

anglophonia



book of abstracts



**International Student Conference
in English Studies**

**Faculty of Humanities and Social Sciences
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ANGLOPHONIA

International Student Conference in English Studies

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Foreword

Vocabularies are crossing circles and loops.
We are defined by the lines we choose to cross or to be confined by.

A.S. Byatt, “Possession”

Byatt’s novel, which formally disrupts seemingly stable concepts of independence, played a key role in pinpointing the topic of this year’s conference. We have decided to expand on this idea by relating it to other, sometimes overlapping concepts such as control, ownership, sovereignty and autonomy. Our aim is to explore these complex and timely phenomena, which can be observed in all fields of English studies, allowing for the participation of diverse presenters – from translation students to TEFL educators and beyond.

Continuing on the path set by the previous conferences, it remains our goal to provide a platform where students and future scholars can present their work and, in this way, encourage student engagement in academic study and research on all university levels. Over the course of three days, 21 student presenters from 9 European universities will have the opportunity to share their research and ideas with other colleagues, professors and the public. We hope this will not only create a stimulating and inspiring environment, but also help forge professional relationships that will lead us down new paths and see us through the rest of our academic journeys.

On the behalf of the Organizing Committee
Marta Pocrnčić

Keynotes

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Writing (in) the Borderlands: Migration, Translation, and the Performance of Belonging

This paper will discuss border-crossing through the lens of translation. The framework is based on the notion of “relocation of culture” (see Bhabha, Bertacco and Vallorani 2021), a process of both physical displacement and cultural renegotiation that expands epistemic practices. Drawing on a range of texts that expose the border as both a violent and ambiguous mechanism, I explore translation not merely as an interlinguistic practice or a metaphor, but as a multifaceted experience and a method of knowing. Translation is central to the performance of becoming and belonging under conditions of displacement and forced migration.

The analysis culminates in a reading of Valeria Luiselli’s *Tell Me How It Ends: An Essay in Forty Questions* (2017), which documents her experience as a volunteer interpreter for unaccompanied Latin American minors detained at the U.S.-Mexico border. Through her account, I examine how translation operates not only between languages but also between subjectivities, institutions, and forms of life. Luiselli’s narrative, which blurs the boundaries between literary genres, becomes a site where translation mediates between the sayable and the unspeakable, between data and testimony, between the self and the system.

I bring together insights from translation theory, border studies, and American studies, and also examine how the “poetic” use of language—through self-translation, interlanguage, quotation, silence, and even bodily expression—disrupts dominant narratives of identity and opens space for alternative modes of belonging. Rather than viewing translation as a pursuit of equivalence, I locate its significance in more blurred and critical contexts: in immigration offices, detention centers, and on the precarious journeys where individuals must translate themselves—linguistically, culturally, and existentially, often in conditions shaped by loss and dispossession.

Keywords: translation, relocation, crossings, borders, dispossession

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***Owning* Flash Fiction**

In recent years, the meaning of *owning* seems to have changed. The term now appears in phrases such as “own your mind space” or “own your health.” This concept of owning appears to be tied to concerns about security or confidence or self-betterment. In my talk, I would like to consider confidence among students when it comes to interpreting literary texts. For many young readers, possessing or owning a story or poem or novel seems to consist of *not* paying close attention to the words on the page, of rushing to explain texts solely in terms historical or social context, and of applying theory sweepingly (and often cynically). Though such modes of reading are crucial for passing literature exams, my fear is that students will cease to read for enjoyment once they have their diploma or degree. My talk will focus on flash fiction – that is, stories of 1000 words or less. Stories of this length are ideal for profound analysis that, I hope, leads to greater understanding and the enjoyment that such understanding can stoke. By reading closely and paying great attention to matters of diction and flow and syntax, students may come to feel that they *own* or *possess* a story such as Elizabeth Tallent’s 914-word “No One’s a Mystery” or Douglas Glover’s 88-word “Little Things.”

Student Presenters

The Prole Paradox: Orwell's Conflicted View of the Working Class in *Nineteen Eighty-Four*

In the totalitarian state of Oceania in the dystopian world of George Orwell's *Nineteen Eighty-Four*, in which every aspect of people's lives is carefully controlled, there is a group of people largely overlooked by the Party – the proles. Although the proles in fact make up the majority of Oceania's population – around eighty-five per cent – they are completely excluded from the Party's political structure and no real attention is paid to them. This is the reason why Winston Smith believes that they are the only ones adequate for rebellion and overthrowing the Party. His hopes, of course, are not realised.

