



Uniwersytet Rzeszowski  
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# **PASE 2026**

## **TEMPORAL MATTERS**

Time in Narrative and Linguistic Structures

# conference

June 24 - 26, 2026

University of Rzeszów, Poland



Polish  
Association  
for the Study  
of English

**PASE**



Uniwersytet Rzeszowski  
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PASE 2026 CONFERENCE  
TEMPORAL MATTERS:  
Time in Narrative and Linguistic Structures

**BOOK OF ABSTRACTS**

June 24 - 26, 2026  
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## ABOUT THE CONFERENCE

The **PASE 2026** Conference explores the role of time in narrative, linguistic, and cultural production, bringing together scholars from literary studies, linguistics, translation studies, and related disciplines to investigate how temporality shapes language, literature, communication, and interpretation.

Time structures experience, but it also influences the ways in which texts, discourses, and cultural practices are constructed and understood. The conference theme, *Temporal Matters: Time in Narrative and Linguistic Structures*, encourages interdisciplinary discussion on how time is represented, encoded, negotiated, and contested across a variety of theoretical and methodological perspectives.

The conference welcomed contributions from literary analysis, stylistics, sociolinguistics, discourse studies, translation studies, cognitive linguistics, pragmatics, historical linguistics, and related fields. Topics addressed during the conference include, among others, narrative time in fiction, poetry, drama, and digital media; non-linear storytelling and disrupted chronologies; memory, nostalgia, and anticipation; time and identity; temporal deixis and discourse time; tense, aspect, and modality; historical language change; cognitive and sociolinguistic approaches to temporality; and the linguistic encoding of time in narrative and conversation.

The conference also explores temporal dimensions in translation studies, including translation across historical periods, temporal fidelity, retranslation, the evolution of translation norms, translation reception over time, and the relationship between temporal distance and cultural adaptation.

The plenary speakers of the conference are Lieven Buysse (KU Leuven – Brussels, Belgium), Vassiliki Markidou (National and Kapodistrian University of Athens, Greece), and Rafał Molencki (University of Silesia in Katowice, Poland).

**The Conference is part of the celebrations of the 25<sup>th</sup> anniversary of the establishment of the University of Rzeszów.**

## CONFERENCE ORGANISERS

The **PASE 2026** Conference is organized by the University of Rzeszów, Faculty of Philology.

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### Conference Venue

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## KEYNOTE SPEAKERS

### Professor Lieven Buysse

KU Leuven (Belgium)



**Lieven Buysse** is professor of English Linguistics at KU Leuven (Belgium). His research is in pragmatics, and he is the Book Reviews Editor of the journal *Corpus Pragmatics*. After having served as Vice-Dean of Education (2011-2017) and Campus Dean (2017-2025) of the university's Faculty of Arts in Brussels, he was appointed Academic Director of KU Leuven's Brussels campuses in 2025. He served as Secretary (2006-2012) and then President (2012-2018) of the Belgian Association of Anglicists in Higher Education and is currently President of the European Society for the Study of English (ESSE).

### *At the end of the day, Pragmatic Expressions Matter*

**Keynote address abstract:** Pragmatic markers and pragmatic expressions serve as signposts that guide utterance interpretation and convey speaker attitudes in speech as well as writing. Typically, they are the result of pragmaticalisation processes, whereby they shed off their propositional meaning in a process of semantic bleaching while gaining pragmatic meaning in a process of pragmatic enrichment. Adverbs expressing 'time' have proved their use in discourse organisation. *Now*, for example, has been described quite extensively as a topic changer or stance marker. Other markers have received considerably less scholarly attention, such as the pragmatic expression *at the end of the day*. Taken literally, it denotes a relatively specific time reference, but it also appears to have evolved into a more general process marker, which has even been denounced by language commentators as a vogue term or as redundant. In this lecture, we will trace how *at the end of the day* is used in a variety of registers in contemporary English, such as TED Talks and parliamentary speech, and gauge its potential influence on similar such expressions in a related language such as Dutch.

## Professor Vassiliki Markidou

National and Kapodistrian University of Athens



**Vassiliki Markidou** is Associate Professor of English Literature and Culture at the Department of English Language and Literature, National and Kapodistrian University of Athens. Her teaching and research interests lie in 16th to 18th-century English literature as well as travel literature. She has co-edited *Shakespeare and Greece (The Arden Shakespeare)* (Bloomsbury, 2017), *Precarious Identities: Studies in the Work of Fulke Greville and Robert Southwell* (Routledge, 2020), and the second special issue of the Anglophone journal of comparative literary studies, *Synthesis*, entitled *Configurations of Cultural Amnesia* (2010). She has published extensively in international journals and collective volumes and is currently researching memory, forgetfulness, and gender in early modern English life-writing. She is President of the Hellenic Association for the Study of English (HASE), Board Member of the European Society for the Study of English (ESSE), and an active member of various internationally acclaimed associations in her fields of interest.

### **Re-presentations of Memory (and Forgetfulness) in Early Modern Verse Life-Writing: The Case of “The Memorandum of Martha Moulsworth, Widow” (1632)**

**Keynote address abstract:** Is there a gendered experience of memory? How was memory structured in early modern life-writing? How did early modern women’s experiences of memory shape their self-reflective textual artifacts? How do form and memory fashion early modern women’s autobiographical poetry? How does the interrelationship between memory and forgetfulness affect storytelling, and particularly early modern women’s verse self-writing? I will address these methodological questions through a striking case study of early modern verse life-writing, *The Memorandum of Martha Moulsworth, Widow* (1632), which constitutes the earliest poetic autobiography penned by an English female. In so doing, this talk will attempt to map how early modern English women’s verse life-writing opens a window onto early modern subjectivity and its complex relationship to gender, remembrance, and forgetting, and offers itself to the living as a mirror wherein they can see themselves and ponder the dialectical relation of life and death.

## Professor Rafał Molencki

University of Silesia in Katowice



**Professor Rafał Molencki** is Professor of Humanities at the University of Silesia in Katowice, where he is affiliated with the Institute of Linguistics. A graduate of the University of Silesia, he is a distinguished historical linguist and anglicist whose research has focused chiefly on the syntax, semantics, and lexis of medieval English, with particular attention to grammaticalization, counterfactuality, and the history of English tense-aspect and subordination. His publications include *Complementation in Old English* (1991), *A History of English Counterfactuals* (1999), and *Causal Conjunctions in Mediaeval English: A Corpus-based Study of Grammaticalization* (2012), and more than 60 articles and chapters, which appeared mainly in international journals and prestigious publishing houses. He was Dean of the Faculty of Philology at the University of Silesia from 2008 to 2016, member of the Science Evaluation Committee in 2019-2022, is Chair of the Linguistics Commission of the Polish Academy of Sciences, Katowice Branch and Editor-in-Chief of *Linguistica Silesiana*, and has been closely involved in national and international academic initiatives, including a Fulbright fellowship at Stanford University in 1994/95.

### Past, Distant, Unreal: A Diachronic View of Past Constructions in English

**Keynote address abstract:** In numerous languages one can find backshifted tense forms in counterfactual and hypothetical constructions, which has led many to treat formally past forms as not only temporally but generally remote or distant (e.g. Jespersen 1940, Joos 1964, Fleischman 1989, Palmer 2014). Since the past tense morpheme also means *hypothetical*, some linguists (most notably Steele 1975, Langacker 1978, Schulz 2017) argued that in these languages the basic meaning of the morphological element is not past tense but rather distant from present reality. It was even suggested that there was a universal semantic primitive involved.

In the paper we will look at the diachronic development and grammaticalization of the past and the pluperfect tense forms in English in the cross-linguistic perspective.

#### Selected references:

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Steele, S. 1975. Past and irrealis; just what does it all mean? *International Journal of American Linguistics* 41. 200-217.

## **ABSTRACTS AND BIOS**

(ALPHABETIZED BY PRESENTERS' NAMES)

**Patrycja Austin**

University of Rzeszów

### **The Witness Tree: Vegetal Time and Living Memory in *North Woods***

Centered on a long-lived apple tree and the landscape surrounding a house in Massachusetts, Daniel Mason's *North Woods* (2023) unfolds in a temporality shaped less by human events than by botanical endurance, decay, and regeneration, while human figures appear and disappear like seasonal ephemerals. Building on Paul Ricoeur's claim that "time becomes human time to the extent that it is articulated through narrative," the paper proposes that *North Woods* tests the limits of this formulation by allowing narrative itself to become vegetal. Time here is not humanized but vegetalized, shaped by ecological succession rather than by individual lives or historical milestones.

Formally, *North Woods* employs literary techniques that mirror scientific and visual practices designed to make slow, nonhuman processes visible. Drawing on plant studies, narrative theory, and phenomenological philosophy, the paper explores how plants in the novel do not merely symbolize life but actively register, archive, and outlast human histories. Through disrupted chronology, cyclical structure, and shifting focalization, the apple tree emerges as a "witness tree," a living archive that records colonial violence, environmental transformation, and climate change beyond the limits of human memory.

*Patrycja Austin is an assistant professor at the Institute of English Studies, University of Rzeszów, Poland. In her current research, she focuses on botany in contemporary American fiction. Her monograph - Living Time: Vegetal Temporalities in Post-2010 American Fiction will be published by Brill in 2026. The same year, Memes and Meaning: Presence and Transcendence in Literature, a monograph co-authored with dr Simon Perry, University of Cambridge, will be published by Routledge.*

**Łukasz Barciński**

University of Rzeszów

**The Annular Text: Fractal Circularity and the Translation of Recursive Form  
in *Infinite Jest* by David Foster Wallace**

David Foster Wallace's *Infinite Jest* (1996) is structurally and thematically organised around the principle of annulation — a term the novel itself deploys both literally, as a near-future energy technology premised on waste recycling, and figuratively, as a governing formal logic that permeates narrative architecture, characterisation, and language. The novel's timeline is circular and deliberately incomplete; its opening scene is its chronological endpoint; its central pathologies — addiction, entertainment dependency, recursive self-consciousness — reproduce themselves in expanding loops that resist linear resolution. *Infinite Jest* is, in this sense, a fractal text: its macro-structure mirrors its micro-structures, and the same circular patterns that define the novel's geopolitical logic, Hal's (the protagonist's) cognitive enclosure, and the AA meeting's liturgical repetition are replicated at the level of sentence, footnote, and lexical choice.

