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FACULTY OF PHILOLOGY



English Department, in association with the Academy of Arts, Music Department

THE MUSIC OF LANGUAGE AND THE LANGUAGE OF MUSIC

Static and Dynamic Perspectives on Expression, Form and Meaning



ABSTRACTS

CELLS 7

Seventh International Conference on English Language and Literary Studies

25–26 September 2026

Banja Luka, Bosnia and Herzegovina · Hybrid



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Seventh International Conference on English Language and Literary Studies

THE MUSIC OF LANGUAGE AND THE LANGUAGE OF MUSIC

Static and Dynamic Perspectives on Expression, Form and Meaning

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ABOUT THE CONFERENCE

In these turbulent and unpredictable times, the arts—music in particular—have never been more important for the preservation of positive human values. Language and music, two powerful instruments in this endeavour, possess their own structural hierarchies and systems of meaning, yet they are so closely intertwined that cognitive science still cannot clearly determine where one ends and the other begins.

Across history, they have continuously nourished one another: operas such as *Roméo et Juliette*, *War and Peace* and *La Traviata* were inspired by the work of William Shakespeare, Leo Tolstoy and Alexandre Dumas; the music of Ludwig van Beethoven and The Beatles has inspired writers such as Thomas Mann and Haruki Murakami. George Bernard Shaw was a passionate music critic; James Joyce conceived of his prose in musical terms; and figures such as Leonard Cohen, Bob Dylan and Laurie Anderson embody the creative fusion of poetic and musical expression.

Both research and artistic practice increasingly move away from viewing works as static, isolated products, understanding them instead as dynamic processes shaped by interaction, transformation and continuity across time. Texts, languages and musical compositions are treated not as fixed artefacts but as living forms that evolve through reinterpretation, translation, performance and reception.

Music is often called a universal language, yet what makes lyrics, songs and melodies in a given language distinctive within the constellation of cultures?



The universality of music is not merely a matter of shared emotions and motifs; it also raises the question of how melody and translation merge across the barriers of language and culture. At the same time, awareness of linguistic structure sharpens rhythmic and formal sensitivity, deepens interpretation, and strengthens creative and pedagogical practice. Music also plays an indispensable role in language acquisition — as a source of lyrics, a form of motivational support, or simply a pleasurable experience — reminding us that language learning, like art, thrives on dynamic and engaging experience.

This Book of Abstracts brings together the contributions accepted for presentation at CELLS 7, covering linguistics, literary and cultural studies, translation studies, and language pedagogy, all explored through their points of contact with music.

Suggested topics included, but were not limited to:

- Rhythm and pattern across music, language and literature
- Language, literature and music as interwoven systems of meaning
- Translation as a bridge between music, language and literature
- Music inspiring language and literature
- From literature to song, opera and musical form
- Digital and experimental explorations of music–language intersections
- Music in language acquisition and pedagogy



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Syntax · Morphology · Slavic languages · Formal linguistics

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MUSIC AS A STIMULUS FOR VOCABULARY DEVELOPMENT IN EARLY PRIMARY SCHOOL CHILDREN

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In the process of language development, vocabulary acquisition is the most dynamic component, as vocabulary continues to develop throughout an individual's lifetime (Peretić et al., 2015). This process is influenced primarily by linguistic factors, but even more so by extralinguistic ones. Standardized assessments of reading literacy (PISA, 2018; PIRLS, 2021) indicate that students experience difficulties in reading comprehension largely due to increasingly limited vocabularies. In traditional language teaching, vocabulary is not taught directly in the same way as grammar or spelling. Instead, it is usually taught indirectly, with unfamiliar words in texts being explained through other words that may also be unfamiliar to students. For a primary school child to fully understand a text, they must know between 90%–95% of the words it contains. Furthermore, vocabulary breadth is directly associated with overall educational achievement



and later academic success. All of the above highlights the need for changes in the teaching of the mother tongue.

Research by Pažur and Aladrović Slovaček (2025) demonstrated that the use of aesthetic and embodied methods has a positive effect on the acquisition of new and unfamiliar words, as well as on learning new meanings of already known words. For this reason, the project Vocabulary Development in Early Primary School Children through Aesthetic and Embodied Methods—Rješko (Croatian Science Foundation, HRZZ–2024–05–8305) aims to investigate how musical activities, including singing games, counting-out rhymes, music listening, experimental exploration of musical instruments and children's songs, affect the acquisition of new target vocabulary at both receptive and productive levels.

It is expected that pupils will enjoy the use of musical activities in Croatian language instruction and that these activities will positively influence their attitudes and motivation toward school and learning Croatian as their mother tongue.

Keywords: *lexical competence, language development, music, motivation, mother tongue.*



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Using the tools of text analysis and contrastive linguistics, this study investigates the embedding of English lyrics in original soundtracks (OSTs) of contemporary Chinese TV series, i.e., their syntactic and semantic dimensions, as previous research strongly argues that this constitutes a prominent linguistic and cultural phenomenon.

Syntactically, the research focuses on structural adaptations that accommodate the text within sentences governed by Chinese syntactic rules. The preliminary findings point to the use of fragmented clauses, parallelisms, and non-standard clausal and sentence patterns, in which grammatical correctness gives way to rhythm and singability. The main focus will be on adapting English pseudo-canonical word order to accommodate the melodic contours of the OSTs under study.



The main aim of the study is to uncover the linguistic strategy underpinning this particular bridging of Eastern and Western linguistic structures, thereby revealing the traits of interlingual creativity and the cross-cultural dynamics of this emerging trend in globalised music and media environments.

Keywords: *Chinese OST, syntax, semantics, adaptations.*



DYNAMIC PERSPECTIVES ON SHAKESPEARE'S *THE TEMPEST* TRANSMEDIATED INTO MUSIC IN THE TWENTY-FIRST CENTURY

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This paper endeavours to probe the intersections between Early Modern music in contemporary literature and Early Modern literature in contemporary music, looking at Shakespeare's *The Tempest* as a fruitful source for remediation (a term coined by Bolter and Grusin) and transmediation (a term coined by Charles Suhor). The play is weighed against two musical works it has inspired: Thomas Adès' opera *The Tempest* (2004) and Jeremy Sams' pastiche *The Enchanted Island* (2011). In the former, the Australian writer Meredith Oaks adapts Shakespeare's text to the traditional requirements of an opera libretto, adding rhyme to make it more singable. In the latter, the versatile British author Jeremy Sams creates a sparkling mash-up between *The Tempest* and *A Midsummer Night's Dream* and borrows Dryden's 1667 subtitle to establish a parallel with the Manhattan island of the Metropolitan Opera, which commissioned this occasional revival of the Baroque spectacular.