While the proles are neither surveilled nor indoctrinated, the Party has other means of controlling – or, so to say, possessing – them. It ensures their passivity through manufactured distractions; a phenomenon Orwell identifies as “the fish-and-chip standard” in real-world working-class communities. Therefore, even though the proles maintain their humanity and are free from the Party's ideological grip, they also embody the tragedy of unrealized revolutionary potential. This important aspect of the novel is brought to the foreground by Winston's repeated assertion that “if there was hope, it lay in the proles”, congruous with Orwell's own thoughts and experiences, gained mainly during the Spanish Civil War.

My paper thus explores the paradoxical dual nature of the proles' role and symbolism in the novel, reflecting Orwell's own views on the working class and the Socialist movement: their potential for revolution and the futility of hope under a totalitarian regime.

Keywords: Orwell, proletariat, control, indoctrination, totalitarianism

Interpreting conflict and war

This paper explores the complex and demanding work of interpreters operating in conflict zones, focusing on those working for the United Nations' International Commission of Inquiry. Based on qualitative research through semi-structured interviews with four UN interpreters, the study delves into the multifaceted challenges they face while performing their duties in war environments.

The research highlights key aspects of their work, including the psychological toll of interpreting traumatic content, the rigorous mental and terminological preparation required, and the struggle to maintain professionalism and neutrality in high-tension situations. Additionally, it examines the interpreter's role as a mediator and the strategies they employ to safeguard their mental and physical well-being.

The primary objective of this paper is to shed light on the intricate realities of war interpretation, emphasizing the resilience and dedication required to navigate such an intense line of work. By presenting these interpreters' lived experiences, the study aims to raise awareness and deepen societal understanding of a profession that remains largely unseen yet indispensable in conflict resolution and humanitarian efforts.

Keywords: war interpretation, UN interpreters, conflict zones, trauma, professionalism, mental health, psychohygiene, mediation

Race, Space, and Place in Interior Chinatown

Historically constructed as separate and self-contained enclaves, Chinatowns have nevertheless remained deeply influenced by white economic, political, and cultural forces, both past and present. George Lipsitz emphasizes this underlying racial dynamic in *How Racism Takes Place*, asserting that “because of racialized space, whiteness in [American] society is not so much a color as a condition” (Lipsitz 2011, 3). Edward Soja complicates spatial discussions in his seminal work *Thirdspace* (1996) by developing the eponymous concept of intersecting physical, social, and imagined spaces. This paper explores *Interior Chinatown* (2020), Charles Wu’s genre-bending narrative, by examining spatial dynamics that combine racial (Lipsitz 2011) and physical, social, and imagined dimensions (Soja 1996) of Asian Americans in contemporary fiction writing. By highlighting key moments in *Interior Chinatown*, this paper reveals how spatial whiteness operates (and operated) as an invisible yet omnipresent force shaping the existence and/or invisibility of Chinatown and its residents.

Keywords: Contemporary Asian American writing, Charles Wu, thirdspace, whiteness

Bottom-up Approach in Translation and Interpreting Training

Translation and interpreting training have often followed a top-down approach, wherein institutions and educators dictate the curriculum and methodologies. However, I think grassroots initiatives led by students could also contribute to education. This paper explores the bottom-up approach in translation and interpreting training, focusing on the student civic association Sa zobud'! (Wake Up!), which was co-founded to challenge transmissionist models and help students gain their social capital among other translation and interpreting students, academics, and other stakeholders.

The Sa zobud'! movement serves as a case study to illustrate the potential of student engagement in redefining translation training. The association emphasizes informal education, collaboration with industry professionals, and the cultivation of a supportive learning environment beyond the university setting.

Using a qualitative methodology, including interviews and questionnaire analysis, the research identifies key elements of the movement's results: peer-led workshops, discussions, networking among students, and partnerships with translation agencies and publishers. These activities align with Goodman's (1996) world-building tools demonstrating how grassroots initiatives influence both individual career trajectories and the broader translation ecosystem.

Findings from the questionnaire and interviews from the Sa zobud'! organized events suggest that student-led approaches in translation education support a sense of agency, encourage innovation, and help students feel like a part of the community. Research shows that students who are part of the broader community have higher chances to finish their studies (Moander, 2017).