This paper examines the specialised vocabulary of circularity and recursion in Wallace's novel and investigates how these terms — drawn from geometry, topology, systems theory, and thermodynamics — are rendered in Jolanta Kozak's Polish translation *Niewyczerpany Żart* (2023). Using corpus analysis, the talk maps the behaviour of annular, recursive, and cyclical lexical clusters in both source and target texts, attending to moments where the translation preserves, flattens, or inadvertently transforms the formal resonance of Wallace's circular vocabulary. Particular attention is paid to cases where the specialised register of circularity intersects with affective and psychological discourse — where the geometry of loops becomes, simultaneously, the phenomenology of compulsion.

The presentation argues that Kozak's translation faces a structurally unique challenge: to render not merely the meaning of individual specialised terms, but the cumulative formal effect of a text whose deepest subject is its own recursive form.

*Łukasz Barciński is an assistant professor at the Section of Translation Studies (Institute of English Studies), University of Rzeszów. Translator of literary (the Polish translation of *The Cruellest Cut* by Rick Reed) and specialist texts (academic, legal, business). Scope of research: text typology from the functionalist perspective; postmodern and experimental literature; poststructuralism, contemporary translatology, trauma studies, performance studies. Selected publications: *A Study of Postmodern Literature in Translation as Illustrated through the Selected Works of Thomas Pynchon* (2016); *National Identity in Literary Translation* (ed.) (2020); 'Birds of a Feather? The Painted Bird in Polish Translation' [in:] *Kosiński's Novel The Painted Bird in Thirteen Languages* (2022).*

## Mariusz Bęćławski

Primary School No. 42 in Warsaw

### *Forthwith or Immediately? Expressing Temporal Relevance in English Contracts*

Legal English as a professional sub-language adopts temporal expressions to determine or inquire about the timing of actions, omissions, and other phenomena. It is especially crucial in legal contracts where temporal relevance is one of the key factors leading to possible legal and/or monetary consequences.

For reasons of limited space and time, the present paper focuses on describing the legal English temporal expressions as found in English contracts and presented in the monograph by Berezowski (2014) *How to read and understand English contracts?* The monograph analyses certain – rather crucial - chunks of legal English used in (drafting) English contracts.

Apart from a statistical approach allowing a quantitative analysis of the choice of time adverbials used in English contracts, the paper also presents the Polish translations of those adverbials. It is rather obvious that translation of legal texts is strictly harnessed by tradition, use, and context. By the same token, it is usually the target language which plays a decisive role in determining the choice of a given expression in legal translation.

Less directly is temporal reference expressed by adverbial clauses of time introduced by subordinating conjunctions, *e.g.*, *when/before/after/while* (Jackson—Stockwell 2011: 53). Such fashion of determining temporal relevance in English contracts is also looked upon in the present paper, inasmuch as this is presented and/or discussed in Berezowski (2014).

### References

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Jackson, Howard—Peter Stockwell (2011) *An introduction to the nature and functions of language*, (Second edition), London/New York: Continuum.

*Mariusz Bęćławski earned his Ph.D. in English linguistics from the University of Warsaw in 2015. He is an English teacher and lecturer. He shows a particular interest in business English and legal English. Apart from work, he enjoys spending time with his family, books, and music.*

**Marta Bołtuć**

University of Rzeszów

**Anna Lenart**

University of Rzeszów

### **Parental Discourse and 'BestParenting' App**

It is the aim of the presentation to talk about Parental Discourse in the context of AI, modern technology, digital transformation, and digital-mental health. The way we communicate with our children, or in other words, the quality of parental discourse shapes our children's habits, preferences, values, actions and their future. This kind of interaction is usually very dynamic as there is, on the one hand, a close relationship with our offspring, which often makes this interaction highly emotional, but on the other hand, there are some power asymmetries because parents – as caregivers – are responsible for setting appropriate and healthy boundaries for their children. Moreover, good parental communication influences the well-being of the whole family, including both parents and children. Strong family relationships and close family bonds, in turn, enhance mental and physical health of all family members.

The presentation discusses the key features of parental discourse and examines the need for AI tools and mobile apps to enhance the effectiveness of this kind of communication. The authors also present the prototype of the 'BestParenting' app they plan to develop, as well as the results of the survey they administered among parents who tested this prototype and provided feedback. Today's world and technological breakthroughs, such as AI driven applications, offer communication tools that have never been available before. The authors believe that the 'BestParenting' app will contribute to better parental communication and to closer, stronger and happier relationship between parents and their children.

*Marta Bołtuć is a linguist whose interest is in different types of discourse analysis and communication, as well as translation theory and practice, holds PhD in linguistics.*

*Anna Lenart is a child psychologist whose interest is in diagnosing different kinds of developmental deficiencies in children, holds PhD in psychology.*

**Natalia Brelik**

University of Szczecin

### **Time on Paper: A Cross-Cultural Analysis of the Conceptualization of Time in Students' Narratives**

People have been trying to define and conceptualize time in various ways and forms throughout ages. This study, titled "Time on Paper: A Cross-Cultural Analysis of the Conceptualization of Time in Students' Narratives", examines how university students from Poland, Ukraine, Turkey, Spain, Italy, and China understand and represent time through both visual and linguistic models.

Participants were asked to create a graphic (visual) representation of what time means to them, accompanied by a written narrative describing and reflecting on their depiction. This multimodal approach allows for an integrated analysis of how abstract social concepts are expressed both linguistically and visually. The materials were analysed qualitatively using thematic coding, conceptual metaphor analysis, and visual pattern identification, focusing on recurring motifs, culturally specific expressions, and metaphorical constructions. By addressing the research question – how do university students from different cultural backgrounds conceptualize and represent time through visual and linguistic modes, and what similarities and differences emerge across cultures? – this study integrates visual and linguistic data to provide a richer understanding of the ways time is cognitively and culturally structured.

The findings contribute to research in intercultural communication, cognitive linguistics, and social psychology, emphasizing the importance of multimodal approach in the process of exploring temporal dimensions of human experiences.

**Keywords:** time conceptualization, cross-cultural perspectives, conceptual metaphors, multimodal data, university students

*Natalia Brelik holds a Bachelor's degree in Spanish Philology and is currently pursuing a Master's degree in English Philology at the Faculty of Humanities, University of Szczecin. Her research focuses on the psychological and emotional factors that influence language learning, as well as on how individual differences shape the ways people acquire, use, and perceive languages and the world in everyday life.*

**Agata Buda**

Casimir Pulaski University of Radom

**The Notion of Time in Reception Studies.  
The Perception of Antiquity in Victorian Prose**

The notion of time plays a crucial role in the perception of the past in literature. In the case of antiquity, it brings back the elements of ancient culture, history etc. in various intertextual forms in numerous Victorian novels. Two of them, *Tess of the d'Urbervilles* by Thomas Hardy and *Middlemarch* by George Eliot, are the objects of analysis in terms of time that changes their perception for a contemporary reader. The motifs referring to antiquity (e.g. the idea of *fatum*, ancient dramatic structure of a novel, direct and indirect references to ancient figures, thoughts and works of art) seem to undergo the process of recontextualization, which means comprehension and interpretation of given texts by the readers<sup>1</sup>. These aspects lead to different, personal reactions of the recipients and to various ways of evaluation of the material analysed. The paper presents the idea of reception studies, different ways of showing antiquity in chosen novels (e. g. Gérard Genette's idea of intertextuality<sup>2</sup>, as well as Stanisław Stabryła's ways of reception of antiquity<sup>3</sup>), as well as the analysis of the contexts in which the ancient elements are portrayed.

*Agata Buda is an Associate Professor at the Kazimierz Pułaski Radom University. She graduated in Classical Philology and English Philology and currently serves as the Vice-Dean of the Faculty of Philology and Pedagogy, as well as the Head of the Department of Neophilology. Her research focuses on the reception of antiquity in nineteenth-century British prose, as well as issues related to space-time, intertextuality, and literary geography. She teaches courses in the history of English literature, introduction to literary studies, selected topics in the history of English-language literature, and Latin terminology for legal and medical purposes.*

## Anna Cholewa-Purgał

Jan Długosz University, Częstochowa

### At "the edge of eternity": "mingling two modes of experience"<sup>1</sup> in Charles Williams's *Descent into Hell*

The paper addresses the verticality, traversability, and liminality of time as employed by Charles Williams in his 1937 novel *Descent into Hell*, which draws on multiple levels of hybridity and adaptation, including a Shakespearean pastoral/romance, which is being rehearsed and finally performed by the characters of the novel, referencing some themes from Shakespeare's *The Tempest*. Not only is it through dramatic time, which governs the novel and captures the universal relevance of the present that necessitates moral choices, but also through Williams's insight into the timelessness of the eternal now, which shows some protagonists encountering and making spiritual sacrifice for two ancestral spirits, that his theological principles of Co-inherence and Substitution challenge the quotidian temporality and gain a Dantesque dimension of a divine drama. Against such scenes there occurs another character's spiritual descent into hell, as he pursues narcissistic love and self-alienation, having refused to perform any act of kindness or selfless love. Williams's use of time and theology dissolves the boundary between the dead and the living, the historical past and the present, 'the actors and spectators, the percipient and the impercipient',<sup>2</sup> the visible and the invisible, the privileged and the underprivileged, and dramatizes the psychological and moral struggles of the protagonists, depending on their choices, into acts of eternal Co-inherence or spiralling incoherence.