Both interdisciplinary exchanges illustrate the shift of mentality across four hundred years. Adès' transmedial metamorphosis accounts for the social and



philosophical transformations, illustrating the first shy attempts at women's emancipation and emphasising postmodernist and postcolonial features (a positive revaluation of Caliban and a rebellious Ariel). In Sams' pastiche, postmodernism, postcolonialism and feminism are present in comic and parodic mode, with a disenchanted Neptune that shows the crisis of culture, religion and authority, with an emasculated Prospero, an incompetent Ariel, but a rejuvenated, triumphant and empowered Sycorax.

In an eclectic approach blending hermeneutics, psychoanalysis, feminism and gender studies, this paper strives to analyse how Elizabethan theatre finds new valences in contemporary culture.

Keywords: *Shakespeare, opera, adaptation, remediation, transmediation.*



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Informed by postmodernist theories of intermediality, fragmentation and irony, alongside Brechtian notions of *gestus* and Butler's theory of gender performativity, this paper examines Jackie Kay's *Chiaroscuro* (1986) and Christina Reid's *The Belle of the Belfast City* (1989) to explore how music and song, as performative



Keywords: *feminist drama, music and song, Chiaroscuro, The Belle of the Belfast City.*



Keywords: *AI, translation, creativity, humanism.*



SYNTACTIC MEANS IN CONVEYING TEXTUAL MUSICALITY: A CONTRASTIVE ANALYSIS

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The relationship between language and music has traditionally been explored through phonological and prosodic features, whereas the contribution of syntactic organization to textual musicality has received considerably less scholarly attention. This paper addresses that gap by examining syntax as a fundamental stylistic mechanism through which rhythm, repetition and musical structuring are generated and transferred in literary discourse. The analysis is based on Elfriede Jelinek's *Winterreise* and its Serbian translation, a text whose aesthetic conception is deeply intertwined with the intertextual dialogue with Franz Schubert's song cycle of the same title. Adopting a contrastive linguistic and stylistic perspective, the study investigates the translation of syntactic repetition, parallelism, sentence fragmentation, rhythmic sequencing and recursive syntactic patterns that shape the musical architecture of the narrative. Particular emphasis is placed on the extent to which these structures preserve their rhythmic and interpretative functions in the target text, as well as on the translator's role in negotiating the tension between formal equivalence and stylistic effect. The paper argues that syntax should be understood not merely as a grammatical framework but as an autonomous aesthetic resource capable of producing



musicality and organizing textual meaning. In this context, syntactic shifts in translation are interpreted as transformations of rhythmic and semantic structures rather than solely as linguistic adaptations. By integrating insights from contrastive syntax, stylistics, translation studies and intermediality research, the study proposes a model for analysing textual musicality beyond the phonetic level and demonstrates the importance of syntactic organization in preserving the artistic identity of literary texts across languages.

Keywords: *textual musicality, contrastive syntax, literary translation, stylistics, intertextuality.*



AUDITORY PROCESSING DISORDER AND MUSIC IN THE LANGUAGE CLASSROOM

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Auditory processing disorder (APD) refers to difficulties in how the brain interprets sounds, despite typically normal hearing acuity. For neurodivergent learners such difficulties may co-occur with, or be embedded within, their broader profile, affecting how spoken language, background noise and musical input are processed. These difficulties are not uniform: they may present as trouble distinguishing similar sounds, following speech in noise, or processing rapid or overlapping input, and may fluctuate with context, fatigue or emotional state.

Music perception presents a paradox. Some neurodivergent learners show heightened sensitivity to pitch, timbre or rhythm, which may be a source of enjoyment, strong musical memory and pattern-based learning relevant to language acquisition, or, depending on context, of sensory overload. Others struggle to extract linguistic information, such as song lyrics, from a musical backdrop, or to filter out background music, so that sound increases cognitive load rather than producing its intended calming effect.

This talk considers how an understanding of auditory processing differences cautions against the uncritical use of music in language teaching. Despite its popularity, music may pose real challenges: background tracks can compete with



Keywords: *auditory processing disorder (APD), music in the classroom, neurodivergent learners, specific learning differences (SpLDs), music in EFL.*

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MUSIC, LANGUAGE AND PERSUASION: A READING OF THE ANALOGY BETWEEN MUSIC AND ARS ORATORIA IN KANT

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This study explores the intersection between the formal structures of music, spoken language and classical rhetoric, drawing on Immanuel Kant's aesthetic theory in *The Critique of the Power of Judgment*. In that work, Kant defines music as a language of affects that operates through a purely formal organization, free from determinate conceptual content. From this characterization arises the central problem of the present study: to what extent can the expressive and temporal mechanisms of pure music be distinguished from the strategies for influencing the mind examined by the rhetorical tradition, and what ethical implications arise from this affinity?

Methodologically, the study combines a conceptual reconstruction of Kantian philosophy with a comparative analysis of the classical doctrine of ethos and the tradition of *musica poetica*. It argues that Kant draws upon a dual foundation to account for the impact of musical compositions: a synchronic mathematical-Pythagorean paradigm, in which intervallic proportions act directly upon sensibility, and a diachronic rhetorical-discursive paradigm, which conceives of



composition as a temporal discourse endowed with internal coherence. Considered together, these paradigms illuminate the relation between music, language and persuasion within Kant's aesthetics.

The central contribution of this study is to show that, although music and rhetoric share non-conceptual structures that reveal the subject's affective vulnerability, Kant introduces a decisive ethical safeguard. Whereas the *ars oratoria* risks becoming an instrument of manipulation when subordinated to hidden ends, music as a fine art remains protected by the figure of genius and by the principle of purposiveness without purpose. The study thus proposes an original interpretive framework for understanding how aesthetic reception mediates between affective experience, the feeling of health and practical reason.

Keywords: *Kant, aesthetics, rhetoric, ethos, formalism.*



TEXT IN MUSIC, MUSIC IN TEXT: HISTORICAL TRANSFORMATIONS OF A RELATIONSHIP

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This paper explores the relationship between text and music through selected examples from the Western musical tradition, ranging from medieval organum and bilingual motets to contemporary vocal and multilingual compositions. Rather than following a linear historical overview, the focus is placed on the analysis of key parameters that shape the interaction between text and music: prosody, the relationship between verbal and musical form, text intelligibility, word painting, multilingualism, and the hierarchy between linguistic and musical expression. Through examples from the works of G. de Machaut, G. da Palestrina, A. Schoenberg, V. Milošević and other composers, it is demonstrated that the relationship between text and music cannot be described as a simple development from the dominance of words to musical autonomy or vice versa, as the boundaries between speech, singing, and musical sound are continuously redefined. The analysis shows that the relationship between text and music does not develop linearly through history, but rather through different models of their interaction, in which the roles of language and musical expression are constantly reconsidered and redefined.

