštu dominaciju preteritalnih glagolskih oblika u romanima Mihaila Lalića. Klasifikacija i semantičko-sintaksička i stilska analiza frazeologizama izraženih oblikom budućeg vremena (futura I i, u manjoj mjeri, futura II), prikazuje dominaciju frazeologizama rečenične strukture, kojima će u radu biti pristupljeno s više aspekata: prema načinu frazeologizacije, porijeklu i emocionalno-ekspresivnoj obojenosti. Korpus odabranih romana pripada Lalićevoj zreloj stvaralačkoj fazi, koja na jezičkom i stilskom planu donosi promjene u odnosu na ranije faze stvaralaštva, pa likovi dobijaju svoju autentičnu govornu karakterizaciju uz upotrebu narodnog, dijalekatskog izraza – što čini da zastupljeni frazeologizmi u velikoj mjeri odražavaju socio-kulturni kontekst hronotopa u kom junaci egzistiraju (prostor Crne Gore). S tim u vezi, ove jezičke jedinice će biti analizirane i s kulturološkog aspekta.

Ključne riječi: *frazeologizmi, Mihailo Lalić, tetralogija, buduće vrijeme, semantička i stilska analiza, kulturološki aspekt*

LING 4: THE FUTURE IS NOW: THE USE OF ADVANCED DIGITAL TECHNOLOGIES IN LANGUAGE STUDIES

Panel: **Miloš Tasić**, University of Niš, Faculty of Mechanical Engineering, Serbia

The growing popularity of various chatbot software packages, above all, of course, ChatGPT, but also other applications such as Copilot and Gemini, based on large language models, has led to a reassessment of the very process of generating and analysing text and speech, until recently exclusively linked to human beings. The main aim of this panel is to observe the ways in which researchers can employ different advanced digital technologies, including the above applications, in studying language, from examining grammatical phenomena, via corpus linguistics and translation theory, all the way to (critical) discourse analysis. Furthermore, the discussion will also focus on the positive and negative aspects of using these technologies, both in everyday life and scientific research, as well as on possible guidelines for their exploitation in the near future. (Submissions in English and Serbian will be considered.)



LING 4A
THE FUTURE IS NOW:
THE USE OF ADVANCED DIGITAL TECHNOLOGIES IN LANGUAGE STUDIES

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STRUČNO USAVRŠAVANJE U SRBIJI – PRIMER IZ PRAKSE „KAFKA – TEATAR U NASTAVI NEMAČKOG JEZIKA”

Rastuća primena inovativnih metoda i digitalnih tehnologija u nastavi stranih jezika otvara nove perspektive u oblasti stručnog usavršavanja. Ovaj rad ima za cilj da predstavi primer dobre prakse iz Srbije – radionicu „Kafka – Teatar u nastavi”. Fokus radionice je dramsko-pedagoški pristup Kafkinom delu „Metamorfoza”, koji se kombinuje sa digitalnim alatima i konceptom *Escape Room*-a, čime se omogućava interaktivna i praktična obrada književnih tekstova u nastavi nemačkog jezika. Radionica istražuje načine na koje nastavnici i učenici mogu koristiti ove alate kako bi razvili jezičke, književne i socijalne kompetencije. Aktivnosti uključuju preuzimanje uloga, analizu emocija i perspektiva likova, rešavanje zadataka kroz saradnju i refleksiju o složenim društvenim temama. *Escape Room* posebno ističe važnost kreativnosti i timskog rada u kontekstu nastave. Diskusija se fokusira na evaluaciju ove radionice kroz kvantitativne ankete i kvalitativne intervjue kako bi se prikazali rezultati primene ovih metoda u različitim nastavnim situacijama. Takođe, biće razmatrane pozitivne i negativne strane upotrebe digitalnih alata u obrazovanju, sa posebnim osvrtom na etička i praktična pitanja njihove implementacije. Ovaj rad nudi smernice za unapređenje stručnog usavršavanja nastavnika kroz integraciju inovativnih metoda i tehnologija u obrazovni proces, pružajući inspiraciju za primenu u različitim kontekstima.