*Anna Cholewa-Purgał, PhD, assistant professor at Jan Długosz University in Częstochowa, Poland. Her research interests include the legacy of the Inklings (especially J. R. R. Tolkien, C. S. Lewis, Charles Williams, and Owen Barfield), as well as metaphysical and logotherapeutic intersections of fantasy, mythopoeia, and faith. She has authored a monograph *Therapy through Faërie. Therapeutic Properties of Fantasy Literature by the Inklings and by U. K. Le Guin* (Peter Lang, 2017).*

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<sup>1</sup> Charles Williams, *Descent into Hell*, Grand Rapids, MI: William B. Eerdmans Publishing Company, 1966, p. 186.

**Julia Chylak**

University of Warsaw

### **Time, Space and Other Phantoms: Temporal Distortions on Stage**

Due to the obvious prevalence of the mimetic aspect in drama, it may seem that little can be done on stage to reflect the peculiar role of the temporal dimension in human experience, at least as compared to the complex use of time in narrative fiction. This notion can be dated as far back as the ancient Greek theatre and Aristotelian conception of drama. Even though theatre can, clearly, employ the most common storytelling devices such as temporal ellipses, the idea that the time of a single action presented on stage is/should be equal to such an action performed in "real life" remains a common perception.

The purpose of this paper is to demonstrate how this generalisation is far from the theatrical reality, contemporary or historical, and how various narrative devices usually associated with diegetic texts may be brought into mimetic performance. First, it will look at musical theatre which adapts the narrative concept of duration, both slowing down or speeding up the story in musical numbers. Next, the paper will briefly examine the plays employing phantom characters or oneiric episodes, suggesting that such interruptions within the main storyline create a liminal temporal dimension, outside the clock time of the story. Dramas with multiple timelines, such as *&Juliet*, where Shakespeare is both a creator bickering with his wife about the correct ending of his tragedy and a character within his own play, may be seen as yet another type of performance violating temporal stability. Theatre of the Absurd, on the other hand, rather than playing with time in terms of order, duration or frequency, creates a perception of a static dimension by simply cancelling time altogether. Thus, there is a great variety of ways in which the ambivalence of human experience of time can be reflected on stage.

*Julia Chylak is a first year MA student at a faculty of English studies at University of Warsaw. Her work focuses on British and American modern theatre through the lenses of gender, queer studies and adaptation studies. Outside of university she is a theatre practitioner always working on a new stage project, in her role of an assistant director.*

**Ewelina Cop, Agnieszka Kłosowska**

University of Rzeszów

### **Language Across Time: Observing Linguistic Evolution in the ELT Classroom**

The study examines the role of temporal awareness in understanding language evolution. While historical linguistics traditionally focuses on long-term diachronic processes, this study highlights how short-term, observable changes in language use can serve as an accessible entry point for familiarising students with the concept of linguistic temporality.

The analysis is based on data collected during a workshop for high school students. It introduced participants to language change by comparing features of language used ten years ago with present-day form of English. The comparison focused on lexical innovation, semantic shifts, and pragmatic patterns, particularly those which were shaped by digital communication. Students were encouraged to reflect on how language encodes time and how their own linguistic practices position them within this evolving continuum.

After the workshops, participants completed questionnaires evaluating both traditional classroom approaches and the workshop format. The study addressed two main research questions. The first was to determine to what extent students recognise short-term linguistic change as part of broader evolutionary processes, while the second - how temporally framed, comparative activities influence student engagement and metalinguistic awareness.

The findings indicate that even a brief, focused intervention can enhance students' sensitivity to language as a time-influenced system. Participants demonstrated an ability to identify ongoing changes. They also situated their own language use within a temporal perspective. Additionally, it was concluded that the workshop format was perceived as more engaging than traditional instruction in ELT classroom, mainly because of the workshops subject choice. By integrating temporal analysis and pedagogical practice, this study proposes a model for teaching historical change through linguistic experience.

*Ewelina Cop is a fourth-year PhD student in Linguistics at the University of Rzeszów. The main area of interest is Foreign Language Acquisition, with a particular focus on individual differences and psychological aspects.*

*Agnieszka Kłosowska is a second-year PhD student in Linguistics at the University of Rzeszów. Her main areas of interest are Foreign Language Acquisition and English Language Teaching Methodology.*

## Rowland Cotterill

Independent Scholar

### Towards a Theory of Shakespearean Tragic Time

It is universally acknowledged that Shakespearean tragedies fail to observe the 'unity of time' valorised by Renaissance neo-classical criticism – an acknowledgment which has largely precluded interest in Shakespeare's procedures, in these plays, governing the deployment of temporal process. Thomas McAlindon has argued (without eliciting much response) that "the deeds which generate the tragic action in Shakespeare are untimely or mistimed...dilatatory or...either rash or cunningly swift". *Othello* has caused puzzlement for its alleged deployment of 'double time', generated (in A.C. Bradley's phrasing) by Shakespeare's desire to convey a sense of "passionate and vehement haste" in a general "action" which should also seem "fairly probable".

In my paper I shall attempt to break new ground with three proposals.

First; Shakespeare's tragedies, unlike ancient or Senecan Renaissance dramas, are long plays staging both multiple agents and multiple projects, each with its own temporality. Hence no single or impersonal concept of the 'timely' can be applied to Shakespearean tragic dramaturgy. Several characters voicing such concepts – Ulysses, Polonius, Gloucester - are associated with worldly forms of morality shown to be inadequate to the demands of ongoing agency.

Second; other characters, praising 'timeliness', are villains – Claudius, Iago, Edmond. Their modus operandi involves, for their own profit or safety, a simulation of empathy with the supposed temporal opportunities and constraints governing the existence and the projects of others, above all those of the plays' protagonists.

Third; most Shakespearean tragedies are centred upon sequences of scenes, regularly carrying action between day and night, across which a tightly 'unified' temporal nexus is sustained. In these memorable sequences (the central Acts of *Hamlet*, *King Lear*, and *Coriolanus*, the final Acts of *Troilus and Cressida*, *Othello*, and *Antony and Cleopatra*), protagonists abandon passivity or enigmatic reserve, committing themselves instead to obsessive, headlong and compulsively rapid action.

*Rowland Cotterill studied Classics at Cambridge and Oxford. His doctoral work focussed on the Epistles of Horace. He held appointments at the University of Warwick, as Research Fellow in Comparative Literature, Lecturer in the History of Music, Lecturer in English and Comparative Literary Studies, and Programme Director of the Centre for Philosophy and Literature. He has published a book on Wagner, and many articles on Shakespeare and on 20th-century drama and literary criticism. His most recent papers are on Shakespearean companionship, on Empsonian pastoral, on musical avant-gardes, and on Shakespearean tragedy. He is an independent scholar.*

**Izabela Curyłło-Klag**

Jagiellonian University

**“The Future that Never Materialised”:  
Wyndham Lewis, War, and the Interrupted Avant-Garde**

This paper examines the experience and representation of time in the work of Wyndham Lewis, focusing on the disruptive impact of the First World War on avant-garde temporality. In his later autobiographical writings, particularly *Blasting and Bombardiering* (1937), Lewis repeatedly laments that the war “robbed him of time,” arresting the development of Vorticism at the very moment of its emergence and interrupting what he retrospectively casts as the first phase of his artistic career. Building on these reflections, the paper explores a tension between two competing regimes of time. On the one hand, Vorticism – articulated in the pages of *Blast* – seeks to formulate a distinctly modern temporality aligned with energy and transformation. On the other hand, Lewis’s wartime experience is marked not only by violent disruption but also by stasis, delay, and what he describes as the pervasive boredom of military life. War thus emerges not simply as a moment of acceleration, but as a paradoxical temporal condition in which anticipation and inertia coexist.

By reading Lewis’s visual and fictional work alongside his wartime memoirs, this paper argues that the First World War did not merely interrupt modernist time but exposed its fragility. The avant-garde’s drive toward formal innovation is shown to depend on conditions – mobility, exchange, exhibition – that the war renders impossible. In this sense, Lewis’s repeated claim that the war “stole” his time registers not only a personal grievance but a broader crisis in the temporal foundations of early modernism. As he would later remark, the men of 1914 were “men of the future that never materialised” – figures suspended between a projected modernity and a historical rupture that foreclosed its realisation.

The war, moreover, deprived Lewis of time not once but twice, in two distinct historical moments: first in 1914, and again during the Second World War, when the “accursed thing,” as he calls it, compelled him into exile in the “sanctimonious icebox” of Canada. There, even when employed as a war artist, the production of a single painting could take an extended period, as material constraints and declining health slowed his work. As a result, time became at once something to be endured and something increasingly inaccessible – further intensifying his sense that modernism’s promised future had slipped irretrievably away.

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**Mira Czarnecka**

University of the National Education Commission, Krakow

***The Channings* by Mrs Henry Wood –  
Two Translations into Polish Spanned by over 100 Years**

In the paper the author would like to present the results of investigation into what kind of information can be retrieved now about a translation of *The Channings* by Mrs Henry Wood, available to readers in Poland by 1890. A translation by the paper's author of the same novel has just appeared on the Polish market, bearing coincidentally the same title: *Rodzina Channingów*. Is this the only similarity? What can be said about the decision to publish, circulation and reception of respective translations? Does the current version differ significantly from the previous one in accommodating the reader? How much cultural and any other form of explicitation has been used in either translation? The author will endeavour to answer those and other questions in an attempt to reconstruct the original scene and describe the current circumstances accompanying the translation's appearance.

*Mira Czarnecka, PhD, senior lecturer at the Chair for Translator Education, University of the National Education Commission, Krakow, Poland. Since 1998 has translated and published over thirty Polish translations of British and American novels and short stories. Her research interests focus on literary translation, and specifically postcolonial and feminist theory of translation, sociology of translation, as well as the translation of non-standard language. Other interests include English for business and communication in business. Used to work as a translator and Business English language instructor for international companies in the automotive and aviation sectors.*

*In 2022 she published a monograph *Wieża Babel Dialektów. Mowa niestandardowa w przekładach prozy anglojęzycznej* [The Babel Tower of Dialects. Nonstandard Speech in Polish Translations of Contemporary English and American Prose].*

**Piotr Czerwiński**

Rzeszów University of Technology

**Homo Machina? Temporalities of Consciousness and the Limits of Computation  
in Will Eaves's *Murmur***

This paper examines the representation of consciousness in Will Eaves's *Murmur* (2018) through the lens of temporality, arguing that the novel stages a conflict between competing models of mind as fundamentally different models of time. Drawing on phenomenology, philosophy of mind, and the history of science, the essay traces how Eaves juxtaposes the discrete, sequential temporality of computational models with alternative conceptions: the indeterminate temporality associated with quantum thought and Erwin Schrödinger's reflections on mind, and the lived, continuous *durée* of phenomenological experience.

