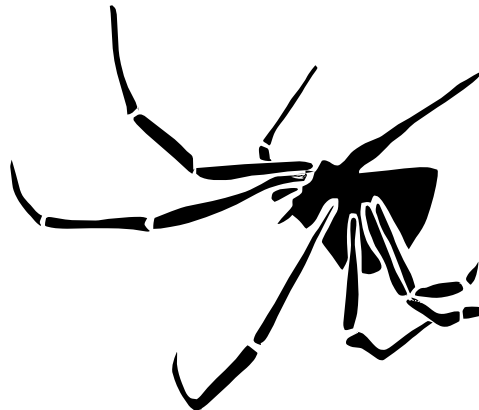
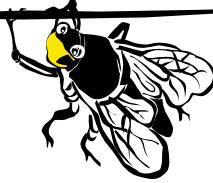


5th INTERNATIONAL
COMMUNICATION STYLES
CONFERENCE

Communication in Times of Permacrisis



**Fifth International Communication Styles Conference: Communication in Times of
Permacrisis**

Al. 29 listopada 46, Kraków

24 April - Monday

9:30 Conference opening – room 33	
Room 33	Club Room
Section1 – Ukraine War Humour Chair: Mihaela-Viorica Constantinescu	Section 2 – COVID-19 crisis communication Chair: Gabriela Stoica
10:00 Jan Chovanec, Brno, Czechia – From political commentary to semiotic play: Humour and the Královec/Kaliningrad meme	Magdalena Zabielska, Poznań, Poland – “COVID-19 treatment in the patient” vs. “Let’s not ignore the infection of the corona”: A discourse analysis of professional medical publications and lay forum posts in Polish ONLINE – Click link to Microsoft Teams
10:30 Liisi Laineste, Tartu, Estonia - Ukraine memes Facebook group	Mai Raet, Tallinn, Estonia - When negative turns out to be positive: the COVID-19 related crisis as a catalyst for language change
11:00 Ievgeniia Bondarenko, Kharkiv, Ukraine - The Internet Meme: Tool of Counter-Propaganda in War Crisis ONLINE – Click link to Microsoft Teams	
Coffee break	
Section 3 – International memes and crisis Chair: Liisi Laineste	Section 4 – Environment crisis communication Chair: Katarzyna Molek-Kozakowska
12:00 Anastasiya Fiadotava, Władysław Chłopicki, Kraków, Poland - Communicating humour in public during local, regional and global crises	Anna Pełczynska, Wałbrzych, Poland – The nightmare of tomorrow experienced now: pre-traumatic experience of climate catastrophe as reflected in selected literary and non-literary texts, analysed from language pragmatics perspective
12:30 Villy Tsakona, Athens, Greece - The role of humorous memes in an online metapragmatic debate during the COVID-19 pandemic	Tereza Splichalova, Brno, Czechia – A guru of an apocalypse’: Environmental discourse in translation of news media
13:00 Bianca Alecu, Bucharest, Romania – Identity crises through the lens of Romanian memes: a case study	Serhii Sushko, Ukraine - The Styles of Communicating Climate Crisis Agenda in Fiction and Non-fiction: investigative journalism in David Mitchell’s Cloud Atlas and the continued “warfare” between “alarmists” and “climate change deniers” in the present-day mass media ONLINE – Click link link to Microsoft Teams
Lunch break	
14:30-15:30 Keynote lecture – Laura Alba Juez, Madrid, Spain - Contrasting Forces Behind the Use of Irony And Humor In Times of Crisis: Covid and the Ukrainian War ONLINE (Click link to Microsoft Teams) Chair: Jan Chovanec Room 33	
Coffee break	
Section 5 – Serious aspects of humour Chair: Anastasiya Fiadotava	Section 6 – Public authority in crisis Chair: Joanna Dybiec-Gajer
16:00 Mihaela-Viorica Constantinescu, Bucharest, Romania - Humorous approaches to environmental issues – the case of illegal logging in Romania	Katarzyna Molek-Kozakowska, Opole, Poland – Science in crisis? Stylistic choices for persuasion in the interventions proposed by policymakers in “European Research Area Policy Agenda 2022-2024”

16:30 Dick Zipp, Utrecht, The Netherlands – Comic Innocence	Michele Tita, Tartu, Estonia – The Crisis of Trust in Science through Alternative Discourses on Human Evolution
17:00 Dorota Brzozowska, Opole, Poland, Władysław Chłopicki, Kraków, Poland - When vulgar becomes humorous. The case study	Adrian Stoicescu, Bucharest, Romania – Intertexts as alternative truths creation in contenting authority
17:30 -18:30 Tertium Society annual membership meeting (HYBRID) Click link to Microsoft Teams	
19:00 Conference Dinner – Jama Michalika, 45 Floriańska Street	

25 April - Tuesday

9:30 – 10:30 Keynote lecture Andreas Musolff, Norwich, UK – Permacrisis, Conspiracy Stories and Metaphors ONLINE - Click link to Microsoft Teams Chair: Władysław Chłopicki Room 33	
Coffee break	
Section 7 – Text analysis Chair: Ene Vainik	Section 8 – Historical aspects of communication Chair: Villy Tsakona
11:00 Yurii Chybras, Brno, Czechia -The Role of Phonology and Sociolinguistics in Loanword Adaptation	Joanna Dybiec-Gajer, Kraków, Poland Migration as identity crisis – translating E. Hoffman’s memoir Lost in Translation
11:30 Joanna Paszenda, Kraków, Poland – The rendering of the crisis within the Roman Catholic Church in Poland by leading Polish opinion-forming weeklies	Gabor Toth, Budapest, Hungary – Silence and discussion are the Memory of the Hortobagy Closed Camps
	Marta Frączkiewicz, Warsaw, Poland - A hidden world - Survival strategies of Polish Jews during World War II on the example of memorabilia from the collection of the POLIN Museum
Lunch break	
Section 9 – Value discourse communication Chair: Adrian Stoicescu	Section 10 – Ambiguity in communication Chair: Dorota Brzozowska
13:30 Eryk Hajndrych and Li-Chi Chen, Bydgoszcz, Poland - Khàupē as a New Form of Complaining in Taiwan: Evidence from Facebook Posts	Ene Vainik, Tallinn, Estonia - Figurative talk in the context of a toy crisis of the Estonian language
14:00 Oksana Leontieva, Marina Teplenko, Ukraine – The contradiction between the imaginary, representation and true in the value perception of the other	Jana Hallová, Brno, Czechia - Censorship crisis: Analysis of multimodal posts on Twitter and their reception
14:30 Valeriia Nikolaienko, Kharkiv, Ukraine – Viewpoint Metaphor in Trauma Narratives of War in Ukraine	Gabriella Vámos, Budapest, Hungary – ‘The sky is turning red, Comrade Stalin lives overhead’ – The use of communist language and the genre of the chastushka
15:00 Gabriela Stoica, Bucharest, Romania – Pathos configuration in the war crisis discourse. A case study	Alicja Janusz, Lublin, Poland – Translation as mediation through the ages: translation problems in the lute books.
Conference closing Room 33	