Ključne reči: *stručno usavršavanje, nastava nemačkog jezika, Kafka, dramsko-pedagoške metode, digitalni alati, Escape Room, književnost u nastavi, jezičke i socijalne kompetencije*

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UNLOCKING THE SECRETS OF CLICKBAIT CREATION: A RELEVANCE-THEORETIC ANALYSIS OF THE CHATBOT-PRODUCED CLICKBAIT HEADLINES

This research aims to determine whether chatbots are capable of producing clickbait headlines and how those headlines can be explained through the main postulates of Sperber and Wilson's (1995) relevance theory. More precisely, through the analysis of the chatbot-created clickbait headlines, it is questioned 1) whether those headlines are acceptable and similar to ones made by humans; 2) what clickbait strategies they utilize; and 3) whether different chatbots produce different results. In this research, TalkAI and Gemini chatbots were used. The results show that, when approached with optimal effort, the analyzed examples have a similar implicature, that the article, clickbait headlines lead to, offers a way towards revolutionizing knowledge and benefits. Since these headlines create an information gap, they are at least optimally relevant for the readers. It can also be concluded that the analyzed examples are highly acceptable and rely on the strategies found in human-created clickbait headlines, such as affective and suspenseful language, action words, superlatives, extremes, etc. These headlines, however, have to be carefully revised, as it can be noticed that chatbots “pay more attention” to clickbait strategies than to the topic covered. No significant differences arise between the two chatbots, except for a few peculiarities.

Keywords: *clickbait, headline, chatbot, strategy, relevance theory, implicature*

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SENTIMENT ANALYSIS OF PRESS DISCOURSE USING NLP APIS: A COMPARATIVE STUDY OF ENGLISH AND SERBIAN MEDIA CORPORA

Advancements in Natural Language Processing (NLP) technologies have opened new avenues for analyzing sentiment in large-scale textual data. This study explores the application of NLP APIs to investigate sentiment in press articles, focusing on both overall textual sentiment and entity-specific sentiment within the discourse. The analysis will be conducted on two corpora, one in English and one in Serbian, compiled through web-crawling tools. By leveraging NLP APIs and Python scripting in a cloud-based environment, the study aims to provide insights into how sentiment is constructed and distributed across media narratives in two linguistically and culturally distinct datasets. The findings will contribute to our understanding of how advanced digital tools can facilitate large-scale discourse analysis, offering both methodological insights and practical implications for critical discourse studies, media analysis, and cross-linguistic research. This research aligns with the broader discussion on integrating advanced digital technologies into language studies and highlights both the opportunities and limitations of employing NLP tools in sentiment analysis.

Keywords: *Sentiment Analysis, NLP APIs, Press Discourse, Comparative Study, English and Serbian Media, Digital Text Analysis, Natural Language Processing*

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STAVOVI STUDENATA GERMANISTIKE FILOZOFSKOG FAKULTETA U NIŠU PREMA PRIMENI GENERATIVNE VEŠTAČKE INTELIGENCIJE U UČENJU NEMAČKOG JEZIKA

Razvoj generativne veštačke inteligencije predstavlja jednu od najznačajnijih promena u oblasti obrazovanja u 21. veku. Generativni modeli pružaju mogućnosti za unapređenje procesa učenja i podučavanja putem personalizacije sadržaja, generisanja edukativnih materijala, pružanja pomoći u učenju jezika, automatizacije zadataka, kreiranja interaktivnih nastavnih sredstava. Uvodni deo rada predstavlja generativne alate poput ChatGPT-a, Geminija i Copilota, pri čemu se razmatra pitanje da li generativni modeli veštačke inteligencije predstavljaju trajnu budućnost obrazovanja ili prolazni tehnološki trend. Empirijski deo rada istražuje stavove studenata germanistike Filozofskog fakulteta u Nišu prema primeni veštačke inteligencije u učenju nemačkog jezika. Ključna pitanja obuhvataju učestalost korišćenja, motive za upotrebu AI tehnologije ili protiv nje, najčešće korišćene alate, kao i zabrinutost u vezi s njihovim potencijalnim uticajem na buduća radna mesta. Očekuje se da rezultati istraživanja pruže uvid u način na koji studenti koriste veštačku inteligenciju kao podršku u učenju, kao i u njihove potrebe za dodatnim usavršavanjima kako bi primena ovih tehnologija bila kritički promišljena, odgovorna i efikasna.