Through its fragmentary structure, recursive motifs, and dream sequences, *Murmur* renders consciousness not as a stable system but as a temporally unstable field—marked by interruption, delay, anticipation, and return. The novel's formal strategies resist the reduction of thought to algorithmic process, instead foregrounding the asynchronous, embodied, and affective temporality of lived experience.

Building on this, the paper argues that the contemporary appeal of computational models of consciousness is inseparable from the temporal regimes of digital culture. As human experience becomes increasingly structured by algorithmic sequencing, prediction, and feedback loops, subjects are encouraged to reconceive their own minds in analogous terms. *Murmur* both reflects and critiques this shift: it exposes the extent to which computational temporality is a cultural projection rather than an ontological truth, and reasserts consciousness as a phenomenon that exceeds discretization, calculation, and control.

By placing Eaves's novel in dialogue with phenomenological accounts of time-consciousness, Schrödinger's monistic reflections, and contemporary debates in cognitive science, this paper demonstrates how *Murmur* transforms biographical fiction into a meditation on the temporal conditions of thought itself.

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**Tomasz Dobrogoszcz**

University of Łódź

### **Nicking Time: Transient, Disguised and Stolen Temporalities in Ali Smith's *Gliff***

Ali Smith's recent novel *Gliff* (2024) is a dystopian speculative fiction set – most likely – in near-future Britain which in some way is the logical continuation of an oppressive state presented in her *Seasonal Quartet*. *Gliff*'s sibling protagonists, Briar and Rose, living on their own after being separated from their mother, are marked out as “unverifiable” by the obscure totalitarian regime, as they try to evade the omnipresent technological surveillance system. The temporality of the novel is fractured: some sections are flashbacks, while others jump a few years forward, to a point when the older of the siblings, now an adult, is an element of a capitalist state's exploitative machine. The narrative construction of time in *Gliff* testifies to the subjective nature of experiential temporality.

My proposed paper employs the critical perspectives derived from posthumanist thought and from contemporary trauma studies in order to examine the reasons for, and effects of, the disruptions in time linearity in Ali Smith's novel. I will show how Karen Barad's concept of diffraction can help elucidate the novel's critique of linear, progressive, teleological time. Furthermore, I will demonstrate how Elizabeth Grosz's work on temporality, especially her notion of “the nick of time”, proves productive in interpreting Smith's proposition that the past actively inhabits the present. Finally, I will argue that the novel's irregular shifts in time – inevitably noticed by the readers – its recursiveness, fragmentations and omissions, are suggestive of the way traumatic memory works. I will draw on studies by Cathy Caruth and Dominick LaCapra to characterize *Gliff* as a trauma narrative.

*Tomasz Dobrogoszcz works as associate professor at the Department of British Literature and Culture, University of Lodz. His main fields of research include contemporary fiction, poststructuralist and psychoanalytical literary theory, contemporary film, culture studies, and posthumanist studies. He has published on such writers as Julian Barnes, Ian McEwan, Kazuo Ishiguro, Salman Rushdie, Ali Smith and Jeanette Winterson. He is the editor of Nobody Expects the Spanish Inquisition: Cultural Contexts in Monty Python (2014). He also published a monograph Family and Relationships in Ian McEwan's Fiction (2018). He translated into Polish a seminal work in postcolonial theory, The Location of Culture by Homi K. Bhabha, and other critical and literary texts, for instance, by Hayden White or Dipesh Chakrabarty. Recently, he co-authored an interdisciplinary study Linguistic Representations of Women in Old English Prose.*

**Wojciech Drąg**

University of Wrocław

### **Disrupted Chronologies in Life Writing: Lists, Inventories, Portfolios and Databases**

Most works of life writing rely on a linear narrative that evokes a sense of a stable, coherent self. However, autobiographers and biographers increasingly eschew narrative to accentuate the fragmentary character of their own and their subjects' experience. Anna Poletti (2020) has noted the recent tendency to "store" rather than "story" the self. Whereas storying a life relies on chronology, storing memories can follow alternative arrangements, such as alphabetical order or arbitrary organization. Such alternatives to life narratives can be called self-archives, which I define as arrangements of auto/biographical material that resist narrative coherence and take the form of a repository of self-contained elements. The proposed paper will present a selection of instances of contemporary (post-1975) life writing as examples of four variants of the self-archive: the list, the inventory, the portfolio and the database, all of which favour an unsystematic, seemingly haphazard organization.

One of the oldest literary forms, the list is the foundation of numerous contemporary uses of the "I remember..." format, introduced by Joe Brainard and made famous by Georges Perec. In my analysis, I will consider list-like autobiographies by Brainard (1975), Piotr Stankiewicz (2021) and Rona Cran (2023). A subcategory of the list, the inventory has been employed in life writing to assert the capacity of human beings to define themselves through their relationship to physical objects. I will discuss Steven Zultanski's *Pad* (2010) and its conceptual translation by Piotr Marecki (2016). The portfolio – a repository of scanned documents from the author's life, used to interrogate the modern subject's relationship with the state – will be presented in relation to Dana Teen Lomax's *Disclosure* (2011) and Karolina Koterwas's *Dziennik Hiacynty* (2024). Finally, the database, understood as a digital non-linear repository of (auto)biographical information, will be illustrated by Shelley Jackson's *my body: a Wunderkammer* (1997) and David Clark's *88 Constellations for Wittgenstein* (2008). My conclusion will consider the implications of employing non-chronological and non-narrative models for the representation of the (auto)biographical subject.

*Wojciech Drąg is an associate professor at the Institute of English Studies, University of Wrocław (Poland). He is the author of Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro (Cambridge Scholars, 2014) and Collage in Twenty-First-Century Literature in English: Art of Crisis (Routledge, 2020), and co-editor of four edited volumes, including Critical Perspectives on Max Porter (Routledge, 2024) and Experimental Life Writing Today (Bloomsbury, 2025). He has been awarded academic fellowships at the University of Utah, Dartmouth College, École Normale Supérieure de Lyon and KU Leuven. His academic interests focus on contemporary anglophone fiction, life writing and formal experimentation in literature. He is head of the Polish Association for the Study of English.*

## **Anna Dziama**

University of Rzeszów

### **The Politics of Time and Identity in the Paintings of Titus Kaphar and Ewa Juskiewicz**

This paper examines the politics of time and identity shown in Titus Kaphar and Ewa Juskiewicz paintings, focusing on Kaphar's 'Analogous Colors' (2022) and 'Seeing Through Time' (2018), alongside Juskiewicz's 'Portrait in Venetian Red' (after Élisabeth-Louise Vigée Le Brun) (2024) and 'Untitled (after François Gérard)' (2023). Through distinct yet conceptually aligned strategies of appropriation, both artists engage with the visual language of classical portraiture to interrogate how historical narratives construct, regulate, and obscure identity.

Kaphar's paintings focus on what may be described as the temporal violence of art history. Through gestures of concealment, fragmentation, and painterly disruption, he materializes processes of erasure that have historically marginalized Black topics. As Emily Hedges (2019) argues, Kaphar's practice reactivates the past in order to expose its ongoing presence, challenging linear conceptions of time and revealing the persistence of racialised structures within contemporary visual culture.

In contrast, Juskiewicz questions the construction of feminine identity within the canon of European portraiture. She replaces faces with elaborate configurations of hair, textiles, and organic forms, also destabilises the coherence of the subject and resists fixed modes of representation. Her paintings resonate with what Magdalena Zięba (2014) describes as the notion of "recycled authenticity," where appropriation disrupts the authority of the original and reconfigures meaning through recontextualisation.

The paper argues that time itself operates as a political construct that governs visibility, memory, and identity. Through the disruption of historical continuity and the reworking of canonical forms, Kaphar and Juskiewicz propose alternative temporalities that challenge dominant narratives and open new possibilities for reimagining both past and future.

*Anna Dziama is an assistant professor at the University of Rzeszów. She obtained her PhD in linguistics (English philology) in 2013. Her research interests focus on cultural linguistics, particularly the relationship between language and culture in the English-speaking world. She has participated in numerous international projects and conferences. She is the author of academic publications in the field of cultural linguistics and English language teaching. She teaches courses on the culture of the United States and on the socio-cultural aspects of English-speaking countries.*

## Jacek Fabiszak

Adam Mickiewicz University, Poznań

### Re- and inter-timing Filmic Shakespeare: The Case of Julie Taymor's *Titus* (1999)

The temporal setting of Taymor's film is quite unsettling as it showcases something one might call alternative history in which the ancient period that the play is situated in is mixed with a time that looks familiar to the late 20<sup>th</sup> century Western viewer (re-timing). As Screen Queens' review has it, "the costumes, sets and music all reference different periods of history: modern day, Ancient Rome, Nazi Germany and Mussolini's fascist Italy" (<https://screenqueens.wordpress.com/2020/08/27/julie-taymors-adaptations-of-shakespeares-titus-and-the-tempest/>), which Shakespeare's plays with their non-illusionistic nature and lack of the temporal framework do invite.

Naturally, film has its own conventions and constraints on the presentation of time and the temporalizing choices the director makes. The inherent realism of the medium leads usually to the selection of one period; in the case of Shakespeare film that has been the antiquity, the Middle Ages, Renaissance, the 19<sup>th</sup> century, specific decades of the 20<sup>th</sup> century, the modern times, etc. Mixing times is not typical of narrative cinema (though very Shakespearean); for this reason, the aim of the paper is to inquire about the uses of time in Taymor's film using Gilles Deleuze's concept of 'time-image' (1989) in a reflection on inter-timing.