Keynote talks

Contrasting forces behind the use of irony and humor in times of crisis: Covid and the Ukrainian war

Laura Alba-Juez

National Distance Education University (UNED), Madrid, Spain

In this talk I will look into the language of irony and humor, and how it can be driven by different and sometimes opposite forces, such as the ill-affected intention of spreading fake news, or the more elevated purpose of lifting the spirits of people who are going through a war crisis. I will therefore analyze two main sources of humorous/ironic discourse:

1) A set of memes that were used to spread fake information about the Covid 19 pandemic through the media and social networks, and thus became a vessel for disinformation about this sanitary crisis. Memes are thought to be more effective in this regard because they contain visual information

together with (sarcastic) jokes and are therefore perceived faster by the human brain than a simple text (Holm, 2021). Thus, they can quickly turn from satire to an effective tool to spread misleading information, which can amplify the emotional reaction (anger, fear, disgust) of the receiver.

2) A set of memes and jokes about the Ukrainian war that have circulated in the media and social networks (Twitter, Instagram, etc.), which have been interpreted by the Ukrainians (cf. Antoniuk 2022) as an easy and quick way to keep people engaged and informed, apart from offering some relief from the traumatic experiences of war.

Working on this corpus, I will offer my approach to verbal irony as “inferred contradiction” (Alba-Juez 2014) as a theoretical tool for analysis and will show how this phenomenon intertwines with humor and the evaluative/emotive function of language (cf. Mackenzie & Alba-Juez 2019). We will explore how irony (and sometimes the humor co-occurring with it) exploits subtle clashes or

contradictions that can be found not only at the proposition level, but at other linguistic and discursive levels. This approach will also help us to elucidate how irony and humor can serve the above-mentioned contrasting purposes (both ill-disposed and noble), depending on different contextual variables.

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Permacrisis, conspiracy stories and metaphors

Andreas Musolff

University of East Anglia, UK

Conspiracy stories (also widely known as ‘conspiracy theories’) pretend to provide truthful and easily understandable responses to crisis experiences and thrive in conjunction with the latter: the more crises, the more conspiracies! Hence, it is no surprise that the recent crises on many (public health, economic, political, demographic ...) levels have been accompanied by a cacophony of ‘trending’ stories that see conspiracies behind, e.g. COVID-19, climate change, migration, inflation and, of course, present-day military conflicts such as the Ukrainian war of resistance against Russia. Furthermore, these conspiracy stories link up with both global ‘master’-conspiracies (e.g. *Great Reset*, *QAnon*) and ‘localised’ national-regional conspiracies (e.g. truckers protests in Canada, *Reichsbürger*-rallies in Germany).

Despite their oft-lamented factual and logical deficiencies, conspiracy stories have two pragmatic ‘assets’. One is their ‘fit’ into classic narrative structure, as a ‘solution’ to the narrative ‘problem’ or ‘turning point’, which is identified with the topical crisis. They provide the supposedly secret back-story that ‘explains’ the current crisis and, based on it, sketch the outline of an innovative solution. Their second asset is their figurative, non-literal formulation in terms of metaphor scenarios and metonymies, which underpins the frequent denials or cancellations of factual details of these are exposed as fictitious.

My argument is that combating conspiracy stories during crises experiences is a complex enterprise that cannot restrict itself to “fact-checking” and corrections of false propositions. In fact, such fact-corrections can even be counterproductive when they are perceived only as ‘quibbles’ over minor details (such as exact figures, dates, locations) that take the basic conspiracy story as their presupposition and, thus, leave it intact. Instead, the narrative and figurative function and appeal of conspiracy stories needs to be taken into account, in order to be able to expose their potentially disastrous consequences.

Parallel sessions

Identity crises through the lens of Romanian memes: a case study

Bianca Alecu, University of Bucharest, Romania

This study describes three types of identity (perma)crises, as represented in memes regarding Romanian cultural background. We believe Romanian identity discourse constitutes rich ground for analysis, since public discourse and popular culture postulate several Romanian identity tropes, such as: former communist country, situated at the crossroads of the East and the West, an island of Romance in a Balkan milieu and so on.

We have annotated and analysed 244 memes posted in an Instagram community during June 2018 – November 2022. The qualitative analysis we undertook describes the forms and functions of three elements of memes: verbal patterns, visual clichés and rhetoric tropes. The community creatively produces a homogeneous humorous discourse that requires certain background knowledge in order to be properly interpreted. The discourse of memes hints, for instance, to the creators' mixed cultural background, as children of Romanian expats, growing up Romanian in a non-Romanian environment. We apply methods of discourse analysis and pragmatics in order to highlight the mechanisms of identity construction in memes produced by this certain community.

The result of our analysis is a taxonomy of identity crises, as they emerge from different, yet progressive vantage points: from an individual to a collective, national level. An individual immigrant identity crisis often operates in the dichotomous rhetoric of Romanian / Non-Romanian, as verbal patterns show. A generational crisis revolving around family values often operates on a meta-linguistic awareness level, with multiple code-switching techniques that produce humorous effects. Lastly, a national identity crisis can be reconstructed from several ethnic humour stereotypes that have taken the form of memes.