Keywords: *text and music, vocal music, multilingualism.*



LANGUAGE AS A FORM OF NATIONAL SELF-PRESERVATION IN MUSIC AND WRITING: THE GORIŠKA REGION UNDER ITALIAN OCCUPATION AND IN SOCIALIST YUGOSLAVIA (1918—1991)

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The Goriška region, situated in Western Slovenia, has often been a theatre of nationalistic and irredentist fervour. The region was occupied by the Italian army after World War I and remained under the rule of the Savoy crown until Italy's withdrawal from World War II in 1943. During this period, the Slovene language faced systematic oppression and even forced extinction; still, it became the most common form of resistance. Writing, be it journalistic, artistic or personal, was at that time arguably the most widespread mode of expression. After World War II, music began to dominate the cultural sphere of the region, with local musical acts taking up the motif of resistance after their pen-and-paper precursors. This study thus aims to answer the question, 'How (if at all) did the notion of national self-preservation, expressed through popular pieces of writing (both musical and not), differ when comparing the period of Italian occupation (1918–1943) with that of socialist Yugoslavia (1945–1991)?' The paper will refer mainly to 1) original pieces of writing kept in the Regional Archive of Nova



Gorica and 2) song lyrics written and performed by local acts. Ultimately, it seeks to contribute to the research of national resistance on the basis of language in a presently scarcely explored combination of historical context (Goriška region, fascism, socialism) and field (music, writing).

Keywords: *language, self-preservation, fascism, socialism.*



THE BLUES AS A SPACE OF EMANCIPATION: FEMALE
VOICE AND RESISTANCE IN ALICE WALKER'S NOVEL
THE COLOR PURPLE

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This paper explores the socio-cultural and political role of blues culture in the processes of identity and economic emancipation of Black women in Alice Walker's novel *The Color Purple* (1982). Drawing upon the theoretical frameworks of cultural materialism and Black feminist criticism, the study analyzes the blues not merely as an aesthetic or formal phenomenon, but as a historically conditioned space of resistance against racial oppression and intraracial patriarchy (Collins, 1990). Through the analysis of the submissive Celie and the emancipated blues singer Shug Avery, this work examines how blues culture functions as an alternative social space that offers bodily awareness, sexual autonomy and economic independence outside the control of male figures (Davis, 1998). By examining spaces such as juke joints and the context of the Great Migration, the research demonstrates that the introduction of the blues subculture into the narrative serves as a catalyst for breaking the imposed domestic silence and transforming private trauma into a collective voice of resistance (hooks, 1989). Ultimately, the paper concludes that Alice Walker deploys the historical legacy



of early-twentieth-century women's blues as an ideological and political tool to redefine the social status of Black women in American society.

Keywords: *Alice Walker, The Color Purple, blues culture, cultural materialism, Black feminism, emancipation, Shug Avery.*



This paper explores how Chopin uses musical performance to move beyond the patriarchal linguistic structures that deny Edna Pontellier the vocabulary to express her awakening desires. By contrasting the shallow, performative parlor music of the Farival twins with the instinctive and transcendent piano playing of Mademoiselle Reisz, Chopin presents the arts as a meaningful alternative system of expression. While spoken language reinforces Creole social conventions and domestic expectations, music offers Edna a way to access and articulate aspects of her inner life that remain difficult to put into words. Edna does not merely



Ultimately, this paper argues that Chopin subverts the figure of the domestic female performer by transforming music from a social commodity into a language of the untamed self. In *The Awakening*, music thus becomes a means of challenging patriarchal narratives, providing a voice for the otherwise unspeakable depths of female consciousness.

Keywords: *parlor music, female interiority, self-ownership, awakening, patriarchal narratives.*



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The aim of the paper is to demonstrate how contemporary poetry by Penda can be viewed as harking back to certain poetic features of the lyrical poetry of English Renaissance. What will be especially taken into account is the way selected poets build their poetic images through a set of clearly defined metaphors, motifs, metonymies and descriptions that are a permanent feature throughout their poetry. Well-known names such as John Donne, Sir Philip Sidney and William Shakespeare and their poems will be put side by side with a selected group of poems by our contemporary poet, Petar Penda. The aim is not to demonstrate any possible formal feature for which we can claim that Penda consciously transferred onto his own poetic work. The aim is to show that some contemporary poets can be shown to operate in the same way Renaissance English poets operated when they created their poems. In this pioneer attempt, we will—hopefully successfully—demonstrate how certain common features in the operation of creating a lyrical poem can be seen as being very similar in these two cases, despite the huge time distance between Renaissance period and our contemporaneity. In other words, our claim would be that the spirit of English Renaissance lyrical mastery—its precision, self-limitation, concentration of poetic images and descriptions—is precisely what distinguishes Penda's poetic



opus. Poems by Penda that will be taken into consideration, among others, are 'The Sea', 'The Seashell', 'Sinking', 'Oneness' and 'Words'.

Keywords: *English Renaissance, lyrical poetry, poetic images.*



LET THE EAST AND WEST LOVE EACH OTHER

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This paper explores the translation of English-language song lyrics into Bosnian/Croatian/Serbian (B/C/S), focusing on the interaction of prosodic, semantic and pragmatic features. The title alludes to ‘Neka ljubi se istok i zapad’ by the Bosnian band Plavi Orkestar, itself a cover of ‘California Dreamin’, offering a starting point for examining how songs, meanings and cultural references travel between English and B/C/S.

The analysis is based on a corpus of ten English-language songs performed by artists from Bosnia and Herzegovina, covering the period from the 1980s to the present. It examines how translation strategies negotiate the relationship between linguistic meaning and the formal and musical constraints of song lyrics. Particular attention is given to prosody (rhythm, rhyme, stress and syllable structure), semantics (lexical choices, imagery, metaphor and cultural references) and pragmatics.

The paper argues that song translation involves more than the transfer of verbal meaning: it requires a complex negotiation between language, music, performance and cultural context. The analysis therefore highlights the ways in which translated lyrics may preserve, reshape or create new meanings for B/C/S-speaking audiences.

Keywords: *translation methods, lyrics, pop-rock music, translation techniques.*



USING AI VIDEO AND MUSIC PROGRAMS AS TOOLS FOR LEARNING LANGUAGES AND LITERATURE

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Artificial intelligence presents one of the most significant challenges facing educators today. Scholarly journals, news media, social media and academic discussions increasingly focus on the problems posed by programs such as ChatGPT in educational settings. Teachers and professors report that students use AI to generate essays and complete assignments, while editors and organizations such as Retraction Watch highlight the growing use of AI-generated academic writing in research publications. In response, some educators advocate oral examinations or supervised in-class writing in an attempt to prevent AI misuse. Such approaches, however, risk undermining a central goal of education: fostering independent thought and research skills. Rather than treating AI solely as a threat, educators should help students learn to use it critically and creatively as a tool for learning. This presentation demonstrates how AI music and video generation programs were used to motivate students to engage with Old English language study and the reading of *Beowulf*.