The paper argues that bottom-up models complement traditional academic structures by integrating real-world experience, promoting interdisciplinary learning, and empowering students as active participants in their professional development. Ultimately, the study advocates for the recognition of grassroots initiatives as a valuable component of translation training.

Keywords: translation training, student activism, informal education

***‘Ah done built it wid mah sweat’*: Reclaiming Ownership and Power in Zora Neale Hurston’s *Sweat* (1926)**

Historically, Black women have fought battles on multiple fronts, against racism, sexism, and the constant struggle to claim ownership over their own lives. Yet their struggles for ownership, control, and autonomy remain underexamined in literary scholarship. Zora Neale Hurston’s short story *Sweat* (1926) brings these themes to light through the protagonist, Delia Jones, whose labor, both physical and emotional, becomes a means of reclaiming agency in a world that seeks to erase her autonomy.

This paper employs an intersectional lens to analyze how Delia’s fight for self-possession unfolds within the broader structures of racial and patriarchal oppression. Her home, the one thing she can truly call her own, stands as both a refuge and a battleground, forcing her to navigate the limits of control in a society that seeks to deny her agency. Drawing on historical perspectives on Black women’s labor and property rights, as explored in studies such as Jennifer L. Morgan’s *Laboring Women* (2004), I argue that *Sweat* challenges traditional notions of possession and power, showing how self-sovereignty for marginalized women is not just about survival; it is an act of defiance, a way to reclaim power and control over their lives. By situating *Sweat* within broader discourses on labor, gender, and self-sovereignty, this paper highlights how Hurston’s work speaks to enduring struggles for Black women’s autonomy.

Keywords: gender, race, labor, Black women, power relations

Warped Communication and Identity in *Infinite Jest*

Drawing from Fredric Jameson's critique of commodified language, this paper argues that language in the modern era has become both a tool for capitalist manipulation and a means of commodifying expression. In *Infinite Jest*, this crisis of language leads to fragmented communication and disjointed representation, particularly through the character of Hal Incandenza, whose internal thoughts and external expressions become misaligned. This disconnect reflects the broader cultural landscape where authentic communication is stifled by external pressures and the commodification of human identity. By emphasizing Hal's difficulty in conveying his inner life, the analysis highlights the novel's broader commentary on the postmodern condition, marked by ironic detachment, alienation, and the erosion of rationality. Wallace's use of humor, irony, and fragmented narrative serves as a response to the postmodern disillusionment, offering a unique approach to humanizing characters in an increasingly desensitized world. Ultimately, *Infinite Jest* critiques the commodification of both language and the self, positioning the novel as a reflective commentary on the pervasive effects of neoliberal capitalism on personal expression and societal engagement.

Keywords: commodified language, fragmented representation, irony, interiority

Abundance, Scarcity, and Utopia in Ursula K. Le Guin's *The Dispossessed*

Ursula Le Guin's *The Dispossessed*, subtitled *An Ambiguous Utopia*, is set on the twin worlds of Anarres and Urras. While Urras is seemingly modeled after our own world during the Cold War, with the states of A-lo and Thu acting as analogues for the United States and the Soviet Union, the world of Anarres is a seeming anarchist utopia. Yet, as the novel's subtitle might suggest, this utopia is ambiguous, to say the least. While the capitalist worlds of Urras are rich and living in abundance, the Anarresti live in poverty due to their world being arid, barren, and with few material resources. But despite the harsh conditions the Anarresti live under and the various difficulties they face, their anarchist society is still presented as the better way to organize society. This paper will discuss how the concepts of abundance and scarcity are explored in *The Dispossessed* and how they are related to the concept of utopia in the novel.

Keywords: utopian literature, anarchist literature, Ursula Le Guin

Queens without Countries Staying at Hotels, Getting Murdered (So Gays Can Decorate Their Houses... or Some Shit)