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The Internet Meme: Tool of Counter-Propaganda in War Crisis

Ievgeniia Bondarenko, Vasyl Karazin Kharkiv National University, Ukraine

In war crisis, the defending nation faces a challenge of keeping their national construal of the world (Taylor 1995) stable and sustainable. As the enemy's propaganda furthers the agenda of its historical and geopolitical inferiority, the media of the assaulted state should develop powerful devices to hold the opposite via counter-propaganda (Auerbach 2015). One of such means is the Internet meme in Richard Dawkins' sense as a culturally significant highly contaminative information unit (1989). It inherently carries a message generally familiar to a certain (in this case, national) community of the

net users. This entails, however, does not expound its efficiency as a vehicle of counter-propaganda. I aim to provide evidence that the instruments of modern cognitive semiotics may offer more profound insight into the meme mechanisms of influencing media audiences.

My research is a case study of 100 Ukrainian war focused English language Internet memes that implement the basic concepts of the national construal of the world as complex semiotic cognitive structures.

Theoretically, I concentrate on the meme as a multimodal (verbal and visual) narrative that creates a semiotic and conceptual whole. I demonstrate that there is an arguable relationship between cognitive and semiotic structures of the memes. On the one hand, memes feature icons, indices, or symbols, and, on the other, these signs implement metonymies and metaphors. Modeling these complex structures is possible via mapping metonymies and metaphors as mental spaces (Kövesces 2022) featured in the meme's verbal and visual narratives. Significantly, there is no stable correlation between the type of the sign and the cognitive trope featured in the meme. Moreover, the verbal and visual elements in one meme may feature different signs and tropes. Following in the steps of the studies of the interface between the verbal and the visual (Martinec & Salway 2016), I will illustrate this complex, if balanced correlation. Therefore, I maintain that the cognitive and semiotic balance in the memes accounts for their efficacy as means of resolving the war crisis.

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When vulgar becomes humorous. The case study

Brzozowska Dorota, Uniwersytet Opolski, Wladyslaw Chlopicki, Jagiellonian University, Poland

The aim of the paper is to deal with the contextual and intertextual humor and its relations to bona-fide-mode of communication, and to analyse the process of a serious, vulgar message turning humorous and starting to function in humorous texts of different genres. The Discourse Theory of Humor (Tsakona 2020) and its analytical foci, which are factors for humor quality and success: 1. Sociocultural assumptions, 2. Genre, 3. Text (Tsakona 2020: 129), is used in the article to analyse the political humor instances produced during the Russian-Ukrainian war on the example of “idi na chuj” phrase. The whole phrase “Русский военный корабль, иди на хуй” (Russian warship, go fuck yourself), was originally used on 24 February 2022 during the Russian attack on Snake Island in Ukraine's territorial waters by the border guard Roman Hrybov who addressed the Russian missile cruiser Moskva in this way. The phrase became a winged-world, and together with its derivatives gained popularity as a sign of protest during anti-war demonstrations all over the world. The phrase became a part of popular culture as it appeared in different humorous genres – memes, jokes, cartoons – as well as in non-humorous ones (e.g. songs). When the cursed ship was eventually sunk by the

Ukrainian missile, the situation was immediately used as an opportunity to create more humorous material. The paper presents the case study offering the detailed analysis of these media events.

Khàupē as a New Form of Complaining in Taiwan: Evidence from Facebook Posts

Li-Chi Chen and Eryk Hajndrych, Uniwersytet Kazimierza Wielkiego, Bydgoszcz, Poland

Local Taiwanese identity, i.e., tai-ness, can be constructed through linguistic practices. Su (2018) observed that tai-ness is associated with non-standard language use and non-conformity, which contradicts the mainstream ideal of femininity. We argue that local Taiwanese identity is also constructed through the linguistic practices of khàupē, a new form of complaining in Taiwan. This term comes from Taiwanese Southern Min and is composed of khàu ‘to cry’ and pē ‘father’, of which the literal meaning is ‘to cry for father’. More accurately, this expression implies the curse of one’s father, and its semantic molecules may include [+death, +father]. In other words, the use of khàupē reflects the taboo of death and patriarchy in Taiwan’s traditional society while at the same time is intended for expressing discontent.

Based on data from 250 Facebook posts, this study analyzes and discusses how khàupē is constructed on Taiwanese social media. Informed by multimodal discourse analysis, this study will be conducted both qualitatively and quantitatively. Findings suggest that ten strategies are used for making complaints, including the use of swearing/cursing, rhetorical questions, emoticons/garbled codes, exclamations, visualized audio effects, narrating, sarcasm, hashtag, and presumptions. As a new form of complaining, khàupē allows Taiwanese Facebook users not only to complain, but also to share experiences/opinions, ask for help, show gratitude, self-mock, release emotions, entertain others, and ask for support. In brief, complaining to strangers on Facebook satisfies the complainer’s different interactional needs other than simply expressing discontent. Finally, quantitative results further show gender differences, as reflected in the topics chosen for complaining.

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The Role of Phonology and Sociolinguistics in Loanword Adaptation

Yurii Chybras, Masaryk University, Brno, Czechia

This article’s research question is to explore the role of sociolinguistic factors in combination with phonology-driven adaptation. The preliminary hypothesis is that sociolinguistic factors like bilingualism and L2 interference may have a decisive role in the process of adaptation and is based on the example of English-Czech and English-Ukrainian loanword adaptation cases involving the phonemes [g], [h], [fi], and [x]: Czech speakers adapt [h] as [fi] while Ukrainian speakers tend to adapt the same phoneme as [x] despite having [fi] in their phonetic inventory. This tendency is often ascribed to L2 interference of Russian and has been a topic of active discussions, especially so since the 2022 full-scale Russian invasion of Ukraine.

The research method is based on a questionnaire with audio samples containing both already existing and made-up proper names and words. Half of the test vocabulary units are designed to contain the chosen phonemes, the rest of the units are represented by established, already existing, names, and units that do not contain the chosen phonemes to provide a cover for the experiment. The

respondents are asked to listen to the audio samples and write down the units as they hear them. The respondents will be provided with a fake description and the goal of the experiment to exclude possible bias.

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Humorous approaches to environmental issues – the case of illegal logging in Romania

Mihaela-Viorica Constantinescu, University of Bucharest, Romania

Humorous publications are not only meant to entertain the public, but also to raise awareness to critical issues such as the environmental aspects: for example, climate change, deforestation, loss of biodiversity, etc. Humour is a complex communicative phenomenon blending non-bona fide and bona fide traits; there is a continuum of those traits, a scalarity of bona fide and non-bona fide communication.