Ključne reči: *generativna veštačka inteligencija, obrazovanje, alati za učenje jezika, stavovi studenata, nemački jezik*

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EXPLORING CHATGPT'S ROLE IN CLASSROOM MATERIAL CREATION AND ASSESSMENT IN ENGLISH LANGUAGE TEACHING: SERBIAN TEACHERS' ATTITUDES AND PRACTICES

Recent advances in artificial intelligence (AI) have sparked interest in its integration into English language teaching (ELT), leading to a growing body of research on AI-powered technologies' opportunities and challenges (Edmett et al., 2024). ChatGPT, one of the most widely used AI tools (Statista, 2024), has proven useful in language teaching, particularly in creating materials (Kohnke et al., 2023) and evaluating student writing (Albuquerque da Silva et al., 2024). However, studies highlight gaps in understanding the full potential and drawbacks of ChatGPT in ELT (FerreiroSantamaria, 2024), emphasizing the need for further research to guide AI's future integration in teaching (Edmett et al., 2024).

This paper seeks to address these gaps by investigating several key research questions: What are the attitudes of English language teachers in Serbia toward ChatGPT's application in content creation and assessment? What specific practices do teachers adopt when using ChatGPT? How do factors such as age, technical skills, and teaching experience influence teachers' willingness to adopt this technology? Additionally, what barriers and opportunities do teachers perceive when integrating ChatGPT into their classrooms?

To explore these questions, the study employs a mixed-methods approach, combining a quantitative analysis of survey data from 100 teachers and qualitative insights from interviews with a subset of participants. Preliminary expectations suggest that younger teachers with higher technical skills are more inclined toward adopting ChatGPT.

The findings aim to offer actionable examples for integrating ChatGPT into teaching, identify barriers such as technical skill deficits, provide data-driven strategies for fostering effective AI adoption, and encourage teachers to leverage AI for improved lesson preparation and assessment, while contributing to a broader understanding of AI's transformative role in modern education.

Keywords: artificial intelligence, ELT, ChatGPT, material creation, assessment

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ПРИМЕНА ДИГИТАЛНИХ НАСТАВНИХ МЕТОДА И ВЕШТАЧКЕ ИНТЕЛИГЕНЦИЈЕ ПРИ ОБРАДИ СЛОЖЕНИХ РЕЧЕНИЦА У СРПСКОМ ЈЕЗИКУ СА СТУДЕНТИМА МЕДИЦИНСКИХ НАУКА

У раду се разматрају иновативне дигиталне методе и примена вештачке интелигенције при обради сложених реченица у српском језику са студентима медицинских наука. Како методика наставе српског као страног језика подразумева примену специфичних метода и поступака, употреба савремених наставних средстава и техника погодује учењу и усвајању граматике на свим њеним нивоима. С обзиром на то да су полазницима, у савремено доба, доступни онлајн-уџбеници, веб-алати и апликације, задатак у раду биће истражити њихове потенцијале при обради сложених реченица српског језика у настави српског као страног језика. Циљ је да се уочи на који начин иновативна дигитална средства и вештачка интелигенција могу допринети обради: (1) система независнослужених реченица и (2) система зависнослужених реченица. Полазници су студенти треће и четврте године медицинских наука из Индије, Пакистана и Марока који наставу слушају на енглеском језику на Универзитету у Крагујевцу. У раду ће се истражити примена следећих веб-алата: Team Viewer, Padlet, Facebook Msn, Wordwall, Viber, Google Hangouts, ThingLink, MeetingWords и JigsawPlanet, као и алата Duolingo и МООС, који су засновани на вештачкој интелигенцији. Употреба наведених алата доводи до активности и мотивације студената, а пружа им могућност да самостално формирају методе, као и наставне материјале, који ће им олакшати учење српског као страног језика. Резултати методичке и лингвистичке – синтаксичке – анализе су показали да веб-алати и вештачка интелигенција више доприносе обради независнослужених реченица (с обзиром на њихову сложеност), с тим да су и обраду појединих врста зависнослужених реченица (временских, месних и изричних) могле да подрже наведене апликације. На основу спроведене анализе употребе веб-алата, апликација и вештачке интелигенције за обраду сложених реченица српског језика у настави српског као страног, даћемо методичке импликације за наставну праксу.