In his analysis of the appeal of opera to gay men, Wayne Koestenbaum remarks that “a diva is a solitary woman, not a country; all she wants is sovereignty over herself.” Taking Koestenbaum’s claim as a vantage point, the presentation seeks to explore the relationship between the diva and her (gay) fans, particularly in terms of autonomy. The question posed is whether the diva can achieve her dream of personal autonomy or if there is a kind of reciprocal sadistic and masochistic subtext in diva-worship, which makes one both the slave and the master of the other. Although Koestenbaum’s focus is on operatic primadonnas, the presentation seeks to expand the discussion by including other “diva types”, especially (American) actresses considered to be camp. The lecture, therefore, draws on the cultural history of the actress, as well as the question whether a performer can be the sole “owner” of the discourse they (re)present on (and off) stage. Moreover, it both mobilises camp as a critical tool and interprets it as a sensibility that informs much of today’s diva discourse, the one produced by the divas themselves, as well as by the fans. Although a number of divas will be taken as examples, the primary scene of instruction will be the HBO series *The White Lotus*. Specifically, the lecture will focus on two actresses/characters: Tanya McQuoid, played by Jennifer Coolidge in the first and second seasons, and Victoria Ratliff, played by Parker Posey in the third season.

Keywords: diva-worship, gay men, camp, *The White Lotus*

Language as a Means of Possession in R. F. Kuang's *Babel*

Coleridge once said that language “at once contains the trophies of its past and the weapons of its future conquests.” This idea is further explored in R. F. Kuang’s *Babel*, in which she examines the role of linguistic imperialism in the British Empire. Namely, echoing the ideas of literary theorists such as Foucault and Spivak, she comments on the role of language not only as a tool of communication but also a means of possession, oppression and cultural appropriation. For her, it is an instrument through which power is established and maintained. By arguing these ideas, Kuang is creating room for more complex ideas in popular fiction. Ultimately, this essay aims to contribute to the broader conversation on colonialism and its effects on the contemporary world with an emphasis on the crucial role that language plays within these dynamics as represented in *Babel*.

Keywords: language, possession, *Babel*, postcolonialism

White Supremacy Pushed Online: Right-Wing Content Creators and Their Crusade Against ‘White Genocide’

Right-wing radicalization through online platforms has been a widely researched phenomenon in the last decade. Studies indicate that white, adolescent males are the most susceptible to radicalization—commonly referred to as ‘redpilling’—through various means. Among them are social media websites that have a forum aspect (such as 4Chan, 8Chan, and Reddit), video sharing platforms (mainly YouTube and TikTok) and podcasts, shared on a plethora of sites. This paper focuses on a mix of the latter two categories, podcasts that are distributed in a video format on YouTube. Several right-wing content creators have become famous on the platform, advocating for traditional conservative values in regard to Christianity, gender roles, and sexual identity, among other issues. The content creator this research centers on is Tim Pool. He has a loyal audience in the low hundreds of thousands, posts hours-long content several times a week, and uses right-wing rhetoric to champion a return to ‘traditional values’.

This paper argues that content creators are pushing white supremacist dogmas, especially related to the tenets of Social Darwinism and eugenics, while presenting these ideas as palatable to their audiences. The idea of a ‘white genocide’ through the influx of immigration, interracial marriage, and the low birth rates of those they deem ‘fit’ echo the sentiments shared by the eugenicists of the early twentieth century, among them Edward A. Ross, Madison Grant, and William S. Sadler. The paper will focus on examining these similarities.

Keywords: white supremacy, online radicalization, Social Darwinism

Psychological Possession and Trauma in *The Haunting of Hill House*

Shirley Jackson's *The Haunting of Hill House* is usually interpreted as a supernatural horror novel, but it also serves as a psychological exploration of trauma and possession. The author presents possession as an internal struggle instead of a purely supernatural phenomenon. This paper examines the ways in which Eleanor Vance, the protagonist, is psychologically "possessed" by her past, and mainly focuses on her childhood trauma and isolation. As the book progresses, Eleanor's sense of self and the Hill House become an extension of one another. The goal of this paper is to show how Eleanor's past trauma, isolation and repressed desires cause her gradual loss of autonomy, raising the question whether she is possessed by external supernatural forces or, perhaps, by her own mind.

Keywords: Shirley Jackson, The Haunting of Hill House, trauma, childhood, isolation

“I want the truth”: Conspiracy and the construction of gender in *The X-Files*

“The Truth is Out There,” “I Want to Believe,” and other taglines of *The X-Files* have become cultural touchstones for generations of audiences. From its first run between 1993 and 2002 to its eventual revival and movie adaptations, *The X-Files* has had longstanding influence on American TV as a cult classic and fandom favorite. Besides X-philes, scholars have also devoted time and attention to analyzing the story, interested in its representation of monsters, aliens, the US government, and gender roles. This study seeks to add to this already considerable field of research by tying the show’s paranoid themes to its construction of the femininity and masculinity of its protagonists. My goal is to examine how the ability to create narratives – i.e. the ownership of a narrative voice – positions the two main characters within the show.