*Jacek Fabiszak teaches theatre history, drama and Shakespeare at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. He has published on English Renaissance theatre and drama and their stage, televisual and filmic transpositions (Polish Televised Shakespeares). He guest co-edited (with Ewa Kębtowska-Ławniczak) a special issue of Journal of Adaptation in Film and Performance (vol. 14, No. 1, 2021). He is currently deputy President of the Polish Association for the Study of English and Polish Shakespeare Society.*

**Tomasz Fisiak**  
University of Łódź

***Whoever Slew Auntie Roo? (1971): Against Time and Trauma***

In his pioneering study of Grande Dame Guignol (also referred to as hag horror or psycho-biddy), a female-centric 1960s subgenre of horror film, Peter Shelley explains that a typical Grande Dame Guignol protagonist or antagonist (as these roles frequently merge) “may pine for a lost youth and glory, or she may be trapped by idealized memories of childhood, with a trauma that haunts her past” (8). His description accurately reflects the typical horror hag’s plight. Her trauma may arise from a variety of tragic experiences: the loss of a child, the death of a life partner, the threat of poverty, domestic violence, childhood abuse, family conflict, or the abrupt end of a career in the fickle artistic industry. The inability to cope with such problems—accompanied by the inevitable processes of ageing and physical decline—often results in the hag-horror heroine’s descent into mental illness and, subsequently, further social exclusion. Additionally, the magnitude of her desperation frequently leads to violence, either self-inflicted or targeted at those in her immediate environment, such as family members, neighbours, or friends. This presentation will attempt to demonstrate how strongly the notions of ageing (i.e., the passage of time) and trauma intersect in the Grande Dame Guignol genre. The analysis will focus on *Whoever Slew Auntie Roo? (1971)*, a British-American co-production directed by Curtis Harrington.

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**Karolina Głuszczyk**

University of Gdańsk

**“Have you not done tormenting me with your accursed time!”: Temporal Dislocation as a Metaphor for Post-Colonial Paralysis in Modernist Irish Literature**

This paper examines the representation of time in the works of Samuel Beckett and Flann O’Brien, focusing on *Waiting for Godot* and *The Third Policeman*. Both texts disrupt linear temporality through repetition, suspension, asynchrony, cyclical structure and the concept of *Nunc Stans*, challenging conventional notions of narrative progression.

The paper argues that in these works, time is not only the symbol of burden, imprisonment, justice or salvation, but it can also be read as a metaphor for the state of stagnation in Irish culture in the 20<sup>th</sup> century. Both Beckett and O’Brien were writing in and Ireland that was stuck between horrific past and uncertain future. In this context, the temporal dislocation reflects the feeling of a nation that has won its independence yet still finds itself trapped and unable to move forward toward modernity because of the ghosts and cycles of its history that are haunting it.

The aim of this thesis is to analyse how the temporal dislocation present in Samuel Beckett’s *Waiting for Godot* and Flann O’Brien’s *The Third Policeman* can be interpreted in the historical context of the authors’ motherland, Ireland.

*Karolina Głuszczyk is a second year MA student based in University of Gdańsk and a PhD candidate whose work intersects translation studies and literary studies. Her broader research interests include Irish post-colonialism, feminist translation theory and poetry translation. Her translation of Desmond Graham’s selected poems has been published in a Pomeranian Art Magazine Słowo.*

## Agata Handely

University of Łódź

University of London (Visiting Fellow)

### **"... consider this / pinwheel of white linen": Ekphrastic Encounters in the Work of Alison Watt and Don Paterson**

Ekphrasis has been frequently discussed within the framework of varied dichotomies (Liviú Lutas 2024) – in particular, the duality of time and space. This emerges from Ephraim Lessing's famous distinction between space as the domain of the visual arts, and space as the domain of the verbal arts (Lessing 1766).

This view has historically underpinned the analysis of ekphrasis in artistic practice. Recent approaches, however, have sought to rethink this demarcation, by emphasizing time as a dynamic element that is shared across media. Drawing on the work of Krzysztof Ziarek (2004), David Kennedy (2012) presents the artwork as a spatial-temporal play of forces, where meaning emerges through temporal interaction. His concept of ekphrasis as an "encounter" reframes it as "an event", a process, rather than static representation, "that happens each time [the work of art] is encountered and its transformative power is experienced" (Kennedy 2012). In this model, "time" is not confined to poetry alone; the artwork itself becomes temporal through the act of engagement. The encounter between the work of art and the receiver, but also between different media, may be brief, yet it is potentially transformative, involving an active exchange that can alter both sides of the interaction (Kennedy 2012).

This paper focuses on the collaboration between the painter Alison Watt and poet Don Paterson, arising from Watt's 2008 exhibition in London's National Gallery, where she presented monumental paintings of white fabric, produced in response to works by Old Masters, particularly Francisco Zurbarán's *Saint Francis in Meditation* (1635-1639). In the exhibition, Watt's paintings hung alongside Zurbarán's, staging an encounter or exchange between them for the viewer. Paterson wrote his own poem *Phantom* as a response to both artists' work, adding another artistic layer to the event. The paper analyzes how the intermedial convergence of these elements produces an extended meditation on the encounter with art as a temporal act.

*Agata Handley (Dr) is Assistant Professor in the Department of British Literature and Culture, University of Lodz. Her main areas of academic interest are contemporary British poetry, and intermedial studies. Her current research includes ekphrasis in anglophone literature and visual art. She is the author of Constructing Identity in the Poetry of Tony Harrison (2021), and Editor-in-Chief of Text Matters: A Journal of Literature, Theory and Culture. Currently she is Visiting Fellow in the Institute of Languages, Cultures and Societies at the University of London.*

**Andrew James**

Meiji University, Tokyo

### **Playing with Time: The *Sortes Virgilianae* in Graham Greene's Fiction**

In Graham Greene's daily life, he looked for patterns in license plate numbers and played pranks on unsuspecting strangers. He thought of games as a way of fending off boredom, though he later learned that his mood swings were brought on by bipolar disorder. Greene was also a playful writer, and one of the games that he enjoyed privately took on increasing importance in his late novels. This paper will explore connections between an ancient divination game, the *Sortes Virgilianae*, and the flow of time in Greene's late fiction.

In antiquity the term *sortes* was used to refer to a variety of divination games. To play the Virgilian version, one simply opened *The Aeneid* at random, selected a line and read it as a prophetic solution to a thorny problem. Greene was a prolific writer and a voracious reader who believed implicitly that we are what we read, a thesis that grew in importance late in his career and is reflected in these literary divination scenes. Most critics divide Greene's novels into two distinct periods. First, the argument goes, he wrote serious novels about bad Catholics who fought with God, interspersed with lighter "entertainments," until he lost his faith, stopped distinguishing his works by genre, and began writing popular works with literary merit about social or political injustice. The religious novelist was succeeded by a political one. However, all of Greene's works are united by a thematic interest in misreadings. In the early novels the most significant misreadings are of Catholic doctrine and God's purpose, but in the later works they take a literary turn. This paper will discuss several novels in which the *Sortes Virgilianae* is played and, once again, texts are misread. We can see that the protagonists are not only looking for life advice through divination but searching for a way to reverse the flow of time and return to an earlier, happy period.

*Andrew James is a Canadian and a professor in the School of Commerce at Meiji University in Tokyo, Japan. His research is split between wine and literature. He is the author of two literature monographs and one study of French wine: Kingsley Amis: Antimodels and the Audience (2013, McGill Queen's UP), Bandol Wine and the Magic of Mourvèdre (2023, Cambridge Scholars Publishing), and The Life of the Author: Graham Greene (Wiley Blackwell, 2025). His literary research is focused on theories of biography and metafiction.*

**Małgorzata Jarmołowicz-Dziekońska**

University of Białystok

**In Search of Lost Time: Transience, Temporality and Eternity  
in Ruth Ozeki's *A Tale for the Time Being***

Since the dawn of humanity, the notion of time has been the subject of scrutiny across cultures and various scientific fields, especially in the realms of literature, philosophy and predominantly physics. The humanities, as a field of soft sciences, applies a different lens of perception and, with its less easily quantifiable subjects, appears to examine this concept in an apparently less quantitative manner. However, in order to understand such a complex phenomenon, temporality needs to be viewed from a broader perspective. For that matter, Ruth Ozeki—in her novel *A Tale for the Time Being* (2013)—attempts to grasp the notion of time with all its modes of expression, along with the present and the past that are constantly flowing into eternity. The spatiotemporal setting of the novel resonates with the key aspects of Mikhail Bakhtin's theory of the literary chronotope, which lends itself as a relevant analytical tool for the examination of such conceptualisations as transience, temporality and eternity that pervade Ozeki's novel and prompt the reader to enter the dialogue between the present and the past in the form of intertwining accounts of two protagonists, Nao and Ruth, whose fates interweave with each other due to an unsuspected turn of events.

*Małgorzata Jarmołowicz-Dziekońska (PhD, Department of Anglophone Literatures, Faculty of Philology, University of Białystok, Poland) dedicates her research work to the relationship of literature and culture by exploring their textual intersections and mapping their locus within the matrix of the contemporary literary criticism. Her major fields of academic interest comprise ecocriticism, postcolonial and cultural studies with a focus on ethnicity and identity formation in the context of immigrant narratives. In her monograph, Japanese-American Literature through the Prism of Acculturation (New York: Routledge, 2023), she engages in discourse on acculturation and acculturation strategies adopted by Japanese immigrants and their Japanese-American offspring, who struggle with their hybrid ethnic identities and resulting tensions between their American and Japanese selves.*

**Małgorzata Jedynek**

University of Wrocław

### **Slow Pedagogy in TEFL: Reclaiming Time for Deep Language Learning**

This paper explores the concept of “slow pedagogy” in TEFL as a response to increasing curricular acceleration, assessment pressure, and time scarcity in contemporary education. It argues that rethinking time in language classrooms can foster deeper linguistic processing, more meaningful interaction, and sustainable learning outcomes.