The presentation highlights the civic role of humour as revealed by the analysis of two Romanian satirical online publications (*Times New Roman* and *Cațavencii*). The analysis will emphasise different humorous strategies deployed by the journalists, in accordance with the profile of the publication: a more ludic frame for *Times New Roman* authors (humorous strategies to place the articles on the non-bona fide side of the scale), while a more serious frame is used by the authors from *Cațavencii*, using aggressive humour or a pretence of humour in order to make accusations against public administration or private companies. The analysis will also tackle the risk entailed by the lens of humour on the public's perception of the topic.

Among the environmental issues approached by the satirical online publications, I have selected the topic of illegal logging, an important problem in Romania. Although the country has an important surface covered with forests (the National Institute of Statistics mentions 27,7% of forest coverage, in 2019, approximately 6,9 million hectares), it ranks below the EU average (37,7 %, Eurostat 2019). Nevertheless, Romania hosts an important part of Europe's virgin/primeval and quasi-virgin/old-growth forests. After 2000, when the forests restitution process to their ancient owners began in Romania, the process of deforestation and illegal logging has become extremely aggressive and has gained media – and henceforth public – attention.

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Migration as identity crisis – translating E. Hoffman's memoir *Lost in Translation*

Joanna Dybiec-Gajer, Krakow Pedagogical University, Poland

The paper examines Eva Hoffman's critically acclaimed autobiographical narrative *Lost in Translation*. This highly self-reflexive text thematises how migration and exile are a crisis situation that leads to the formation of the subject's new identity. Scholars term it "post-modern" (Levine 2003), "multicultural" (Frittella 2017), a "re-invention of a postmodern hybridized-self" (Klimek-Dominiak 2011). Given the fundamental role of language in the process of identity construction problematized in the memoir and in line with the argument that "translations of immigrant life stories into their authors' first languages constitute a category deserving of critical engagement within literary and translation studies" (Pas 2012), the paper analyzes the Polish translation of the memoir. It focuses on the translator's strategy in approaching and mediating the culture-specific and identity-building embeddedness of the narrative (rendition of key words, references to Jewishness and fact-based corrections).

Translation as mediation through the ages: translation problems in the lute books.

Alicja Janusz

Katolicki Uniwersytet Lubelski Jana Pawła II, Poland

The lute is a historical instrument, the use of which in common musical life after centuries of popularity ceased around the second half of the 18th century, and its place was taken in the 19th century by the so-called classical guitar. It was only around the middle of the 20th century, along with the growing popularity of historical music in its possibly original form, that interest in the lute, its repertoire and playing methods revived. In "Isagoge in artem testudinariam" (1617) Jean-Baptiste Besard said that to play a lute one has to have either a very good teacher, or a very good lute book. This is true, as in cultivation of a musical and instrumental traditions an undisturbed communication between generations of musicians is necessary. However, in case of early music instruments, such as lutes unused for ages with the old masters long gone, reconstruction on the base of written musical sources is the only way to restore old traditions to life. This is hardly possible in Poland as none of lute books written in Polish language survived to modern times, which causes both problems while reconstruction of the original playing techniques and limits the possibility of discussion for lutenists who cannot read the historical sources. As an effect the only way to access the original musical

instructions are translations of lute books preserved in German, Italian, Latin and other European languages. In such a situation translator serves not only as a mediator between languages and cultures, but also as a mediator between generations of lutenists. This generates many translation problems connected to the archaic language, different attitudes of past and modern musicians, as well as to the lack of Polish lute terminology. The purpose of this paper will be to name the possible translation problems and their purposes while translating a lute book, and to find some possible solutions in order to ensure a proper communication between the authors of the original lute books and modern musicians.

Communicating humour in public during local, regional and global crises

Anastasiya Fiadotava and Wladyslaw Chlopicki, Jagiellonian University, Krakow, Poland

During the past three years a number of crises of various scales - local, regional and global - have caused losses, upheavals and disruptions, but also a considerable amount of humour. The humour has taken a variety of forms: it could be heard in oral conversations, spotted on protest posters and shared online. The current study analyses humour revolving around COVID-19 pandemic, humour of 2020 protests and humour on the 2022 Russian invasion of Ukraine. Our data comes from Belarus and Poland.

In Belarus the humour of these three crises reflected the social reality to different degrees and in various ways. COVID-19 jokes and memes in Belarus mostly focused on self-isolation and preventive measures although these measures had not been introduced in Belarus nationally, thus creating the gap between everyday reality and humour. Protest and war humour have been more tightly connected to Belarusians' lives and values. Protest humour communicated the serious ideas behind the protest movement, but either amplified them or ironically downplayed them, and often focused on particular prominent events of the protest. War humour, on the other hand, rarely evokes specific events on the war front, but rather highlights the consequences of the war as well as the stereotypical ineptitude and evil nature of the Russian army and Russian leaders.

In Poland, on the other hand, the crisis humour focused largely on local politics, or at least was inspired by it. Another source of humour, especially in 2022 war humour, was national stereotypes, e.g. of a primitive Russian, or naive German. Even COVID-19 humour was inspired by local politics (esp. national elections), although in the case of that crisis the global influence on memes was clearly present. The wave of anti-abortion protests following the verdict of Constitutional Tribunal from October 2020 was unique among the three crises in that the humour - obviously drawing on local politics, but also using global references - was present largely on the streets and was characterised by exceptional degree of obscenity, even for Polish standards.

The analysis shows that global, local and regional elements were intertwined and shaped the crisis humour. Polish humour has been much richer in local references than Belarusian humour, but both nations also acknowledged and creatively appropriated international elements that reached them via news and social media. Overall, it can be concluded that the (global, regional or local) nature of a crisis does not entirely determine the nature of the humour inspired by it.

A hidden world - Survival strategies of Polish Jews during World War II on the example of memorabilia from the collection of the POLIN Museum

Marta Frączkiewicz, Museum of the History of Polish Jews, Warsaw, Poland

The beginning of World War II brought repressions against the civilian population, which were particularly severe for the Jewish community. Restrictive racist legislation came into force in the

occupied territories. Deportations and confiscations began, synagogues were deliberately destroyed. Ordinances were issued aimed at isolating the Jewish population. Many Jews tried to save their lives and the lives of their families in various ways.