Keywords: conspiracy, conspiracy theory, The X-Files, television, gender studies

Metaphors of Possession in Translation: A Case Study of *Wuthering Heights* in English and Serbian

Drawing on Conceptual Metaphor Theory (Lakoff & Johnson 1980), this paper examines the conceptual metaphors of possession in Emily Brontë's *Wuthering Heights* and their translation into Serbian, comparing Živojin Simić's (1940) and Zora Minderović's (1973) versions. Possession in *Wuthering Heights* should not be viewed solely as material ownership; it can also be explored on an emotional and existential level. A key example is Catherine's famous declaration 'I am Heathcliff', where possession signifies identity and inseparability rather than ownership. The study examines the translation procedures (Newmark, 1982) applied in the translation of 53 metaphors of emotional and existential possession, extracted from a parallel corpus consisting of *Wuthering Heights* and its two Serbian translations. The findings indicate that the metaphors and their immediate explanatory contexts were predominantly translated literally. While this approach preserves the surface structure of the original, it occasionally introduces ambiguity and alters meaning. The study demonstrates how such translators' decisions shape the interpretation of the target text. The findings address the complexities of translating abstract concepts like possession, the challenges translators face in maintaining conceptual metaphors across languages, and support the argument for retranslating classic works.

Keywords: conceptual metaphor, possession, *Wuthering Heights*, literary translation

Orientalism Observed Through the Iconography of Lamps in the Works of Dante Gabriel Rossetti

This paper explores the symbolism and significance of Oriental lamps in the paintings of Dante Gabriel Rossetti, key figure of the Pre-Raphaelite Brotherhood. Rossetti's blending of Eastern and Western motifs in his paintings is an example of Orientalism in nineteenth-century British art and observing the iconography of the lamp in his well-known oil paintings can offer a new perspective on his attitude towards Middle Eastern cultures. The paper aims to highlight the correlation between Pre-Raphaelite Orientalism and a specific motif, the lamp, and seek answers to the following research questions: How does Rossetti incorporate Oriental-style lamps into his artistic visions, and what symbolic meanings do these lamps convey? Do Rossetti's works go against the visual traditions of British imperialism or are they an example of possessing and appropriating Middle Eastern motifs? What cultural and religious influences inform the depiction of lamps in the chosen oil paintings? Four of Dante Gabriel Rossetti's oil paintings will be discussed in more detail: "The Girlhood of Mary Virgin" (1848-1849), "Ecce Ancilla Domini" (1849-1850), "Astarte Syriaca" (1877), and "Mnemosyne" (1875-1881). The oriental lamps in the first two will be analysed in the context of Rossetti's biblical Orientalism and his changing attitude towards religious themes in his paintings, while in the case of "Astarte Syriaca" and "Mnemosyne", the focus will be on Rossetti's Orientalist female figures.

Keywords: orientalism, the Pre-Raphaelites, iconography, Dante Gabriel Rossetti

Protecting America and Her Interests: Framing Middle Eastern Affairs and American Security in Op-eds

Securitization is defined by international relations scholars as a process in which state actors engage in speech acts with the aim of transforming a political issue into a matter of security. This speech act would include the invocation of certain themes and frames in order to achieve the goal of the securitization process, which is to allow the use of extreme measures of threat-deterrence in order to protect the object/ideal under threat. Securitization is imperative in setting the agenda for foreign policy in the United States, particularly as it pertains to the Middle East, an area that has long been represented in US media through an Orientalist lens, which was further utilized in advancing the securitization process.

While the breach of American security that occurred on 9/11 is often centered as a marker for the escalation of US involvement in the region, the groundwork for establishing the Middle East as a US sphere of influence and a concern to US security far precedes the terrorist attack itself. Opinion articles published in American newspapers and journals provide evidence of tying the Middle East, a region with various political actors and cultural identities, to US interests—and by extension—US security. This paper seeks to establish a theoretical framework for analyzing the role Orientalist rhetoric plays in constructing an antagonistic threat frame that is applied as a part of the securitization process concerning the Middle East, a region which impacts US interests and security, as presented in American op-eds.