Кључне речи: *независнослужена реченица, зависнослужена реченица, дигиталне методе, настава српског као страног језика, вештачка интелигенција, веб-алати, дигиталне апликације, студенти медицинских наука*

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KNJIŽEVNI TEKST I KREATIVNOST POD PRITISKOM ALGORITAMA: OBRADA ROMANA *TINTENHERZ* KORNELIJE FUNKE U SREDNJOŠKOLSKOJ NASTAVI NEMAČKOG JEZIKA

Ubrzava li veštačka inteligencija smrt kreativnosti ili utire put novoj renesansi u nastavi književnosti na stranom jeziku? Ovo pitanje čini osnovu istraživanja koje se bavi obradom romana *Tintenherz* Kornelije Funke u srednjoškolskoj nastavi nemačkog jezika. Cilj je ispitivanje didaktičkog potencijala alata generativne veštačke inteligencije (AI) u fazama obrade književnog teksta i pisane produkcije. Kao istraživačka tehnika korišćena je polustrukturisana grupna diskusija, čiji su rezultati tematski kategorizovani i kvalitativno analizirani. Dobijeni podaci pokazuju da veštačka inteligencija i njeni alati predstavljaju deo autentične kulture mladih u periodu srednje adolescencije. Oni mogu olakšati obradu književnog teksta, motivisati učenike i podsticati autonomno učenje, dok istovremeno stvaraju poteškoće u očuvanju autentičnosti i kreativnosti. Pedagoške implikacije ukazuju na značaj promišljenog korišćenja AI, koja može da obogati, ali ne i da zameni tradicionalne metode rada sa književnim tekstovima. Kako bi se u periodu tranzicije tradicionalne kulture pod uticajem veštačke inteligencije unapredio proces učenja, važno je podsticati ključne kompetencije za 21. vek – kritičko mišljenje, kreativnost, komunikaciju i kolaboraciju. Razumevanje i upravljanje ovim izazovima zahteva pažljiv pristup kako bi se sačuvali integritet kulture i kulturni obrasci jedne jezičke zajednice.

Ključne reči: *nemački jezik, strani jezik, srednja škola, didaktika nemačke književnosti kao strane, roman Tintenherz, Kornelija Funke, AI u nastavi književnosti*

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EYE TRACKING AND MACHINE LEARNING IN READING-DISORDER PREDICTION: XGBOOST AS A RELIABLE, SCALABLE TOOL

The rapid advent of modern machine-learning algorithms with an exceptionally large field of applicability such as XGBoost has led to a proliferation of diagnostic models for predicting various hereditary and non-hereditary diseases using genetic (Short Tandem Repeat profiles, or STR profiles, for short) and behavioral data (the accuracy of eye movement on a moving target task). A by-product of this state of affairs is an emerging future horizon of machine-learning models that can simulate protocols that originally required hardware solutions, potentially changing diagnostic work in dyslexia identification that originally depended on such devices. However, devices that serve as a common source of eye-movement data such as research and commercial-grade eye trackers are often expensive and cannot be easily deployed in a wide-variety of settings, especially in environments where both human and material resources are lacking. This paper aims to design and evaluate a two-tiered model for reading-disorder prediction by adding memory to a convolutional neural network (CNN) for eye tracking using long short-term memory (LSTM) recurrence in the convolutional layers and standard recurrent neural network (RNN) recurrence in the feature layers in order to simulate an eye tracker in a manner that can be implemented on a simple webcam and then passing the obtained eye-tracking data on to a predictive model based on the XGBoost algorithm. The expected outcome of this research is a relatively accurate and inexpensive diagnostic tool for predicting reading disorders such as dyslexia that operates on simple webcam eye-tracking data, facilitating easy implementation on both PCs and mobile devices. Preliminary results indicate that modest input data can yield accurate predictions.