The POLIN Museum collection includes many exhibits depicting various ways of surviving the Holocaust. These include, among others, memorabilia related to hiding in the so-called the Aryan side, where Jews functioned under false identities or stayed for months in hideouts invisible to the world. Thanks to diaries, letters, oral history reports provided by donors, as well as items that have survived, we can also illustrate the conditions that prevailed in the hiding places. Another important aspect of the survival strategy was ghetto escapes, including taking children out of the ghettos, which was an extremely dangerous undertaking. Such memorabilia and oral history accounts can also be found in the POLIN collection.

In addition to hiding themselves and their loved ones, Polish Jews also managed to secure their property and the most important documents, such as diplomas or tax receipts. Movable were kept by friendly families or for a fee. Very often, Jews did not return for the deposited property because they had died in the Holocaust.

The listed categories of objects in the collection of the POLIN museum illustrate not only the ways in which Polish Jews tried to survive the Holocaust and the conditions that accompanied it. Above all, the items show the determination and will to live of people whose stories we, as the Museum, wish to preserve, record and make available.

Censorship crisis: Analysis of multimodal posts on Twitter and their reception

Jana Hallová, Masaryk University, Brno, Czechia

The presented project observes a current crisis regarding censorship on the social media micro-blogging platform Twitter, stemming from its purchase by Elon Musk finalized on the 28th of October 2022. The issues arising on the platform gave rise not only to a lot of public outrage, but also to new opportunities to study creative use of multimodal elements and their reception. This project analyzes two posts made by Elon Musk with multimodal elements (namely memes) from the perspective of poster representation and reception. The first post dates to before Musk's ownership of Twitter while the second was made after. The study employs both quantitative and qualitative research methods of multimodal discourse analysis to uncover the findings. The qualitative analysis of the two posts is based on contextual elements, concepts such as humor, multimodality, celebrity identity online and power, or Van Dijk's ideological square and its concepts of the collective Us and the opposing Them (1998). The study uses Wiggins's elaborated model of meme dimensions (2019), based on Limor Shifman's introduced dimensions of form, content and stance (2013), to observe the elements contributing to Musk's representation via memes both before and after the ownership of Twitter. The qualitative analysis then demonstrates how Musk's representation was received by the wider audience, with the employment of custom classification of the dataset, providing a point of comparison for the reception of the personage both before and after the censorship crisis. The study shows how and whether the rise of censorship on the platform affected communication and representation, specifically in regards to the person considered responsible for the crisis.

Ukraine memes Facebook group as a site for negotiating the content and form of memes

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There is an interplay between institutional news media and social media: photos and caricatures originating from press coverage of events are transformed into internet memes (like the meme template "Putin's long table" in memes about the war in Ukraine). Press images are examined for any anomalies to divert attention to exaggerated, often accidental mistakes, awkwardness or diversions. Sometimes internet users see the humorous or memetic potential of a photo or video, and post it on meme sites or groups, hoping, but not knowing for certain, that it will become a meme.

The presentation analyses memes collected from the Ukraine meemid (Ukraine memes) Facebook page. The results show that a great majority of them were borrowed from English, Russian and Ukrainian memospheres (in order of frequency), Comments and sometimes an extended discussion followed the posts. Among them is a particular category of images posted without captions but with an accompanying text that says although the image is not exactly a meme (yet), it could easily become one. After such an introduction, group members often add captions to that image in the comments. The implications of such metadiscourse around war memes is discussed.

The contradiction between the imaginary, the representation and the true in the value perception of the other

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The value perception of the other is one of the important aspects of human existence. Any value determines the need for human existence at the level of being. Language provides such needs through internal (self-reflection) and external communication. This creates fictional and real images of a person as a product of culture and its values. The article deals with the following questions: 1) how a persistent long-term discrepancy between the imaginary, representation and reality affects the emergence of constant crisis situations that affect the formed value model of a person and which is associated with the moral and religious system of culture; 2) how the mental-linguistic perception of the other can reduce or level the permanent mobility of value models, since in the process of communication, thoughts excited by the semantic perception of speech messages are formed every time, here and now, anew, and they did not exist in this particular configuration before. The article explores the ways of linguistic perception of various value-semantic models and their linguistic implementation in the existing system of values, as well as the mechanisms of interaction between the fields of the imaginary and the true, the representation and the true, the contradictions and points of contact that arise between them. The influence of linguistic perception in the sphere of moral-religious contact on the emergence of a relationship crisis is shown

Science in crisis? Stylistic choices for persuasion in the interventions proposed by policymakers in "European Research Area Policy Agenda 2022-2024"

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The European Commission's Directorate General for Research and Innovation's (2021) document on "European Research Area Policy Agenda: Overview of Actions for the Period 2022-2024" outlines four priority areas and twenty actions to boost research excellence, investment and reform, coordination and support, green and digital transformation of the academia in an attempt to create a truly common "knowledge market". Filled with policy jargon and strategic planning terminology, the document never mentions any crises; however, it delimits the areas that require urgent attention. By listing and specifying planned interventions, European policymakers aim to persuade the research performing organizations, mostly universities, to accept a common vision of one research area, research culture and hierarchy of values.

This study explores policymaking from a linguistic perspective to capture the dominant characteristics of style of EU agendas and directives (Molek-Kozakowska, 2014). Language choices have a constitutive role in policy papers due to the discursive capacity for both advocacy and persuasion. With its qualitative and critical perspective, this study focuses on the presuppositions and entailments of certain lexical choices in the above document, the modality markers, labelling of actions, as well as evaluative and rhetorical devices. It explores the salient collocations and recurrent stylistic formulations (catch-phrases) that presuppose challenges to be addressed, prioritize “things to do,” and legitimize specific recommendations.

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Viewpoint Metaphor in Trauma Narratives of War in Ukraine

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Viewpoint is a widely researched category in narratology. To summarize the existing definitions, narrative viewpoint defines the scope of events perceptually available to the narrator and steers the logic and evaluation in the narrative (Prince, 2001). Cognitive narratologists (Dancygier, 2011) approach viewpoint as a blended configuration. The cognitive perspective prompted me to hypothesize that personal experience narratives can feature specific metaphors that describe perception mode, or viewpoint metaphors.