Keywords: history, international relations, securitization, US foreign policy, Middle East, orientalism

Little More than a Piece of Property: Women and Possession in Buchi Emecheta's *Second-Class Citizen*

The focus of the paper will be Buchi Emecheta's novel *Second-Class Citizen*, specifically its protagonist Adah. Adah, born in Nigeria, dreams of becoming a published writer. She does everything in her power to ensure that she can receive the necessary education. She marries young because of this since by marrying she gains the ability to move to Lagos where she can study for her 'A' levels and where she works as a librarian for the American consulate. Adah becomes the main breadwinner in the family, outearning her husband. She funds her husband's move to and life in London as well as providing for his family. Soon after, she relocates to London with her children, where she quickly discovers that London is not all it seems and that the United Kingdom is not the promised land it is considered in Nigerian society. She works, yet still she owns nothing, not even herself. Adah and her work are the property of her husband Francis. This practice is not uncommon in Igbo society and Nigeria itself, where, as Emecheta claims, women are treated only slightly better than goats. Women work, while they possess nothing and are treated as possessions by men. According to the philosophy of John Locke, our work creates possession, but this is not the case for many women in African societies. This thesis will be explored through Emecheta's novel and her life's story and the works of Italian philosopher Silvia Federici dealing with the possession of the commons in Africa and the struggle of African women as pillars of African society.

Keywords: possession, gender inequality, women's rights, African society

(Re/)Possession of Violated Women's Narrative: Comparing “Jenny” and “Goblin Market”

This paper will compare the depiction of women who have been violated by men in the two nineteenth century poems, “Jenny” and “Goblin Market”. The two poems cover the theme of possession of the female body by male exploiters. Moreover, a comparison of this violent gendered corporeal possession within the framework of gendered narratology allows for the exposition of a ‘dual possession’ – the possession of female bodies by men, and the possession of the narrative of this violation by men against women. Dante Gabriel Rossetti’s “Jenny”, written in 1847, is an inner monologue by a male customer about the desolate state of a prostitute that he is visiting. This ‘fallen woman’ stays in a slumber while the narrator pitifully laments her shameful state while he also objectifies her body through his male gaze. The poem carries imageries of sexual violation in line with the trope of ‘fallen woman’ who has no hope for an alternate life beyond her “desecrated mind” and body. This phallogocentric narrative of a violated woman is in stark contrast to the experiences of women whose bodies have been possessed and ravaged by unscrupulous men, as depicted by Christina Rossetti’s “Goblin Market” (1862). This poem can be read as the repossession by a woman of the narrative of violated women. Not only does the poem focus on the female perspective, it provides contexts of seduction and needful intervention leading to the assault, violation and possession of women by men who are allegorically depicted as goblins, and offers three possible storylines for such women. The narrative ends on a positive note where women stand in solidarity, having a life beyond the experience of being violated. Thus, a comparison of these poems can show that violated women can be represented as more than fallen victims when women have narrative autonomy.

Keywords: narrative possession, narrative autonomy, violated women, sexual violence, male gaze, objectification

From master to partner. Early modern Sabbath beliefs in “WITCH AND THE DEVIL” by Rebecca Tamás

This paper examines how contemporary British author Rebecca Tamás exploits early modern Sabbath concepts regarding the devil's control over witches in her poem “WITCH AND THE DEVIL” to discuss gender equality in the context of modern-day intimate relationships. A supposed demonic pact between the witch and the devil was a key component of early modern Sabbath beliefs. The early modern witch was initially imagined to be a female figure who, due to her “fragile” sex is not only prone to sin but also incredibly susceptible to diabolic influence. The (primarily male) early modern devil was pictured as the anti-Christ who tempts, seduces, tricks, and then commands the witch. The witch's submission to the devil was believed to be secured through flesh, in the form of intercourse or a nether kiss. It was also believed that, once a woman started to worship the devil, the devil marked her body. In their servitude to the devil, witches were assumed to become disobedient and to severely breach the matrimonial and gender taboos of Christian society.

My analysis emphasizes the depiction of sexuality in Tamás's text as well as in the imagery of the Sabbath. I argue that a process of transvaluation takes place in Tamás's poem, which is primarily achieved through shifts in the representation of the devil compared to early modern standards. I propose that the author turns an affiliation that had customarily been depicted as hierarchical (mirroring the existing patriarchal gender relations), but at the same time ungodly and sinful, into an equal partnership from a feminist point of view.