Keywords: *machine learning, eye tracking, XGBoost, CNNs, reading disorders*

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CHATGPT КАО ДИГИТАЛНИ САПУТНИК У УЧЕЊУ НЕМАЧКОГ ЈЕЗИКА: СТУДИЈА СЛУЧАЈА

Вештачка интелигенција постала је саставни део образовног процеса у дигиталном добу. У настави страних језика, употреба технологије, дигиталних алата и мобилних апликација бележи растући тренд. Последњих година, ChatGPT заузима централно место и игра кључну улогу у подстицању учења страних језика. Кроз интеракцију са овим алатом, ученици могу да развијају основне језичке вештине, стичу нова знања и прилагођавају ток учења својим личним потребама. Циљ овог истраживања је да се истраже предности и изазови употребе ChatGPT-а као дигиталног алата за учење немачког језика на почетничком нивоу, са посебним освртом на квалитет повратних информација и прилагођеност корисничким потребама. Истраживање се фокусира на искуство аутора који је у улози почетника у учењу немачког језика. Коришћењем ChatGPT-а и уџбеника *Schritte international Neu A1.1*, аутор ради на усвајању граматике, проширивању вокабулара, развоју вештина читања и писања, као и на вежбању превођења и изговора. Процес учења обухвата писане језичке интеракције са ChatGPT-ом, које су документоване у облику транскрипата четова. Ти транскрипти су затим подвргнути квалитативној анализи, која укључује процену тачности и релевантности повратних информација које ChatGPT пружа. Истовремено се анализирају и потенцијални недостаци, попут непотпуних одговора и могућности да се неки језички аспекти недовољно обраде. Резултати анализе ће послужити за боље разумевање начина на који ChatGPT може да подржи самостално учење немачког језика.

Кључне речи: *вештачка интелигенција, ChatGPT, немачки језик, језичке вештине, персонализовано учење*

LING 4B
THE FUTURE IS NOW:
THE USE OF ADVANCED DIGITAL TECHNOLOGIES IN LANGUAGE STUDIES



LING 5: TEXT, IMAGE, SOUND: FUTURE DIRECTIONS IN STUDYING MULTIMODAL COMMUNICATION

Panel: **Miloš Tasić**, Associate Professor, University of Niš, Faculty of Mechanical Engineering, Serbia

Human communication is multimodal in its nature, be it a conversation between two people that involves speech, facial expressions and gestures, a film or a play that combines image and sound, or an illustrated book or a comic in which text and drawings interact in different ways. Moreover, with the development of digital social networks, it is easily observable that people have moved on from the once dominant monomodal form of communication via text messages towards video calls and clips, which often include written text in addition to sound and image. This panel will attempt to present the current methods of studying multimodal communication, regardless of their primary theoretical framework or the actual subject matter. By examining state-of-the-art multimodal analysis, one of the main objectives of this panel will be to offer an insight into potential future directions in multimodal research. (Submissions in English and Serbian will be considered.)

LING 5

TEXT, IMAGE, SOUND:

FUTURE DIRECTIONS IN STUDYING MULTIMODAL COMMUNICATION



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MULTIMODAL PROTEST COMMUNICATION AND THE PSYCHOLOGY OF FILTER BUBBLES: A CASE STUDY OF STUDENT ACTIVISM IN SERBIA

As human communication shifts toward multimodal formats, the way individuals engage with social issues is evolving. This paper explores the intersection of multimodal communication, social networks filter bubbles, and student-led protest movements, focusing on recent demonstrations in Serbia.