For this qualitative study, I culled 30 personal experience narratives on war in English and in Ukrainian that feature viewpoint metaphors. The relevance of the material is conditioned by an assumption that feeling of lost control, alienation, or distancing from the traumatic events is typical of trauma narratives (Held et al., 2019). Therefore, my hypothesis is that viewpoint metaphor, among other cases, serves as a means to render the diminished sense of agency in trauma narratives.

Viewpoint metaphors found in personal accounts of war in Ukraine are dream metaphors (e.g. ‘like a bad dream,’ ‘thought I was dreaming’), cinematic metaphors (e.g. ‘as if in slow motion,’ ‘like in movies’), and (less common) plunging/sinking metaphors (e.g. ‘as if I had been sitting underwater for a long time,’ ‘as if I am emerging from under the water’).

To study how viewpoint metaphor serves narrative construction, I propose the following mapped elements of a viewpoint. The dream viewpoint metaphor can be implemented as EXPERIENCING THE EVENT is DREAMING OF THE EVENT, and the cinematic viewpoint metaphor can be modeled as EXPERIENCING THE EVENT is WATCHING A MOVIE OF THE EVENT. The range of mapped domain elements of the focalizer’s perception includes the following: being a passive viewer, having no agency or sense of agency, perceiving the events as not real, camera movement, timelapse, slow motion, and special effects.

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The nightmare of tomorrow experienced now: pre-traumatic experience of climate catastrophe as reflected in selected texts, analysed from language pragmatics perspective

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The notions of pre-trauma and climate catastrophe are interconnected, as is evident through the experiences of climate activists. A variety of contemporary texts demonstrate intense present distress (even pre-traumatic stress disorder) over an impending climate nightmare. These texts are as diverse as: online posts on social media, poetry, fiction, non-fiction and academic publications. The purpose of this paper is the analysis of aforementioned texts using the linguistic tools offered by language pragmatics, with special regard to deictic expressions in an attempt to find linguistic patterns helpful in understanding and dealing with climate catastrophe.

When negative turns out to be positive: the COVID-19 related crisis as a catalyst for language change

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The COVID-19-inflicted health crisis was among the most significant precedents in recent healthcare history. Although horrific, one positive co-occurring aspect was the increased public interest in the work of lexicographers (Klosa-Kückelhaus 2022). That attention is perhaps not surprising as a whole new vocabulary emerged to support effective communication, especially in critical times of crisis. Some of the vocabulary did not exist before and was specifically tailored for the crisis, COVID-19 itself being the most prominent example. Other changes also occurred: words that had previously no strong associational links, like mask and mall, became semantically related, and meanings of the preexisting words shifted, acquiring new implications. For example, during the height of the pandemic, the adjective 'negative' carried a positive connotation—a negative covid-test was a positive instance.

In COVID-19 heyday, one of the most frequent topics discussed in the media revolved around health, i.e., people were recurrently exposed to COVID-related health concerns and symptoms. However, the acute crisis has passed (at least, for the time being), and the focus of media attention has moved to new emergencies (energy crisis, security crisis, etc). That raises the question if the "corona language" has left a lasting impression on people's language use. Previous research indicates that sudden and unexpected changes in linguistic exposure can, indeed, cause lasting changes in language processing (Kleinman et al 2022). On the other hand, language specialists note that most COVID neologisms will likely not endure, and highly professional words revert to their initial domains (Trap-Jensen & Lorentzen 2022: 830).

Based on these somewhat opposing statements, this conference paper seeks to discern if and how the COVID-19 crisis has changed the mental representations of specific, primarily health-related words in the general public's mental lexicon. To explore this matter, data from native Estonian speakers via online word association test was collected in January 2023. The results were compared to the corresponding dataset, the "Dictionary of Word Associations in Estonian" (Vainik 2019a, 2019b), assembled before the pandemic during 2016–2018. Studying the imprint that the pandemic has left on the collective subconsciousness lends itself to understanding the extent of the impact that a crisis like COVID-19 has on language and its role in potential language change. Awareness of these nuances contributes to more informed linguistic choices that lead to more efficient communication.

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‘A guru of an apocalypse’: Environmental discourse in translation of news media

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It is no news that words have power to shape, distort and maneuver reality and foist one's preferred worldview upon unsuspecting readers. In the digital age, information verification and critical reading have become indispensable tools in any well-informed reader's equipment, but locating the source information might be, at the end of the day, an impossible task; especially if said piece of information underwent a series of translations and re-translations. Such fluid shifts between source and target languages inherently create some leeway for various discursive practices and larger thinking schemes, granting news media the ability to carefully craft the perlocutionary effect without necessarily changing the content itself. This paper does not, by any means, attempt to encompass the entire scope of shifts, transformations and jiggery-pokery occurring in translation-based news reporting, but focuses on the subtle art of naming. By choosing a convenient definite description, the same piece of utterance can be attributed to a seemingly very different speaker, and aid in shaping one's mind towards the preferred reading. This paper looks into a series of news reports, centered around Greta Thunberg, that were, either fully, partially, or inconspicuously, translated from English to Czech and performs lexical analysis of the employed references, demonstrating that Czech and English readers are oftentimes presented with a very different Greta.

Pathos configuration in the war crisis discourse. A case study

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The paper addresses the ground issue of emotive communication (Arndt/Janney 1991; Caffi/Janney 1994), proposing a case study: the analysis of the pathemisation mechanisms used in the two speeches delivered by president Zelensky in the joint meetings of the US Congress (on March 16th 2022 and December 21st 2022, respectively).

The analysis is set within a rhetorical-argumentative framework, considering the discursive appeal to emotions as a form of “subjective rationality” proper (see Charaudeau 2000, 2005, 2008; Plantin 1998, 1999a, 1999b, 2011, 2021 [2016]; Charaudeau/Maingueneau 2002; Amossy 2006; Cigada 2008; Micheli 2010, among others), which is expected to be instantiated as such in the war crisis discourse, intrinsically affectively hypermarked.

The investigation aims at delineating the pathemic configuration of the speeches under consideration: the discursive display of explicit and implicit emotions, the various lexical and rhetorical means of expression and emphasis of an affectively-loaded content, by constant reference to the endoxal, sociocultural profile of audience/addressee(s).