Keywords: *AI music and video, learning tools, language and literature.*



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In the last few decades, South Korea has been producing a great amount of popular things such as movies, TV series and, of course, a very specific genre of music—K-pop. In order to reach more international audience, artists have been incorporating English in their songwriting process. Another reason for doing so is to make the lyrics sound more catchy but also to integrate a certain meaning that could only be done with English words, phrases or even just inserts. One of the most popular K-pop groups—BTS, known for their skills in songwriting, use code-switching between their mother tongue (Korean) and English in their song lyrics. This paper deals with a grammatical analysis of code-switching in several BTS songs, mostly from *Map of the Soul: 7* and *Arirang* albums while adopting the Myers-Scotton's Matrix Language Frame Model. This model approaches code-switching from a perspective of a dominant (matrix) and an embedded language. The language that provides a grammatical frame in which inserts from another language are added is a matrix language. The analysis will be done on intrasentential, intersentential, word and morpheme levels. Code-switching has always been more than just inserting a few words from another language. Therefore, one objective of this paper is to explain why



and most importantly how these shifts from one language to another occur from a grammatical perspective.

Keywords: *BTS, song lyrics, code-switching, Matrix Language Frame Model.*



THE MUSIC OF SPEECH: PROSODY IN LUIZ TATIT'S SEMIOTICS OF SONG

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The Brazilian semiotician Luiz Tatit has developed one of the most systematic frameworks for analysing the relationship between language and music: the semiotics of song (*semiótica da canção*), grounded in the Greimassian and tensive framework. Building on Greimas's generative theory of meaning and on Zilberberg's tensive semiotics, Tatit conceives of song as a signifying process governed by gradations of intensity and extent. Elaborated from the 1980s onwards through the analysis of Brazilian popular song, this body of research remains largely unknown outside the Portuguese-speaking world. This paper offers a critical presentation of Tatit's semiotics, arguing that prosody constitutes its theoretical cornerstone. For Tatit, song is not the mere juxtaposition of a text and a melody. It originates in the intonational gestures of everyday speech, which the songwriter stabilises, stylises and expands into melodic form. Prosodic phenomena such as intonation contours, accentuation, duration and tempo thus function as the mediating layer through which linguistic and musical meaning are produced together.

The guiding question is the following: how does prosody operate, in Tatit's work, as the generative link between verbal enunciation and melodic composition?



Methodologically, the paper reconstructs his key categories, namely figurativisation, thematisation and passionalisation, and revisits some of his analyses of Brazilian songs, showing how each regime of compatibility between lyrics and melody corresponds to a specific treatment of intonation derived from speech. The expected contribution is twofold: to make this model available to an international audience, in dialogue with other approaches to musical meaning, and to suggest its applicability beyond Portuguese, since prosodic patterns explain both the cultural distinctiveness of songs and the conditions under which they may cross linguistic borders.

Keywords: *prosody, semiotics of song, Luiz Tatit, tensive semiotics, speech and melody.*



MUSIC IN FOLK PROVERBS: WHAT PART MUSIC PLAYS IN LIFE

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This paper examines a selection of folk proverbs and sayings related to music in order to identify the main fields of life associated with it. As short forms of a people's narrative production, proverbs can be described as condensed versions of folk stories which portray a widespread human trait or a typical form of behaviour, reflecting a society's collective wisdom and values, i.e. formulated general truths. They are often a result of knowledge processed over a long time, which led our ancestors to draw conclusions about various natural and social regularities they repeatedly observed. This analysis looks at the proverbs and sayings collected in *Srpske narodne poslovice* by Vuk Karadžić, the most famous Serbian philologist and reformer of the Serbian language, focusing on those related to songs, singing, dancing and playing an instrument. This brief semantic analysis examines the interaction between literal and figurative meanings in the selected proverbs and the ways that these expressions reflect the societal worldview. The aim of the paper is to establish which social areas the proverbs are normally connected with, what the nature of that connection is, and what might be concluded about the relevance of music in our society.

Keywords: *proverbs, music, meaning, singing, dancing.*



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The growing internationalization of the music profession has increased the importance of English as a tool for communication, professional development and career advancement. The paper aims to investigate the English language needs of undergraduate music students and explore their perceptions of the role of English in their future professional lives. Drawing on the framework of English for Specific Purposes (ESP), the research examines students' current language abilities, anticipated future language use, perceived challenges and learning priorities. Data will be collected through a questionnaire consisting of Likert-scale items and open-ended questions administered to undergraduate music students at the tertiary level. The study focuses on the professional contexts in which students expect to use English, including participation in international masterclasses, communication with musicians and audiences, access to professional literature, mobility programs, social media promotion, and career opportunities in the country and abroad. Furthermore, it explores which language skills students consider most important and identifies the gaps between their current proficiency and future professional requirements. The findings are



expected to contribute to a better understanding of music students' English as a foreign language needs and provide practical implications for the design of ESP courses tailored to future musicians. By aligning language instruction with the realities of contemporary musical careers, the research seeks to support students in developing the communicative competences necessary for successful participation in the global (music) community.

Keywords: *English for Specific Purposes (ESP), music students, needs analysis, professional communication, English language needs.*



Jaco Meyer

According to Steve Larson's theory of musical forces, embodied experiences of physical force shape the ways in which listeners conceptualise musical motion, expectation and meaning. In this paper, I will revisit the theory of musical forces through the lens of conceptual metaphor theory, with specific attention to the relationship between metaphorical musical forces and the measurable physical forces from which they are derived. Larson's theory, itself inspired by Rudolf Arnheim's visual forces, describes musical motion in terms of metaphorical gravity, magnetism and inertia. Although these forces are presented as conceptual metaphors rather than literal physical phenomena, aspects of their operation appear strikingly close to the behaviour of actual physical forces. Musical magnetism, for example, appears to intensify as a pitch approaches its goal—similar to an object coming closer to a magnet—while repelled tendencies may redirect musical motion away from expected resolutions, like inverted magnets. Likewise, musical gravity functions as an ever-present force that establishes varying levels of tonal stability and instability.



Drawing on the conceptual metaphor framework of George Lakoff and Mark Johnson, I will investigate how physical force domains function as source domains for the understanding of musical motion and expectation. I will further explore whether certain aspects of Larson's musical forces may be extended or clarified through closer engagement with principles from physical science. The paper will ask how far the operational characteristics of field forces can productively illuminate the metaphorical structures through which musical meaning is conceptualised, without reducing musical experience to scientific measurement.

Keywords: *Conceptual Metaphor Theory, Steve Larson, musical forces, embodied cognition, music and language.*



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Achieving communicative proficiency in an L2—the ability to use primarily oral language spontaneously and appropriately to context—is difficult for most learners, notably those in formal instructional settings, even when immersed in target language environments. Reported obstacles may range from intentional and unintentional silencing of learner spontaneity to L2 anxiety. Since interaction is inherently a collaborative effort, participants must negotiate reciprocity, though they commonly differ in how they do so.