Resting upon psychology and applied linguistics, this research primarily aims to examine the linguistic and multimodal strategies used in student-created protest materials as well as to analyze the role of filter bubbles in shaping online discourse and how they influence linguistic structures and rhetorical strategies. We will further develop an EFL teaching framework that uses protest media to enhance critical thinking, discourse analysis, media literacy, and communicative competence.

Following several approaches, the study will include corpus and a brief media and multimodal discourse analysis which assumes collecting student-generated protest materials (posters, memes, social media campaigns), examining text-image interplay and identifying rhetorical patterns (e.g. irony, metaphor, satire, wordplay) in digital activism. One of such examples could be verbal irony, symbolism and performative resistance reflected in a styrofoam snake as a protest prop. Additionally, since we are discussing Serbian slogan in an English classroom, contrastive linguistic analysis will also be taken into account.

The study is expected to demonstrate that multimodal teaching strategies significantly enhance students' ability to critically analyze public discourse and that the filter bubble lesson helps students recognize bias, algorithmic influence, and ideological echo chambers. Using protest media as a teaching tool fosters engagement, communicative competence, and social awareness in psychology students. Finally, the integration of multimodal resources into ELT should lead to improved argumentation skills, media literacy, and awareness of digital discourse structures.

Keywords: filter bubbles, multimodal communication, communicative competence, discourse analysis

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SYSTEMIC FUNCTIONAL METAFUNCTIONS IN MULTIMODAL CONTEXTS

The multimodal approach to discourse analysis rests on the concept that language, whatever form it may take, represents just one means among many others for making meaning, since there are many materially diverse aspects that make the text coherent. As systemic functional linguistics (SFL) is interested in exploring meaning that arises from the combination of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality, it seems as a suitable tool to explore multimodality. The following paper aims to offer an overview of the three metafunctions (ideational, interpersonal and textual) defined by Halliday (1994) occurring in different phenomena. The purpose of the paper is to illustrate how ideational meaning is construed in print advertisements, to show how interpersonal meaning arises from film scenes, as well as to demonstrate how textual meaning is found even in buildings.

Keywords: *multimodality, systemic functional, ideational, interpersonal, textual*

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ANALYSING MULTIMODAL GENRES: A CASE STUDY OF BOOK BLURBS

This paper presents an overview of a layered, corpus-driven approach to studying multimodality and discusses its applicability in analysing multimodal genres. Specifically, we investigate the empirical validity and feasibility of the Genre and Multimodality (GeM) framework in modelling the structure of multimodal artefacts that are instantiations of a particular genre. We exemplify the application of the GeM framework on a sample of book blurbs in English and Serbian. The blurb is a promotional genre that employs multiple modes of expression (language, image, typography, layout) to fulfil the communicative purpose which governs the structure and content of its instantiations. Given the growing pervasiveness of promotional discourse and the inherent multimodality of human communication, it seems relevant to compare how one such genre is realised and how its multimodality is localised across cultures. Modelling the structure of multimodal artefacts is a step forward in uncovering the principles of multimodal meaning-making. The application of the GeM and similar frameworks should provide new insights for future multimodality research. Likewise, understanding the structure, and not only the content, of multimodal artefacts is important for the development of multimodal literacy of language learners as it helps them become more proficient in multimodal communication in the future.

Keywords: *multimodality, genre, multimodal artefact, multimodal genre analysis, Genre and Multimodality (GeM), book blurb, English, Serbian*

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BUDUĆNOST POLITIČKOG KOMUNICIRANJA POSREDSTVOM TIKTOKA – ZAKRET KA POPULIZMU