As pointed out by the analysis, certain type of (implicit) emotions (sharing a common highly active-motivational dimension) are particularly appealed to: basic intensive emotions, such as anger (/indignation) or fear (/anxiety), on one hand, and especially sociomoral (both euphoric and dysphoric) emotions (see Haidt 2000), such as: pity/compassion, shame/guilt, (national) pride, gratefulness, or awe/admiration. Their strategic inscription in the speeches under scrutiny demarcates a discursive scenario, which supports their main persuasive goal: gaining the audience’s adhesion to the topic under discussion, as well as a future (aimed-for) concrete extradiscursive (re)action.

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Intertexts as alternative truths creation in contenting authority

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In a world dominated by 'polycrisis' (J. C. Junker 2016) and 'infobesity' (Jourová 2020, Cinelli 2020), and against the increasing tendency of making alternative 'regimes of truths' (Hartley 1987) the individual found a fertile soil to create content and to navigating a world of uncertainty. One form of such content creation is shaped as authority contestation strategy by which the individuals scale their selves up, while the world of authority is scaled down.

This paper proposes to analyse the intertext as rhetorical device used in contesting authority, both during street rallies as slogans and in digital communication as memes. In doing so, this paper represents a two-tire undertaking. On one hand, it will look at the sources of the intertext and the realities they sanction and, on the other, based on ethnographic interviews, it will map the effects the intertextual content has within the groups involved in centrifugal appraisals of the authority voices.

Understood in its broadest meaning beyond the text itself (Bryson 1988), the intertext makes the best visual-textual toll in the collective strategies of symbolic coping (Wagner et al 2002), corresponding to the stage of 'awareness'.

Based on discourse analysis and ethnographic enquiry this paper will try to weigh the connection between the intertextual (co-)creation and its understanding and envisaged effects at the level of protest groups, by trying to rank the intertextual creativity against the strategies of contesting authority by means of alternative truths creation. Thus, the intertext, by reference to previous texts, events, or public figures, constitutes a coping praxis seen as creating a vernacular language of protest.

The Styles of Communicating Climate Crisis Agenda in Fiction and Non-fiction: investigative journalism in David Mitchell's *Cloud Atlas* and the continued "warfare" between "alarmists" and "climate change deniers" in the present-day mass media

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In our paper, we intend to look into a variety of communication techniques and styles by means of which the man-caused damages and threats to ecology and climate are dramatized in eco-fiction

exemplified by D. Mitchell's *Cloud Atlas*. We are fully aware of how imperfect, and imprecise, the genre boundaries are in relation to such masterpieces as the said novel – and part of our research will concentrate on specifying its genre multiplicity. Secondly, we shall try to analyze the present-day confrontation between the climate change supporters and deniers, the struggle waged on for decades in the expert community and mass media. Our previous research in the field of climate change focused on the manipulative techniques resorted to by the climate change deniers (“The dichotomy of the ‘manipulative versus counter-manipulative impact’: does it exist in the English-written mass media texts on climate change?” © Dunayevska Yuliana, Sushko Serhii, 2018). An essential conclusion we arrived at in the said paper was to ascertain that the actual variety of the media texts on climate change exceeds the dichotomy-bound limitations and offers many texts of other conceptual type.

Viewing D. Mitchell's *Cloud Atlas* as a masterful embodiment of the public concern over ecological issues, we explore Louisa Rey's and Rufus Sixsmith's ordeal in bringing to light the foul play of the Seaboard Corporation ready to put in action the outmoded HYDRA-Zero reactor as an entanglement of narrative techniques, communicative acts, ecology-related discourse. Unraveling the complicated textual pattern of the given novel will be rewarding in getting a better comprehension of the threats facing the Earth's ecology and climate.

The Crisis of Trust in Science through Alternative Discourses on Human Evolution

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The disciplines in the realm of hard sciences – or, in just one word, “science” – have gained an undisputed authority as sources of knowledge and political action in the contemporary world. The recent challenges of COVID-19 pandemic and climate change have highlighted the social impact and relevance of scientific knowledge, in a perhaps unprecedented way.

At the same time, the authority of science seems to be threatened by the rise and spread of forms of alternative knowledge, embraced mostly by people outside of the scientific community. Alternative medicine, climate change denialism, criticism to evolutionary theory are just examples of this attitude, often shared on the internet in a quicker and easier way than in the past.

The spread of these alternative forms of knowledge has also involved the topic of human evolution. Since Charles Darwin's "The Descent of Man" (1871), debates and hypotheses on the origin and the unique features of the human species have arisen in both the scientific community and the public, leading to both orthodox and unorthodox stances on the topic.

Alternative interpretations of human evolution do not revolve exclusively around the origin of humankind but explore all the possible “deviations” from the evolutionary path that has led to the birth of the human species. In other words, alternative discourses on human evolution include both pseudoscientific hypotheses on our origin (such as the ancient astronauts) and claims for the existence of humanlike species of apes (such as the American Bigfoot or the Indonesian Ebu Gogo).

This paper will discuss the crisis of trust in science through the analysis of alternative discourses about human evolution and how they are addressed and often debunked by the scientific community. Online texts and materials and academic sources will be consulted and mentioned in this regard.

Silence and discussion are the Memory of the Hortobagy Closed Camps

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After the Second World War, Hungary became part of the Soviet Union's sphere of interest. In 1948, the Hungarian Communist Party gained power, with which began the liquidation and intimidation of the former leading social classes.

Between 1950 and 1953, innocent people who were considered ideologically unreliable by the communist regime were deported to the top-secret labour camps in Hortobágy. The deportation involved the total confiscation of all movable and immovable property and covered all members of the family, from infants to the elderly. The task of the families deported to the camps - following the Soviet landscape transformation system - was to convert the hitherto unused land of the Hungarian lowlands into arable land. The three years of captivity, full of crises and trials, were of decisive importance.

Before 1989, previously silenced destinies and lives were not covered by the media (e.g. the TSZ (collective bargaining - collectivisation), internment camps, labour camps, the 1956 revolution, etc.). With the change of regime and political transformation, the past burst into the public discourse. Public communal memory has been triggered. Which not only created but also transformed narratives.