Research increasingly points to the benefits of theatrical improvisation techniques for language production in the L2 classroom. Improv's established use in L1 oral communication pedagogy offers a starting point for considering what techniques might transfer and what additional demands non-native speech places on this transfer, when applied to the L2 context. Separately, work on musical ability and bilingualism/multilingualism has explored parallels in the activation of cognitive and linguistic inhibition mechanisms relevant to speech production processes.

This paper asks whether the psychological benefits reported for improv and the cognitive benefits reported for music training might be mutually reinforcing



when the two are combined in the language classroom. Taking L2 speech volume as an early, observable proxy for progress toward greater L2 verbal spontaneity and sophistication, this paper explores the possibility of coupling improvisation with music to support L2 (EFL) speaking output. It offers illustrative examples of improv exercises with and without musical accompaniment, and considers the conditions under which music might plausibly ease rather than add to the demands of the improv task for learners.

Keywords: *L2 speaking, theatrical improvisation, music, foreign language anxiety, EFL pedagogy.*



FROM SHELL TO SOUND: MATERIAL TRANSFORMATION AND THE POETICS OF MEDIATION

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This paper examines the transformation of the tortoise shell into the lyre in the Homeric Hymn to Hermes as a process through which material form, sound and meaning become inseparable. It asks how transforming a bodily form into a musical instrument changes not only the object but also what it can mediate between nature and culture, body and art, and one subject and another.

The paper's central question is how the hymn represents material transformation as mediation, and how the emergence of the lyre reshapes Hermes' identity and his relationship with Apollo. Initially, the tortoise shell functions as a protective bodily enclosure. Through Hermes' intervention, it is detached from its biological context and reconfigured as the resonating body of the lyre. A protective covering becomes a resonating surface; a bodily enclosure becomes a medium of sound; and an apparently insignificant natural form becomes an instrument capable of enabling new social and cultural relations.

Methodologically, the paper combines close reading with a material and media-theoretical approach. Rather than treating the shell merely as the material precursor of the instrument, it interprets Hermes' act as one of recognition, reframing and actualisation: he identifies a potential that becomes culturally



meaningful through transformation. The making of the lyre therefore transforms not only the object but also the maker, contributing to Hermes' emergence as an inventor, mediator and cultural intermediary.

The paper concludes with a comparative reading of Jackie Kay's 'Shell', in which the shell likewise exceeds its function as bodily covering and becomes a medium through which an alternative sense of self can emerge. Reading the two texts together, the paper argues that transformation changes not only what a form is, but what it can mediate—between matter and sound, language and music, nature and culture, and individual identity and social relation.

Keywords: *material transformation, mediation, Hermes, Jackie Kay.*



FROM PADDY FIELDS TO THE COUNCIL OF EUROPE— RECONTEXTUALIZING ‘BELLA CIAO’

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‘Bella Ciao’ is a popular anti-fascist and anti-oppression song that is hypothesized to have been originally sung by seasonal workers of paddy fields of rice in Italy from the late 19th century to the first half of the 20th century. There is no firm evidence of relevance of this song among the partisan brigades in Italy during the Second World War, nor of the existence of the ‘partisan version’ prior to the first publication of the text as sung today in 1953. The text itself has undergone major changes, whereas the melody has remained intact.

This paper aims to analyze ‘Bella Ciao’ from the perspective of multimodal critical discourse studies, which claim that different modes or semiotic resources, such as language, images, music, gesture and so on, contribute to socially constructed and ideology-loaded meaning. Bearing in mind that ‘Bella Ciao’ has undergone the process of recontextualization, through which new meanings have been produced, using close MCDS recontextualization analysis, we endeavour to answer the following research question: has the potential ideology-loaded meaning of anti-oppression related to ‘Bella Ciao’ changed through the process of recontextualization, and if it has, what is the newly acquired meaning of the song? In order to answer this question, we will analyze the song in its original



Keywords: *recontextualization, social semiotics, MCDS, ideology, music as a semiotic mode.*

Keywords: *recontextualization, social semiotics, MCDS, ideology, music as a semiotic mode.*



THE MANY FACES OF MUSIC IN SHAKESPEARE'S
THE MERCHANT OF VENICE

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Many are the lines from *The Merchant of Venice* that keep being quoted more than 400 years after they came into being, both in and outrageously out of context. As with most of what Shakespeare left us in and between the lines he wrote, the mindboggling pluri-dimensionality of this play is a thickly layered onion that takes profound reflection to peel. It also contains some intriguing takes on music which on the surface—and on the surface only—may seem very romantic and corresponding fully to how most people perceive music. However, nothing is as it seems, and a more careful reading reveals the importance of not only what is being said, but also who is saying it.

There are a few important instances in the play in which music is not merely a side dish but a means of characterisation. The people pronouncing the related words are Shylock, Portia and Lorenzo, and in their respective scenes, we can discern quite different approaches to music, from the heavenly sublime to power, manipulation, othering and perceived extra-musical existence. Masterfully written, *The Merchant of Venice* is filled with question marks over things and views that are taken for granted and pushes us to see uncomfortable truths that



outgrow the historical period in which they were first uttered, maintaining their relevance to this day.

Keywords: *Shakespeare, music, The Merchant of Venice.*



THE MUFFLED, MADDENING BEAT: INCANTATORY RHYTHM AND THE INVERSION OF COSMIC HARMONY IN H. P. LOVECRAFT'S 'NYARLATHOTEP'

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H. P. Lovecraft's 'Nyarlathotep' (1920), composed reportedly from a dream and barely a thousand words long, is best understood not as a short story but as a prose poem, a text in which rhythm, cadence and sound patterning perform the work conventionally assigned to plot. This paper offers a stylistic and prosodic reading of the text, tracing its movement from the measured, periodic sentences of the opening to the breathless paratactic accumulation of the famous closing passage, in which long chains of coordinated clauses, stripped of syntactic subordination, produce the effect of chant or liturgy. The analysis argues that the text enacts cosmic dissolution at the level of grammar and cadence: as the narrator's world disintegrates, so does the hierarchical architecture of his sentences, leaving only rhythm. The form, in short, is the meaning.