Društvena mreža Tiktok pokrenuta je 2017. godine i od tada je prate brojne kontroverze kao što su zloupotreba podataka korisnika od strane kineskih vlasti (Liu, 2021), štetan uticaj na mlade (McCashin & Murphy, 2023), te cenzura i širenje dezinformacija (Zeng, & Kaye, 2022). Navedeni problemi nisu ugrozili popularnost, štaviše, Tiktok je postao jedna od najbrže rastućih mreža na globalnom nivou. Kako su dominantni korisnici ove mreže mladi, politički subjekti ga percipiraju kao važan kanal za komunikaciju sa ovom ciljnom grupom. Tiktok omogućava političarima neformalniji način komunikacije, što je za mlade privlačnije u odnosu na tradicionalne političke govore u javnom prostoru ili političke vesti. Uzimajući u obzir da su mladi nedovoljno politički edukovani, postoji realna pretnja da, posredstvom jednostavnih poruka i viralnih trendova, politiku poistovete sa populizmom. Kako su mladi budući nosioci političkog odlučivanja u svakom društvu, ovakva percepcija politike potencijalno može da predstavlja ozbiljan izazov za demokratske procese u budućnosti. U ovom radu primenom metoda Marije Grejb i Erika Bjusija (2009), koje obuhvataju devet vizuelnih kategorija karakterističnih za populističke političke kampanje, analizirani su Tiktok profili Žordana Bardele, lidera najveće opozicione partije u Francuskoj, i Andreja Babiša, lidera najveće opozicione stranke u Češkoj Republici, tokom trajanja kampanje za izbore za Evropski parlament 2024. godine. Cilj ovog rada je da odgovori na postavljeno istraživačko pitanje *Na koji način se oblikuje savremeno političko komuniciranje posredstvom Tiktoka i podstiče li populizam?*

Ključne reči: Tiktok, *političko komuniciranje, mladi, populizam, budućnost*

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A RELEVANCE THEORETIC MODEL FOR THE ANALYSIS OF MULTIMODAL MESSAGES

The paper examines the interpretation procedure of multimodal messages from a relevance-theoretic perspective. The aim is to test the potential of the RT apparatus to various types of multimodal messages – advertisements, political posters and memes. The chosen modes of communication have the objective of providing genre diversity for the analysis conducted in this paper. Our analysis has the following specific goals: 1) analyzing the explicit content of the message (visual and textual, when applicable), 2) analyzing the implicit content of the message (including possible weak implicatures), 3) potential differences in interpretation that are related to cognitive environment in which they are processed and 4) how the informative and communicative intention can be achieved. The results confirm that RT is well-grounded framework for future research regarding multimodal communication.

Keywords: multimodal communication, relevance theory, explicature, implicature, context, background knowledge, communal common ground, personal common ground, informative intention, communicative intention

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VIRUS HITS WALL STREET: METAPHORICAL REPRESENTATION OF THE COVID-19 PANDEMIC'S ECONOMIC IMPACT IN CARTOONS

The Covid-19 pandemic had an immediate impact on economies worldwide, which instantly became the focus of news media and their cartoonists. In this paper, drawing on a cognitivist approach to multimodality (Forceville, 2020, 2024; Forceville & van de Laar, 2019; Silaški & Đurović, 2019; Zhang & Forceville, 2020; etc.), we explore the metaphorical representation of some pandemic-related aspects of financial instability in the genre of newspaper cartoons. The data for the analysis was collected from a number of digital cartoon databases (e.g., cartoonmovement.com, caglecartoons.com) and comprises 80 cartoons published worldwide in 2020 and 2021. In the study, we specifically focus on the cartoons metaphorically depicting two particular financial concepts – STOCK MARKET and PEOPLE'S SAVINGS – which crucially influenced people's financial security and well-being during the Covid-19 pandemic. We aim to show how their pictorial and/or multimodal metaphorical representations help to make sense of the pandemic's multiple disruptive effects on people's financial situations, at the same time conveying powerful emotional content. The study also highlights the key role of metonymy in depicting the above aspects of the pandemic's economic fallout and the overall construction of meaning. Our analysis intends to complement research on multimodal metaphor and metonymy in cartoons and their role in reconstructing socio-economic realities in a health crisis context.

Keywords: cartoons, multimodality, metaphor, metonymy, Covid-19 pandemic, STOCK MARKET, SAVINGS

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