Drawing on theories of slow education and language acquisition research, the paper examines how accelerated teaching practices often prioritize coverage and performance over depth and retention. In contrast, slow pedagogy emphasizes repetition, reflection, and extended engagement with linguistic input and output.

The presentation synthesizes examples from classroom practice and teacher reflections to illustrate how slowing down instructional time can enhance vocabulary acquisition, communicative competence, and learner confidence. Strategies discussed include extended wait time, recursive task design, multimodal recycling of language, and reduced content density per lesson.

Particular attention is given to the tension between institutional time constraints and pedagogical time as experienced in the classroom. Teachers frequently report feeling compelled to “race through” material, leaving limited space for consolidation. Slow pedagogy is presented not as a reduction of ambition but as a reconfiguration of temporal priorities in teaching. The presentation also considers the affective dimension of time, highlighting how reduced temporal pressure can lower anxiety and increase learner autonomy. In this sense, slow pedagogy is linked to inclusive and equitable language education practices.

In the presentation I conclude that reimagining time in TEFL is both a pedagogical and political act. It challenges dominant efficiency-driven paradigms and proposes a more human-centered approach to language teaching, in which time is treated as an educational resource rather than a constraint.

*Małgorzata Jedynek, PhD, works as an assistant professor in the Department of Glottodidactics at the Institute of English Philology at the University of Wrocław. Her research interests focus on issues related to first and foreign language acquisition by blind individuals, foreign language teaching methodology - including typhloglottodidactics and neurodidactics - as well as EU language policy, with particular emphasis on documents and programs supporting the improvement of language learning and teaching processes. In her research, she addresses topics such as the psychological correlates of success in foreign language learning, especially among students with visual impairments, as well as issues related to pronunciation acquisition, learner autonomy, and intercultural competence. For many years, she has served as a supervisor of teaching practice, actively supporting future teachers in developing their pedagogical skills and a reflective approach to their profession.*

**Aleksandra Kamińska**

Jagiellonian University

**“Do you know whether my Letters are burnt or not?”: Letters of Charlotte Williams Wynn in the Varnhagen Collection in the Jagiellonian Library**

Charlotte Williams Wynn (1807–1869), daughter of Charles Watkin Williams-Wynn, was a British aristocrat and diarist. A keen reader and letter writer, she exchanged correspondence with numerous acquaintances among the European cultural circles of the period, including German diplomat Karl August Varnhagen von Ense and his niece Ludmilla Assing. Charlotte Williams Wynn’s letters to these two recipients, preserved in the Varnhagen Collection held in the manuscripts archive of the Jagiellonian Library in Kraków, constitute a unique collection of ca. 70 autographs, spanning over 20 years of the author’s life. Among other aspects, the correspondence reveals Williams Wynn’s keen preoccupation with letters as repositories of memory that can be preserved, purchased, collected, curated, interpreted and (mis)used to shape public image.

The proposed paper will focus on Charlotte Williams Wynn’s letters to Ludmilla Assing, written after the death of Varnhagen von Ense, examining the author’s metadiscourse related to the cultural practice of letter writing as well as the use and preservation of letters as tokens of memory.

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**Justyna Kiełkowicz**

Jagiellonian University

### **Lauren Groff's *Matrix* and the Queer Temporalities of Medievalism**

Leslie Workman famously described medievalism in temporal terms – as “the ‘process of creating the Middle Ages’ and ‘the study not of the Middle Ages themselves but of the scholars, artists, and writers who [...] constructed the idea of the Middle Ages that we inherited’”. An example of connection between temporal poetics and genre, medievalist fiction tends to establish settings, themes, and plots that are particularly dependent on memory, nostalgia, and the complexity of temporalities. Medievalist narratives merge several temporal planes as they re-imagine the past and simultaneously allude to contemporary cultural reality while, frequently, also relying on earlier medievalisms. In particular, images and ideas of the Middle Ages prevalent in the 19<sup>th</sup> and the 20<sup>th</sup> century have greatly influenced the popular image of the Middle Ages today. The palimpsestic nature of history and representation in the contemporary medievalist novel provokes the question of what specific social reality is being depicted. The doubling of cultural referent in medievalist texts, through the co-presence of the historical and the postmedieval perspective, facilitates interpretations in terms of both medieval and modern power relations. The proposed reading of Lauren Groff's *Matrix* (2021) focuses on the relationship between medievalist and queer temporalities (as theorised by scholars such as Elizabeth Freeman, Carolyn Dinshaw, and Kate Haffey) while discussing the politics of time and identity. The novel presents a fictionalised/invented biography of Marie de France (fl. 1160–1215), a prominent Anglo-Norman poet known especially for her Breton *lais*. In *Matrix*, Marie is depicted as a queer woman, which problematises the convergence of temporality, representation, and power. Employing Sharon Farmer's “categories of difference”, the analysis explores the ability of medievalism to identify and destabilise the underlying centres of power, by shifting the attention towards what was previously marginal, silenced, or invisible. The novel's queer medievalism manifest in the temporal framework encourages re-thinking of the notions of history and identity, challenging the assumed heterosexuality of historical figures.

*Justyna Kiełkowicz is a third-year PhD student working on a dissertation on gender and power in selected 21st-century medievalist novels. Her research has also focused on mobilities in contemporary English-written fiction. She is involved in a project “Forms of Mobility in Irish Literature and Culture”. She is a PASE member.*

**Beata Kiersnowska**

University of Rzeszów

**Past in the Present: Memory and the Temporal Legacy of Deindustrialisation in  
*The Old Oak***

This paper examines how deindustrialisation and the closure of collieries initiated under Thatcher's government nearly four decades ago continue to shape former industrial communities in contemporary Britain. Drawing on relevant scholarship alongside Ken Loach's final film, *The Old Oak* (2023), the analysis highlights the enduring social, economic, and cultural consequences of industrial decline. The restructuring of the British manufacturing sector in the 1980s and 1990s imposed significant material hardship on coalmining communities that had been deeply dependent on the industry. Equally profound, however, was the erosion of a shared heritage rooted in class and occupational identity, which weakened collective bonds and fostered a pervasive sense of loss and finality. As existing research demonstrates, the effects of deindustrialisation extend across generations: the trauma and feelings of abandonment associated with colliery closures continue to reverberate, creating a continuum in which past and present remain inextricably intertwined.

Set in a declining former mining village in North-East England in 2016, *The Old Oak* illustrates the lasting weight of the 1984 miners' strike on local life decades later. In Loach's portrayal, memory and present reality are deeply interwoven. The industrial past and the strike persist as formative forces, shaping the characters' identities and underpinning the social atmosphere of the town. The community appears suspended in a state of liminality, unable to move beyond its past. This persistence is symbolised by photographs documenting the strike and acts of communal solidarity, preserved in a locked back room of the pub, The Old Oak. These images function as a time capsule of collective strength and memory. Once the social heart of the community, the pub now stands as a metaphor for the town itself—its decline reflecting the loss of purpose and the erosion of solidarity, replaced by a pervasive sense of alienation.

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**Monika Kocot**  
University of Łódź

### **From Moment to Deep Time: Temporal Registers in Kathleen Jamie's *Cairn***

The paper examines the theme of temporality in Kathleen Jamie's collection of texts entitled *Cairn* (2024). The epigraph to *Cairn* invokes John Berger, a distinguished theorist of visual and cultural perception: "Stones propose another sense of time, whereby the past, the deep past of the planet, proffers a meagre yet massive support to acts of human resistance." This citation establishes the conceptual framework for the collection's engagement with temporality and modes of seeing.

*Cairn* does not constitute a narrative anchored in a singular temporal moment; rather, it is an assemblage of brief textual forms—micro-essays, prose poems, notes, and fragments—accreted in a manner analogous to stones forming a cairn.

Accordingly, temporality within the work operates across multiple registers. First, there is an emphasis on the immediate present, as many pieces document fleeting observations of quotidian experience, including walking, weather, avian life, and landscape. Second, the text engages with personal temporality through reflections on childhood, earlier life stages, and the process of aging. Third, it invokes deep or environmental time, foregrounding geological duration, ecological transformation, and prospective planetary futures. Finally, certain sections are situated within the recent historical context of the early 2020s, including the pandemic period.

In sum, *Cairn* traverses layered temporalities rather than adhering to a linear chronology. This structural principle is integral to the work's meaning: like a physical cairn, it is composed of accumulated moments, collectively marking both the author's past trajectories and the conditions of the present.

*Monika Kocot, PhD, is the author of Playing Games of Sense in Edwin Morgan's Writing (Frankfurt am Main: Peter Lang, 2016) and co-editor of Języki (pop)kultury w literaturze, mediach i filmie (Languages of (Pop)Culture in Literature, Film, and Media) (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2015), Nie tylko Ishiguro. Szkice o literaturze anglojęzycznej w Polsce (Not Only Ishiguro. Essays on Anglophone Literature in Poland) (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2019), and Moving Between Modes. Papers in Intersemiotic Translation. In Memoriam Professor Alina Kwiatkowska (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2020). She has published articles on contemporary Scottish poetry and prose as well as Native American writing. Her latest research is on philosophy and spirituality in literature, with a particular emphasis on geopoetics and comparative literature. She is a member of the Association for Cultural Studies, the Association for Scottish Literary Studies, Scottish Centre for Geopoetics, and Polish Cognitive Linguistics Association. She is the Vice President of The K.K. Baczyński Literary Society.*

## Dorota Kołodziejczyk

University of Wrocław

### **Creolization and Temporality in Translation: Sam Selvon's *The Lonely Londoners* and Ishion Huthinson's *School of Instructions*.**

That historicity is not an objective, uniform way of understanding and recording the past of a culture or nation is a commonly accepted fact in studies on the narrative ordering of time and historical ways of knowing. Leon Goldstein, Hayden White, Frank Ankersmit, Paul Ricoeur, Ranajit Guha, Ewa Domańska, to pick just a few names, developed theoretical models of social construction of temporality at the foundations of historical knowledge and discourse. Temporality as a social construct should be, then, unique to a culture/nation/community. However, it also yields itself to influences and changes from outside. Colonial modernity was one such major force to impose one uniform calendric time globally and, with it, the valorisation of difference through temporality as a marker of civilizational and cultural advancement. Johannes Fabian's category of the "denial of coevalness" in anthropological studies articulated that problem succinctly (*Time and the Other*, 1986).