The paper then situates this incantatory technique within the wider role of music in the Cthulhu mythos, where ultimate reality is figured not as silence, nor as harmony, but as bad music: the ‘muffled, maddening’ drums and ‘monotonous’ flutes that surround Azathoth at the centre of chaos. Lovecraft thus retains the



Keywords: *cosmic horror, musica universalis, Howard Philips Lovecraft, prosody, prose poem.*

Keywords: *cosmic horror, musica universalis, Howard Philips Lovecraft, prosody, prose poem.*



The theoretical framework of this paper is based on defining the concept of word painting as an element of the language of music, the ways in which it is utilized and the possibilities of its recognition within a musical example. The concept is further examined across historical musical periods—from antiquity and the Middle Ages to the modern era—using specific examples from musical literature. The aim of this paper is to present word painting as a musical-compositional technique through examples of songs intended for early childhood and preschool education. From this, the research questions of the paper emerge: examining the manner, context and extent to which this technique is used. The methodology of the paper encompasses the identification of this technique within a repository of children's songs, as well as a classification of these songs according to selected characteristics (children's age, key and extra-musical content). Through the analysis of selected songs from practice, the paper seeks to determine whether word painting facilitates the understanding of text and



music, based on the principle by which this element of the language of music vividly connects the melody and rhythm of a particular song with its extra-musical content. Since this area is closely related to a child's natural expression, this technique can be integrated into kindergarten activities alongside singing, combining it with movement, dramatization, listening to and recognizing sound 'images', playing percussion instruments, and the visual artistic expression of musical experiences. Therefore, the paper provides examples of musical activities that include elements of word painting as one of the musical components contributing to the holistic development of the child.

Keywords: *musical activities, songs for early childhood and preschool education, word painting.*



PROMPTS AS SCORES: TEXT, GENERATIVE AI AND THE MUSICALITY OF LANGUAGE

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Recent advances in generative artificial intelligence have transformed natural language into a direct interface for music creation. Rather than functioning solely as descriptive instructions, prompts increasingly operate as compositional devices capable of shaping musical structure, texture, rhythm and expressive qualities. This paper asks: to what extent can prompts be understood as a new form of musical notation or score, and how does their linguistic structure influence the resulting musical output?

The study adopts a research-creation methodology combining theoretical reflection with experimental practice. A corpus of prompts will be systematically modified through controlled linguistic variations—including lexical choice, syntax, semantic specificity, metaphorical language and rhythmic organisation—while preserving the same musical intention. These prompts will be tested using current text-to-music generative models, allowing qualitative comparison of the resulting outputs in terms of timbre, form, expressivity, coherence and stylistic consistency.

Rather than evaluating the technical performance of AI models, the paper investigates the relationship between language and musical creation. It argues that



part of the compositional process is shifting from traditional musical notation towards linguistic formulation, positioning prompts as hybrid artefacts that belong simultaneously to writing, musical thinking and computational interaction. The paper contributes a conceptual framework for understanding prompts as a contemporary form of score that mediates between language and music. More broadly, it contributes to current debates on creativity, authorship and human–AI collaboration by proposing prompt writing as an emerging compositional practice in which linguistic choices directly shape musical generation.

Keywords: *generative artificial intelligence, text-to-music generation, prompt writing, language and music, research-creation.*



Ludwig van Beethoven's Symphony No. 6, *Pastoral*, occupies a significant place in the development of this genre in many ways, both in the present and future times. The five movements with titles, programmatic elements, references to folklore and the composer's stance that the work is 'more an expression of feelings than painting' make the symphony interesting for analysis and research into how it can be perceived. Considering the fact that the process of perceiving a musical work represents a synthesis of the sensory experience of sound elements and visual associations, the aim of the paper is to examine whether future teachers, students of the Faculty of Education, can perceive expressive means of music (performing ensemble—instruments, melody, tempo, dynamics) and certain 'images' in the listened excerpts of the *Symphony*. The respondents were tasked with answering what they hear and 'see' in the listened excerpts and explaining which expressive means of music contributed to such a perception of the listened excerpt. The last task of the research concerned students' opinions on the possibilities of applying listened excerpts in primary school music education. The results show that students were generally successful in perceiving the music they



Keywords: *Ludwig van Beethoven, Pastoral Symphony, students—future teachers, expressive means of music, perception of a musical work.*



LANGUAGE AND FACTION IDENTITY—A CORPUS-BASED STUDY OF LINGUISTIC VARIATION IN *WARFRAME*

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Digital games construct societies through distinctive linguistic styles. Thus, linguistic variation is often used to distinguish between social groups and identities. Through differences in vocabulary, speech style and phrasing, characters become associated with particular factions even when they communicate in the same language. In the online game *Warframe*, each faction is associated with distinct aesthetic and musical styles. This study examines whether linguistic variation among the three major factions, Orokin, Grineer and Corpus, helps create a distinct identity as well.

For each faction, a separate corpus was compiled, consisting of available sources from character dialogue, quest transcripts and selected song lyrics associated with each faction. AntConc, a corpus-analysis software, is used for frequency analysis, keyword extraction, collocation analysis and concordance searches in order to investigate lexical and structural patterns that distinguish factional speech styles.

Prominent features like pronoun usage, specialised lexis and sentence complexity are used as baseline for the contrastive analysis of the following three research questions: (1) How do factions differ in their use of first- and second-person



pronouns? (2) Do factions differ with regards to which linguistic expressions characterise them? and (3) Do factions differ in syntactic complexity? The linguistic profiles of different factions are expected to exhibit systematic differences, with Orokin discourse showing greater lexical and syntactic complexity, Grineer discourse employing shorter and less complex utterances, and Corpus discourse characterised by commercial vocabulary. The analysis aims to identify how distinct linguistic styles contribute to the conceptualisation of faction identity.

Keywords: *corpus-based study, specialised corpora, linguistic identity, language and worldbuilding, linguistic analysis of video games.*



ALICE MUNRO: THE BEST MOMENT TO SNAP A PHOTO

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This paper provides an analysis of Alice Munro's short story collection *Too Much Happiness* from the point of view of style. The focal element of the writing style is Alice Munro's frequent usage of typically one-word, verbless sentences at the end of paragraphs. This paper will show how this stylistic technique enhances Alice Munro's literary world creation, how it creates suspense and provides emotional effect on the readership, and, most importantly, how it plays along with Alice Munro's literary technique of creating pen-photographs. Finally, the paper will provide a possible classification of the repetitive grammatical and thematic patterns in such short and truncated sentences.

Keywords: *Alice Munro, short sentences, truncated sentences, style, pen-photographs, short story.*



MAPPING THE ROMANIAN TRANSLATIONS OF EDGAR ALLAN POE'S SHORT FICTION THROUGH POLYSYSTEMIC AND PARATEXTUAL LENSES

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In the expansive and continuously evolving field of translation studies, literary translation involves more than simply transferring words and phrases between languages; it plays a vital role in connecting diverse cultural and literary contexts. Literary translation has unique characteristics and challenges, a distinction recognized by scholars such as Holmes (1970) and Bassnett (1980), who identified it as a separate subfield within translation studies. In recent years, there has been significant attention directed towards understanding the role and status of literary translation as an open and dynamic system, highlighting its substantial influence on national literature, as noted by critics like Baker (2000), Boase-Beier (2014) and Hermans (2014). Thus, literary translation should be viewed in the context of a nation's literature and culture, which our study aims to explore in terms of its integration and influence. To facilitate this analysis, we will employ Polysystem Theory, drawing on the foundational contributions of Even-Zohar (1979, 1990) and Lambert (1995), along with contemporary reinterpretations of the theory as articulated by Codde (2003) and Rosa (2022). Our study will examine the impact of the polysystem on national literature by analyzing the



(re)translation of Edgar Allan Poe's short stories into Romanian. This includes a focus on Poe's key Romanian translations, notable translators and his overall impact on Romanian literature, illustrating his transition from the margins to becoming a canonical figure. We will emphasize the translator's role in shaping Poe's image for the Romanian audience, using paratextual evidence to highlight their influence on the text. Overall, these findings will suggest that Poe's translated works reveal the importance of literary translation within the Romanian polysystem and underscore the critical role of translators in constructing an author's image in a foreign linguistic and cultural context.