Keywords: Witches' Sabbath, witch, devil, Rebecca Tamás

Speech Bearers and Their Fiendish Guest: The Possession of Language and Power in *Beowulf* and *Grendel* (1971)

The Old English kenning *reord-berend* translates as speech-bearer. However, this compound signifies people and marks the human race as different from other living beings. Therefore, the ability to possess speech, according to the early medieval episteme, is an inherent part of the human experience. In the 10th-century epic poem *Beowulf*, not only do heroes bear speech, but they employ it to boast, i.e., to construct, maintain, and communicate their identities. On the other hand, Grendel, one of the antagonists, is bereft of language, thus being identified as inhuman. This paper will explore *Beowulf* in the context of medieval linguistic theory, with the scope of determining whether the oldest surviving epic poem in English could reflect the philosophy of the language–man parallel put forward by medieval philosophers and grammarians, such as Augustine and Virgilius Maro Grammaticus. Furthermore, the paper will examine intertextual elements and the revisiting of Grendel in John Gardner's 1971 eponymous novel. Although Gardner's Grendel is sentient and verbal, it is a Danish scop (poet) that bears both speech and authority over the narrative, marking Grendel as a malevolent outsider. This 20th-century reimagination of the medieval androphagous foe calls for a more contemporary reading: one focused on division and possession of power, emphasizing Foucault's theory of discourse and hegemony.

Keywords: *Beowulf*, Grendel, language, medieval linguistic theory, power, discourse

The Host That Was Always Hollow: Inevitable Possession in Lovecraftian Horror

H. P. Lovecraft's fiction is filled with the terror of inescapable transformation, where possession is not a battle between host and invader, but an inevitable biological and existential fate. Unlike traditional horror narratives where possession involves an external force seizing control, Lovecraftian possession unfolds as a slow unraveling of selfhood, revealing that the host was never truly their own to begin with. This paper examines the horror of preordained assimilation, where identity is not conquered but eroded by forces that were always present, waiting to emerge. In "The Shadow Over Innsmouth," the protagonist's horror does not come from resisting transformation but from the realization that resistance was never an option, his fate as a Deep One was sealed before he was even aware of it. Similarly, "The Whisperer in Darkness" presents possession as a displacement of consciousness, where the Mi-Go preserve human minds while stripping them of their bodies, rendering selfhood a functionally immortal yet utterly dispossessed state. In both cases, the horror does not stem from the moment of takeover, but from the terrifying inevitability of a process long set in motion, one that cannot be escaped or undone. Drawing upon S. T. Joshi's analysis of hereditary horror and Michel Houellebecq's insights into ontological erasure, this paper argues that Lovecraftian possession is uniquely unsettling because it denies the host not only autonomy but also the very illusion of having ever possessed it. Possession in Lovecraft's works is not an intrusion but a gradual and merciless unveiling, a revelation that the host was always hollow, their fate inscribed in their biology, history, and the indifference of the cosmos itself.

Keywords: cosmic horror, loss of identity, symbiotic, possession, inevitable, post-human

It Lives: Struggles of the Welsh Language in Face of the English Language Hegemony

The Welsh language has a rich culture and history, huge corpus of medieval literature, and is one of the oldest languages of literature in Europe. However, this part of the world is nowadays often seen as a backward province of England, despite the fact that it is its own country, and this language is seen by the popular media and a good portion of the Welsh population as something eldritch and undecipherable, despite the fact that there is roughly half a million people speaking it daily. In this essay I will try to shed some light on the process of cultural sidelining of a nation, looking at the historical process and the way domestic middle classes act as a spearhead of the invading language. What will also be discussed is the way the interest in fantasy and medieval history helped “freeze” the Welsh language in the niche it occupies today. The presentation will place a special emphasis on the English language taking over the area where the Welsh was once spoken.

Keywords: Wales, English language, conquest, marginalization

Notes



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Anglophonia: Possession is the eighth installment of international conferences in English Studies organized by English Student Club X.a. The primary goal of the conference is to provide students of English language and literature from Croatia and other European countries with an opportunity to present their works and creative ideas. Our wish is to connect students of English with their colleagues and thus create or strengthen the already existing bonds between related faculties, both in Croatia and across Europe. Aiming to make it a beautiful and long-lasting tradition, we strive to see the conference grow and improve every year.