In my presentation, I want to pursue the problem of social and cultural enmeshment of temporality by both authors, its modernist inscription as the extended present in both texts, largely via the creolized languages, and, owing to these cultural and narrative intricacies, its (un)translatability. To this purpose, I will analyse how temporality is constructed in two texts: Sam Selvon's novel *The Lonely Londoners* (1956) and Ishion Hutchinson's poetry book *School of Instructions* (2023) and, subsequently, I will enquire into how translating these texts into Polish affects their unique temporality formats and functions. I want to examine the following:

- How does the use of creolized language by both authors establish a unique temporality in their texts?
- How does the use of Creole by both authors challenge the continuity of the empire?
- How does the translation of a Creole language (respectively, a variant of the Trinidadian or Jamaican patois) into Polish affect the temporality developed in the original; what, of, other temporality does the translation establish and to what effect?
- If temporality is an "untranslatable," how to protect this vulnerable element of the original from translational appropriation?

*Dorota Kołodziejczyk, Associate Professor at the Institute of English Studies, University of Wrocław, Poland. She is head of the Postcolonial Studies Centre and board member of the Postdependence Studies Centre. In 2021-2024 she was Chair of Olga Tokarczuk Ex-Centre, an academic research centre founded by Nobel prize winner in literature, Olga Tokarczuk, at the University of Wrocław. In 20022-2004 she worked at SUNY, University at Buffalo, teaching courses in Polish culture and literature in Kosciuszko Foundation exchange programme. She is board member of the Palgrave Macmillan "New Comparisons in World Literature." She has published on postcolonialism, comparative literature, translation studies and disability. Her recent publications include Myśląc (z) Olgą Tokarczuk. Literatura i wielkie problemy współczesności (2025, co-edited with E. Adamik, W. Browarny, M. Kolankowska), East Central Europe Between the Colonial and the Postcolonial in the Twentieth Century (co-edited with Siegfried Huigen), OA, Palgrave 2023.*

**Ewa Kowal**

Jagiellonian University

### **Trump-era Zeitgeist in Nick Drnaso's Graphic Novel *Acting Class***

*Acting Class* (2022) by American cartoonist Nick Drnaso focuses on the titular amateur acting group coached by a mysterious instructor in a nondescript US city at an indeterminate point in contemporary times. It does not take long for the initial premise of several strangers meeting to find connection, self-knowledge, or change to develop into an unsettling meditation on reality and the tenuous difference between fact and fiction. The aim of this paper is to analyse the role of time in the graphic novel in a threefold sense. Firstly, it will be examined how lost time or alternative timelines are used in the narrative to blur and problematise the boundary between what is real and what is unreal. Secondly, I will consider the effect of the lapse of time and of memory on the reader's experience in repeated rereading of the graphic novel. Finally, the paper will address the question of Zeitgeist in *Acting Class*. The comic book's atmosphere is vaguely timeless, largely due to the absence of the latest technology as a marker of time, and also thanks to the author's deadpan, minimalist style. Despite this, the paper will offer a current political reading of the graphic novel from a cultural studies perspective. It will be claimed that Drnaso's use of aesthetic distance enhances the author's capturing of the spirit of the ongoing Trump era.

*Ewa Kowal is Associate Professor in the Department of Comparative Studies in Literature and Culture in the Institute of English Studies at the Jagiellonian University in Kraków, Poland. She is the author of The "Image-Event" in the Early Post-9/11 Novel: Literary Representations of Terror after September 11, 2001 (Jagiellonian UP 2012) and The Post-Crash Decade of American Cinema: Wall Street, the "Mancession" and the Political Construction of Crisis (Jagiellonian UP 2019). She has co-edited The Many Meanings of Home: Cultural Representations of Housing across Media (Brill Fink 2022) and Gender across Media Landscapes (Brill 2026). Her research interests are feminist studies, gender studies, masculinities studies, housing studies, happiness studies, film, comics, and the visual arts.*

**Irena Księżopolska**

University of Warsaw

### ***The Winter's Tale: Time as Harlequin***

Time is conceptualized, metaphorized and apostrophised in almost any narrative text, but in Shakespeare's *The Winter's Tale* it actually goes out on the stage to address the audience. One may imagine the usual allegorical personification of Father Time as an old man, of somewhat god-like aspect, leaning on his staff, which might as well be a scythe. The appearance of Time cuts the play into two halves: the first one is a tragedy, with the familiar scenario of an unfair accusation, jealousy, deaths and complete devastation of all that matters; the second – a rollicking comedy, with an element of parodic pastoral and multiple clown figures, as well as a marvellous recovery of life and order at the end. Time heals all, it seems. This paper, however, will read the figure of Time more “dramatically” - as an actor, performer, and clown, effectively merging it with the character of Autolycus, the Harlequin of the play. Autolycus, the rogue, the confidence man, is the consummate actor, who also appears to function as a portable wardrobe (Florizel is dressed up in his clothes and Perdita is given his hat as a nominal disguise). He seems to be the incarnation of the Theatre itself. What if it were he who appeared on stage between the acts, personifying theatrical time? What changes in our understanding of the work when Time is read as Harlequin? How may this influence our interpretation of the ending? Bringing back Hermione but not Mamillius, the resolution is strangely unsatisfying: for a comedy, a jarringly incomplete felicity, and for a play that is named after Mamillius's own phrase, a curious omission. The self-consciously performative aspect of the last act may suggest an explanation of this gap, and the harlequin who not only deceives but continuously harps on the very suspicion of his act by his victims/ audience may be seen as a marvellously potent re-imagining of time on stage.

*Irena Księżopolska, PhD, is an Assistant Professor at the Institute of English Studies, University of Warsaw, Poland. She specializes in contemporary literature, comparative studies and metafiction in particular. Her most recent book is Ian McEwan: Subversive Readings, Informed Misreadings (Routledge, 2024). She published a monograph The Web of Sense: Patterns of Involution in Selected Fictions by Virginia Woolf and Vladimir Nabokov (2012) and co-edited with Mikołaj Wiśniewski a collection of essays Vladimir Nabokov and the Fictions of Memory (2019). She has written essays on Vladimir Nabokov, Virginia Woolf, Ian McEwan, Muriel Spark, John Banville, Henry James and other writers. In 2009 she studied McEwan's archives at Harry Ransom Center in Austin, Texas, thanks to the Kościuszko Foundation scholarship. Currently she is working on a book on John Banville.*

**Bożena Kucała**

Jagiellonian University

### **History in the Present Tense: Robert Harris's *An Officer and a Spy***

The use of the present tense in narrative runs counter to the traditional view that narration follows rather than accompanies experience, hence should be conducted in the past tense. In her *Introduction to Narratology* Monika Fludernik acknowledges the past tense as the logical and customary option: "As a general rule, narrative can only take place when the events related are already over. The traditional choice of tense is therefore the past tense" (2009: 51). However, the opinion that the present tense is unsuitable for narrative is contradicted by a significant body of contemporary fiction, including historical novels. Drawing on the example of Robert Harris's *An Officer and a Spy* (2013), this paper will demonstrate that, far from being an arbitrary, mechanical substitute for the past tense, the employment of the present tense entails further narratorial modifications. It will be argued that, besides enhancing the effect of vividness and immediacy, present-tense narration enables the reader to vicariously experience the contingency of history. The overall impression is that the story unfolds at the same time for the characters, the narrator, and the reader. *An Officer and a Spy* dramatises the so-called Dreyfus affair, a scandal which shook France at the turn of the twentieth century. Strongly based on archival material, the narration comes close to the mode of current report, and thus, as this paper will attempt to show, implicitly connects the use of the present tense with factuality as well as the suspense of not knowing the future.

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## **Monika Linke-Ratuszny**

Nicolaus Copernicus University in Toruń

### **Temporal Changes in Prevailing Translation Strategies Applied in Rendering Foreign Psychological Terminology into Polish**

Psychological translation seems relatively under-researched as compared with other areas of specialized translation such as medical or legal discourse. Possible reasons might include a relative short history of psychology as a separate and distinct field of study. With its roots in philosophy and physiology, it emerged as an independent scientific discipline at the end of 19<sup>th</sup> century. The novel and dynamically developing area of research quickly aroused interest among Polish academics, who drew their inspiration from scholarly contributions coming from laboratories and universities in Germany and the United States. Tracing the progress of research necessitated access to texts written originally in other languages. Translation started to play a key role in both disseminating foreign theories in Poland and in contextualizing original Polish studies. The creation of new theoretical paradigms and methodologies involved the emergence of new specialist terminology, frequently challenging for Polish translators due to purely linguistic reasons, such as asymmetry between languages, as well as extralinguistic factors. This talk addresses the evolution of approaches to translation of psychological terminology throughout history. The focus is put on the strategies dominant in subsequent periods and illustrated with examples of key importance for the progress of the field. The discussion accounts for two major factors potentially determinant for the policy adopted by translators. Firstly, the development of Translation Studies itself and the emergence of new paradigms, is viewed as a factor that might have had impact of the choice of strategies. Secondly, sociocultural and historical aspects such as the dominant position of original languages or the political situation are taken into consideration. The discussion concludes with the presentation of the recent revolutionary changes in translation market dynamics stimulated by modern technological innovations, tendencies to standardize terminology, or the impact of cultural sensitivity. Examples illustrating strategies encompass psychological terminology taken from various text types, accounting also for terms which required retranslation because of temporal factors.