Keywords: *Edgar Allan Poe, literary translation, canon, polysystem, paratext.*



FROM VERSE TO VOICE: CULTIVATING CREATIVE WRITING THROUGH MULTIMODAL AI EXPERIMENTS

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Traditional, print-centric approaches to children's poetry often reduce young learners to passive consumers. Grounded in John Dewey's progressive educational philosophy, this paper explores how multimodal literacy pedagogy and experiential learning can reshape creative writing into an active instance of 'learning by doing'. By integrating generative AI as a collaborative assistant, the writing process is transformed, allowing learners to turn original verse into digital soundscapes. This study offers a literature review and conceptual analysis, illustrated by a practitioner's scholarly self-reflection. It investigates how a multimodal approach enhances student motivation and language acquisition while offering a new framework for critical self-assessment.

The paper addresses two central research questions: 1. How can the integration of interactive generative AI tools transform a learner's relationship with poetry from passive consumption to an active, experiential learning process? 2. In what ways does utilizing digital platforms to turn written verse into digital sounds provide a mechanism for student self-reflection, allowing learners to critically evaluate, edit and improve their creative writing? Drawing on a brief case study of the author's own transition from written poem to composed song, this paper



advocates for a shift toward multimodal pedagogy, demonstrating how bridging text and audio creates an engaging framework for language learning. Instead of alienating creators, generative AI platforms offer an interactive toolkit to construct, revise and transform original work. By translating verse into melody, learners sharpen their structural and rhythmic awareness, lower self-expression anxiety through a supportive proxy performer and view writing as an interactive experiment. Ultimately, this allows writers to step back as critics of their own work, transforming the exercise into a powerful, purposeful form of experiential learning.

Keywords: *creative writing, generative AI, multimodal literacy pedagogy, experiential learning.*



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This paper investigates the impact of background instrumental music on the writing of tourism destination descriptions by students of English for Specific Purposes (ESP). The aim of the study was to examine whether music during writing influences the use of evaluative, experiential and sensory language in students' written texts. The analysis was conducted on a small qualitative corpus of student assignments produced under two conditions: with music and without music. The study examined evaluative vocabulary, experiential descriptions, the use of conventional tourism discourse patterns, as well as students' reflections on the writing process. The findings indicate that students in both conditions largely relied on conventional patterns of tourism discourse and typical promotional formulations characteristic of the language of tourism. In texts produced with music, a somewhat greater use of experiential language was observed. Students' reflections further reveal that most participants perceived music as stimulating and relaxing, as well as a factor that facilitated imagination and concentration during writing, although the differences between the two groups were not particularly substantial at the linguistic level. The paper suggests that music may



contribute to a subjective sense of creativity and a more experiential approach to destination description; however, students still predominantly rely on previously acquired conventions of the tourism genre. The study contributes to research on ESP writing, tourism discourse and the influence of the teaching environment on students' written expression.

Keywords: *ESP writing, tourism discourse, background music, evaluative language, experiential description.*



SYNTACTIC COMPLEXITY, SYNTACTIC MINIMALISM AND MODALITY AS MEANS OF EXPRESSING CERTAINTY AND UNCERTAINTY IN SURVIVAL VIDEO GAMES: A CASE STUDY OF DIALOGUE AND THE THEME SONG IN THE LAST OF US

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This paper analyses dialogues in the video game *The Last of Us: Part II* and compares them to the lyrics of the game's thematic song-anchor, 'Through the Valley'. *The Last of Us: Part II* is an action-adventure and survival video game released in 2020 for PlayStation 4. It is a third-person shooter game set in a post-apocalyptic USA. The two playable characters, Ellie and Abby, must fight human enemies, zombie-like creatures called 'Infected', each other, but also their own fears and morality.

The main focus of this paper is the elements of epistemic and deontic modality and the syntactic profile of the dialogues and lyrics. The aim is to see whether the syntactic minimalism (frequent ellipsis, fragmentation, low syntactic embedding) and modality indicators (certainty, belief, confidence, permission,



obligation, readiness) of the dialogues in the game are in stark contrast to the syntactic complexity and modality of the lyrics of the theme song in terms of expressing certainty—or the lack thereof.

In addition, we want to examine trauma as an articulation suppressor and music as a means of expressing the untold in traumatic circumstances, which is both therapeutic and unsettling for characters and the player, and how meaning emerges as the interplay between the two.

In terms of methodology, this research is stratified into a micro- and macro-level analysis, with the macro-level following van Dijk's socio-cognitive approach and epistemic discourse analysis (2014), and the multimodal discourse analysis approach by Kress & van Leeuwen (2001). The micro-level text analysis of modality and syntax is conducted within the framework of the interpersonal language metafunction, as suggested by Halliday & Matthiessen (2014), and that of traditional grammar (e.g. Quirk et al., 1985, Biber et al., 1999, Huddleston & Pullum, 2002).

Keywords: *discourse, syntax, modality, video game, trauma.*



DEVELOPING SOCIOLINGUISTIC AWARENESS IN ELT THROUGH SONG LYRICS

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As English Language Teaching (ELT) increasingly embraces inclusive principles, sociolinguistics offers valuable insights for more socially and linguistically responsive approaches. Drawing on key concepts such as language variation and multilingualism, as well as ELT approaches that foster critical language awareness, this paper explores the potential of song lyrics as authentic texts for classroom engagement.

Despite growing recognition of linguistic diversity, many ELT textbooks and teaching materials continue to prioritize standardized varieties of English, providing learners with limited opportunities to encounter the language as it is used across diverse communities and contexts. Through the analysis of selected contemporary songs, learners can examine features of non-standard English and reflect on how linguistic choices construct identities and convey social meanings. In this way, song lyrics can serve as entry points into key sociolinguistic themes at the intersection of language, power, identity and privilege.