The narrative of the closed camps of Hortobágy can be divided into two sections:

The first period is between 1950 and 1989, which was the period of silence. Where the eyewitness generation was left alone with its memories. And the second period started in 1989 when crisis-filled memories came into the public sphere. After 1989, memories also changed with the possibility of talking about memories. In my presentation, I will draw attention to the constant and changing elements of memory and communication in the case of the forced labour camps in Hortobágy.

The role of humorous memes in an online metapragmatic debate during the COVID-19 pandemic

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Recent research suggests that internet memes constitute ideological texts created as a “discursive response” (Wiggins 2019: 52) to various sociopolitical events: their creators and disseminators comment on various aspects of such events, offer their criticism, and build online communities on the basis of common values and/or interests. Among other things, memes convey speakers’ views and values concerning ‘(in)correct’ and/or ‘(in)appropriate’ language use (White-Farnham 2019). Via such memes, speakers participate in metapragmatic debates and convey their (often opposing) metapragmatic stereotypes, namely their culture-dependent and context-specific internalized models on how language should (not) be used (Agha 2007).

The present study investigates a corpus of Greek memes collected from the social media during 2020-2021 and referring to a proposal for translating COVID-19-related English loanwords into Greek. The analysis concentrates on the humor attested in these memes, which plays a significant role in expressing participants’ conflicting views about, and resistance to, loanword translation. More specifically, it is shown that humor is employed to frame the proposed translation practices and equivalents as incongruous (on incongruity as the core of humor, see among others Attardo 2020). The analysis of memetic humor also brings to the surface participants’ metapragmatic stereotypes concerning when a translation equivalent is deemed (un)successful, (un)usable, stylistically (in)appropriate, etc.

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Figurative talk in the context of a toy crisis of the Estonian language

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There are plenty of global crises running in parallel during the time of permacrisis which has led to a tendency of polarization of opinions and to a greater level of their expressivity. We aim to use an example of a local crisis in Estonia to better understand the emergence, dynamics, and coping with the crises in general and especially with respect to the undercurrents of communication styles contributing to either the growth or relieving of tension between communicants during the crisis.

In our talk, we will present the results of a study into a discourse of discussions about language norms—a heated discussion that unfolded in Estonian public media recently (2020—2022) and reached the point to be labelled a crisis. The primary focus of the study is the figurative use of language revealing the conceptualizations of language and the process of standardization. Language is a multifaceted phenomenon and rather abstract as a concept—it is hardly thinkable and talkable without using conceptual metaphors and figurative language.

We hypothesize that the engagement of the disputants in the discourse is revealed by the density of turns as well as by the figurativeness of their „linguaging about language“. The corpus of ca 60 journalistic texts in a genre of (persuasive) opinion writing will be analyzed qualitatively in respect of the figurative talk and in respect of the author’s positions, emotions, and underlying societal values.

We will use the approaches stemming from the cognitive metaphor theory (Lakoff and Johnson 1980; Kövecses 2018) such as the deliberate metaphor theory (Steen 2015) and figurative framing (Burgess et al 2016) as our theoretical background. We also rely on the ideas and principles of systemic functional linguistics (e.g. Halliday 2003) and critical discourse analysis (see Fairclough 2010)—both methodologically and by interpreting the results.

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MNM Semmelweis Museum of Medical History, Eötvös Loránd University Institute of Ethnography and Folklore

Gabriella Vámos, Budapest, Hungary

'The sky is turning red, Comrade Stalin lives overhead' – The use of communist language and the genre of the chastushka

After World War II the political system changed in Hungary and the new government was established by the Communists who wanted to radically reform the country's cultural life. New institutions, periodicals etc. were founded and the new regime began to expropriate the language and folklore genres. As in all dictatorships, language and power were inseparable in the Communist period, because Stalin did not consider language simply as a means of communication, but as a weapon. This theory was also supported by Mátyás Rákosi (1892–1971) the head of the Hungarian Workers' Party, who looked at himself as Stalin's best Hungarian disciple. During the Rákosist era, language emerged as the primary medium and tool for the establishment of dictatorship. The manipulation of language, the theatricalization of it, and the variation of its vocabulary parallel with the actual political aims was important and called for a change of mindset. The paternalistic and militaristic use of language, adopted by politics and subordinated to its aims, appeared in the public sphere as a supporter of dictatorship. Many words e.g. kulak, collective farms, industry, and Stakhanovism became part of the vocabulary represented in the language of folklore genres too. In this paper, the author tries to present how the above-mentioned process came out of the chastushkas. This genre was not unknown in Hungary from the second part of the 19th century but during the communist period became the genre of cultural agitation. Moreover, in 1950 the special version of chastushkas, the 'shadowchastuchka' (kind of shadow play) also appeared as a tool of agitation.

In my paper, firstly I present the changes in the Hungarian language in the Rákosist era. Finally, I will talk about the chastushkas and focus on how the changes in vocabulary manifested in one genre.

Comic Innocence

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While humour has long been considered frivolous and non-serious, it has, in recent years, acquired a new cultural and political significance (Nieuwenhuis and Zijp, 2022). The rise of increasingly transnational 'humour scandals' (Kuipers, 2011), or public controversies on humour, demonstrates that humour is more and more being taken seriously as an important style of communication, worthy to fight for (or over). Nevertheless, the serious social and political effects of humour are still often downplayed, or framed as overall positive and beneficial (Zijp, 2023).

In this conference paper, I would like to explore this paradox through the concept of 'comic innocence.' I introduce this term because it facilitates an analysis of the cultural politics of humour in times of conflict and crisis. It is especially helpful, I claim, for an analysis of meta-discourses on humour, often produced during humour scandals. I will, in particular, point to the connections between 'comic innocence' and what Gloria Wekker has famously dubbed 'white innocence' (Wekker, 2016). As Wekker demonstrates, the Dutch self-image of being a tolerant, progressive and colour-blind nation, is currently in crisis. I argue that humour – which is acknowledged by Wekker as being implicated in manifestations of white innocence, but which only receives marginal attention in her seminal book on the topic – plays an important role in upholding this positive, national self-image.

I will demonstrate the empirical use of the concept of 'comic innocence' by analysing a peculiar case in which I, as a humour scholar, became the centre of a humour scandal myself. I will present an

analysis of the responses, both on social and traditional media, to a hotly debated opinion piece in a national Dutch newspaper in which I argued that humour is not innocent, but always bound up with social hierarchies and relationships of power (Zijp, 2021).

References

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