The research proposes a thematic framework based on the analysis of selected songs, organized into categories for classroom use. The paper argues that integrating sociolinguistic perspectives into ELT through music can foster socio-



Keywords: *English language teaching, sociolinguistic awareness, song lyrics, socially and linguistically responsive teaching.*



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Željka Babić

Željka Babić has worked in the Departments of English and Chinese at the University of Banja Luka's Faculty of Philology, where she has taught a range of linguistic and cultural courses across first-, second- and third-cycle studies. Her scholarly work has appeared in regional and international journals, and



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Jelena Blašković Galeković is an Associate Professor at the Faculty of Teacher Education, University of Zagreb (Petrinja), where she teaches instrumental, vocal-instrumental and methodology courses in music education. She holds a PhD in music pedagogy from the Academy of Music, University of Ljubljana (2015), and trained in church music at the Albe Vidaković Institute, University of Zagreb. Her research interests centre on music pedagogy and teaching methodology, with a focus on improving music education and the competences of future teachers.

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Violeta Janjatović is an Assistant Professor in the field of Anglo-American Literature at the State University of Novi Pazar. Her scholarly contribution includes numerous papers in domestic and international journals, focused on contemporary interpretive approaches. Her research interests and methodological framework encompass New Historicism, feminism, intersectionality and cultural theories.

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Milica Jošić-Milinović is a Foreign Language Lecturer and PhD researcher at the Faculty of Philology, University of Banja Luka. She holds an MA in Anglo-American Literature from the University of Belgrade. She is an Applied Drama Institute Fellow whose research interests focus on the integration of drama-based pedagogy into foreign language education and the teaching of Anglo-American literature. Her work explores the potential of applying the arts through creative and performative approaches to foster student engagement, critical thinking and deeper literary and language learning.

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Božica Jović was born in Sarajevo, Bosnia and Herzegovina, in 1976. She earned her BA in English Literature at the University of East Sarajevo in 2001, her MA



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Victor Kennedy earned his doctorate in English and American Literature at the University of Toronto. He taught English and American Literature at the University of Maribor for thirty years before retiring in 2022. He still teaches in the PhD program. He has organized six conferences on Words and Music and co-edited the resulting publications. He has published a number of articles on topics including words and music, law and literature, and quantum physics in cartoons and films.

Josipa Kraljić

Josipa Kraljić is a lecturer at the Faculty of Teacher Education, University of Zagreb. She teaches courses in the methodology of music education as well as the elective course Group Music-Making. She is a member of the Rješko project team and conducts music workshops for teachers and early childhood



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Neira Lojić was born in 1997 in Cazin, Bosnia and Herzegovina, where she finished elementary and high school education. In 2019, she graduated from the University of Bihać, obtaining her Bachelor's Degree in English Language and Literature. In 2024, she finished her master studies at the Faculty of Philology, University of Banja Luka. She works as a Senior Teaching Assistant at the Faculty of Pedagogy, University of Bihać. Her research interests include linguistics, specifically morphology, syntax, sociolinguistics and translation theory. In her free time, she writes and reads poetry. Her poetry collection *Believe* was published in 2021.

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Marina Maluli César is a linguist, musicologist and piano teacher. She obtained a PhD in Musicology from Paris-Sorbonne University and a master's degree in Semiotics and General Linguistics from the University of São Paulo, Brazil, with a dissertation on tensive semiotics and music tempo interpretation. She also undertook research stays at the University of Liège (2012) and at the New York Public Library (2017) on John Cage's *Notations*. She is currently conducting postdoctoral research at the University of São Paulo on Claude Zilberberg's unpublished writings, and is an associate researcher at IReMus (Institute for Research in Musicology).



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Maja Mandić, MPhil, is an EFL instructor at the Faculty of Philology, University of Banja Luka (Bosnia and Herzegovina). She taught syntax, translation and critical discourse analysis for years, but her recent focus has been on using visual materials in teaching English as a foreign language, especially in the framework of developing critical thinking skills and positive education.

Marijana Matić

An English language and ELT major, Marijana Matić teaches at FILUM, University of Kragujevac, Serbia. She has taught ESP at the departments of Visual Arts and Music for 12 years. Her interests include different ELT and ESP topics and teaching English to adult learners at the tertiary level. She is also a certified teacher of Swedish, a keen traveler and an avid reader.

Jaco Meyer

Jaco Meyer is a South African composer, researcher and lecturer in composition and musicology at the School of Music and Conservatory of North-West University (NWU). He earned his PhD under the supervision of Prof. Hannes Taljaard, focusing on expanding Steve Larson's theory of musical forces through an analysis of Wim Henderickx's *Ragas*. He also holds a Fellowship from Trinity College London (FTCL) in Composition and a Master's in Positive Psychology (MAPP) from NWU. In recognition of his significant contributions as a composer, he was awarded an Honorary Medal by the South African Academy for Science and Arts.



Svetlana Mitić

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Milijana Pavlović is a researcher in the Department of Music at the University of Innsbruck. She is a co-founder and the Deputy Director of the Gustav Mahler Research Centre Innsbruck/Toblach. She studied English Literature at the University of Banja Luka and obtained her doctorate in Musicology at the University of Ferrara, Italy. Her main research interests are music-related antisemitism, the Holocaust, music and violence, and music and literature. Her current book project deals with music as a means of genocide in the Holocaust.

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Marcin Pędich, PhD, is an independent researcher, associated with the University of Białystok. He graduated from the Jagiellonian University with an MA in Library and Information Science, and from the University of Białystok with an MA in English Philology. He holds a PhD in Bibliology and Information Science from the Nicolaus Copernicus University. His research interests include library architecture and design, intercultural competence and speculative fiction. As an educator, he is keenly interested in disinformation, scientific literacy and freedom of expression. He is also an experienced English teacher and translator of academic books and articles.

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David Serra Navarro is an Associate Professor (Serra Húnter Fellow) at the University of Girona, where he teaches and researches digital media, artificial intelligence and audiovisual communication. His work examines how generative AI transforms creative practices through text, image, sound and moving images, combining research-creation methodologies with critical approaches to computational creativity, digital archives and human–AI collaboration. His recent work has been presented internationally in academic journals, conferences, exhibitions and film festivals dedicated to AI and digital art.

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Nikola Tutek graduated from the Faculty of Humanities and Social Studies, University of Rijeka, Croatia, in 2003, obtaining an MA degree in English and Croatian Language and Literature. In 2005, he earned the State Exam certificate in Hungarian Language from the Balassi Bálint Institute in Budapest. He defended his PhD thesis on multimodality in Canadian short fiction at the University of Graz in 2018. Since 2012, he has been teaching at the English Department, Faculty of Humanities and Social Studies, University of Rijeka. He has served as Head of the English Department at the Faculty of Humanities since 2025.



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Vedrana Vodopivec began her academic career by graduating from the University of Windsor's (Canada) English Language and Literature program, subsequently completing a BEd and MEd at Nipissing University (Canada), which shaped her research interests in language and literature within educational contexts. Having taught English in Canadian schools for nearly two decades, she relocated to Belgrade in 2024. Her background spans these distinct educational systems, a comparison she finds particularly engaging. She currently teaches English at Singidunum University, Serbia, while pursuing doctoral studies at Nipissing University. Beyond her academic work, she also writes children's poetry.

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