*Monika Linke-Ratuszny, PhD, works as Assistant Professor at the Department of English Language, at Nicolaus Copernicus University in Toruń, Poland, where she received her PhD in Translation Studies. She is the author of A cognitive approach to equivalence in literary translation illustrated by an Analysis of Images of Women in Henry James's Portrait of a Lady and its Polish Translation Portret Damy (2008) and co-editor of (Re)wizje historii w dyskursie i literaturze (2014). She teaches courses that include translation of non-literary texts and specialized seminars in translation and also supervises BA and MA projects.*

*Her research interests encompass translation competence and education, translation of psychological and other types of LSP texts, as well as the influence of modern technology on translation didactics and practice.*

**Maciej Litwin**

University of Wrocław

**Conceptualizing orthodox Christian time: A study of a Polish translation of  
John Donne's "A Valediction: Forbidding Mourning"**

In the Christian view of time, the expectation of the eschatological fulfilment is at the same time shaped by the Christocentric experience of Church mysteries, characterizing future as operative now, as in classic formulas of Saint Paul (cf Romans 8:18-25). As a result, a specific notion of time takes shape whereby time itself may be viewed as "concertinaed: Past, present and future [coming] together" (Brown 2018, 161). In antiquity, this specifically Christian notion of time shaped the imagination of the afterlife (Brown 2018), sustained the cult of the saints (Brown 2014) and breathed dynamism into the practice of almsgiving (Brown 2013). The Christian understanding of time and the orthodox view of corporeality owe their early articulation to a confrontation with Neo-Platonic philosophy (Guitton 2004). They have shaped conceptual ecosystems, including thought on communication and translation, reaching at least to early-modernity (Litwin 2021).

John Donne's classic poem "A Valediction: Forbidding Mourning" features cosmological references (cf. Lewis 1964) common in the Neo-Platonic and the orthodox Christian traditions. Stanisław Barańczak's masterful translation of the poem features conceptual shifts mapping over orthodox and Neo-Platonic assumptions about time and human body. The analytic, post-Platonic interpretation of cosmology and anthropology attested in Barańczak's translation may be interpreted as a specific conceptual blend (Fauconnier and Turner 2002). For contrast, the original text brought together "disparate" (Eliot 1921) images of eternity, temporality and corporeality in a manner that was consistent with the orthodox Christian "concertina" featuring the glorified body. The proposed translation analysis may be viewed as a gloss on Eliot's (1921) view on the metaphysical poetry: the cognitive analysis of the present translation maps out the conceptual economy of the poem, and it comments on metaphysical poetry as consistent with orthodox Christian conceptualizations of temporality and corporeality.

*Maciej Litwin (cognitive linguistics, PhD 2014) has worked as an assistant professor in the Department of Translation (Institute of English Studies) at the University of Wrocław since 2015. For the first few years, his research focused on the problem of economy in translation theory. His present work has turned to changes to the figure of the translator that have resulted from the technological revolution, as well as to the problem of translator trust.*

## David Livingstone

Palacký University, Olomouc

### **"We Are Timeless": Time and Temporality in Gus Van Sant's *My Own Private Idaho***

Van Sant's early film *My Own Private Idaho* from 1991 is loosely based on Shakespeare's *Henry IV* plays and *Henry V*. Set primarily in the grunge era in the Pacific Northwest and starring the late-great River Phoenix (Mike Waters) and Keanu Reeves (Scott Favor) as Prince Hal, the film is often lauded as a groundbreaking work of queer cinema. This paper will focus, however, on the treatment of time in the adaptation. Van Sant's decision to include lines from the original plays, often updated in contemporary language, draw the audience's attention to the temporality of both the source text and the narrative in the film. In addition, the Shakespearian lines often revolve around the nature of time, specifically Scott's soliloquy inspired by Hal's revealing "redeeming time" speech at the end of 1.2 in *Henry IV part 1*. Finally, the inclusion of the character of Mike, arguably based on the character of Poins in the original, who suffers from narcolepsy provides yet another layer of treatment of time with frequent flash-backs, flash-forwards and time lapses. The conclusion of the film powerfully depicts the rejection of Bob Pigeon (Falstaff) by the reformed 'yuppified' Scott and adds a joyous wake upon his consequent death where Mike and the other boy hustlers drown their sorrows in drugs, sex and alcohol freezing time and the timeless pathos of the original plays.

*David Livingstone is an American academic who has taught at the Department of English and American Studies at Palacký University, Czechia, for the last thirty years. He teaches Shakespeare, British and Irish Modernism, Czech culture, children's literature and American folk music. His most recent book, In Our Own Image: Fictional Representations of William Shakespeare, looks at the wealth of novels, plays, short stories, films, television series and even comics focused on Shakespeare as a character. He is currently completing a collection of essays dealing with North American folk music.*

**Antonina Mazurek**

University of Warsaw

**Through Time and Space: The Instability of Time and Its Influence on the Storyworld in  
John Banville's *Ancient Light* and *The Infinities***

John Banville's novels are like multiple layers of intertextual lace piled upon each other. Scholars have explored many possible interpretations of his texts, trying to trace objects or characters reappearing across different storyworlds.

This paper will focus on two novels, each part of a seemingly separate textual universe. *Ancient Light*, the finale of Banville's Cleave trilogy, ends with the main character going to sleep next to his mother, with the sense of a winged, god-like presence approaching. *The Infinities*, which takes place in an alternative universe of bullet trains and cars running on seawater, begins with a strikingly similar image – in the early morning, a man waits for the approach of dawn, reminiscing about his mother, while watching a passing train. He seems to see a young boy in a compartment of that train, looking through the window, like his own younger self. The moment is made all the stranger through the identity of the narrator: to all appearances, the god Hermes, who suspends the moment, holding time still for an hour, for the amorous purposes of his divine father.

The winged creature from *Ancient Light* seems to merge with the coming train and then becomes Hermes, the Ancient Greek trickster, here a meta-narrator. While he appears as a god, he is not an omniscient, but rather an omnipresent, tampering narrator. Through the narratorial games with the passage of time, John Banville plays with the idea of parallel worlds that create a labyrinthine web of intertexts. Banville wrote that "the gods are here, invisible, mischievous, and meddling"<sup>2</sup> about Nabokov's "Signs and Symbols," however, it seems to work equally, or even more adequately, in the context of his own fiction. This paper aims to discuss the instability of fictional time as the basis for the permeability of (some of) John Banville's storyworlds. The divinized, metafictional narrator, whose power influences every part of the story, is the source of the oddness of time in the selected novels, and as such, will be central to this discussion.

*Antonina Mazurek is an MA student at the University of Warsaw, working on a dual degree in English Studies and East European Studies. She is interested in the structure of the textual worlds, and her focus is on fantasy and science fiction and the metareferential elements in both. She has published an article titled "The Social Responsibility of Comedy: The Satire of Racial Issues from Mark Twain to Percival Everett, Key and Peele, and The Lonely Island" in Folio. She holds a BA diploma in English Studies from the University of Warsaw, obtained with a thesis titled "The Aesthetics of Evil: Possession, Obsession and Immortality through Art in Banville's The Book of Evidence, Wilde's The Picture of Dorian Gray and Browning's 'My Last Duchess.'"*

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<sup>2</sup> John Banville, "The Saddest Story" in *Anatomy of a Short Story. Nabokov's Puzzles, Codes, "Signs and Symbols."* New York: Continuum International Publishing Group, 2012, p. 333.

## Rod Mengham

Jesus College, University of Cambridge

### Inez Holden and the Temporal Measures of British Fiction During the Second World War

Despite being name-checked by academic critics, Inez Holden is seldom read and her books are now scarce. She worked as a journalist before the war and after (she was sent to report the Nuremberg trials). The prospect of work at the BBC was dangled in front of her several times during the war and she sent in numerous proposals and outlines, none of which was adopted. To make ends meet, and to play her part in the war effort, she worked on the factory floor, as an auxiliary nurse, as a secretary in government departments. This breadth of experience formed the basis of a series of short stories and two factory novels, *Night Shift* (1941) and *There's No Story There* (1944).

Both these texts are alert and inquisitive in their mode of attention to the textures, interactions and routines of everyday life under fire—perhaps chiefly because they derive from journal entries. Holden's experience in the 1940s was immersion in the social mix and shared fortunes of the Home Front, responsive to the minute-by-minute experiences of the working class: empathetic; tolerant; admiring of the resilience and determination uniting those thrown together in a range of different settings.

What came between these two books was *Mass-Observation*, with its principle of taking seriously the views of everybody, whatever their class, occupation or habitat. In some respects, the book that is closest to Holden's *Night Shift* in its procedure and focus is *Mass-Observation's War Factory*. But the latter was published in 1943, two years after Holden's novel.

What my paper for PASE 2026 will focus on is the complexity of temporal relations experienced on the Home Front in Britain during the 1940s: there is a case for regarding the short story as the preeminent literary form of British writing during wartime. It offered a generic template for making sense of the day to day experience of discontinuity, incompleteness and suspended meaning. Holden's two novels are in many respects experiments in extending and sustaining this experience of provisionality. The temporality of the novel is inhabited by the temporality of the shorter form through telescopic enlargement.

Holden herself did work in an aircraft factory during the war; which provided her with the basis of two very different approaches to the industrialisation of conflict. The factory in *Night Shift* makes camera parts for reconnaissance aircraft, while the factory in *There's No Story There* is a munitions plant. The focus in the earlier text is on the existential threat to a vulnerable but resilient working class culture that feels like the primary resource for the preservation of individual needs and desires. The focus in the later text is on the long-term standardizing and instrumentalizing effects of the command economy of wartime. The temporality of individual survival is counterpointed by the experience of identification with national survival that is culturally homogenising and that operates on a different temporal scale.

*Rod Mengham is Emeritus Professor of Modern English Literature at Cambridge University, and a Fellow of Jesus College. He has published monographs on Dickens, Emily Bronte and Henry Green; and The Descent of Language (1993); has co-written with Sophie Gilmartin Thomas Hardy's Shorter Fiction (EUP, 2007); has edited essay collections on contemporary fiction, violence and avant-garde art, fiction of the 1940s, and Australian poetry. He has also curated many exhibitions of contemporary art since 2003, and has made several films with the artist Marc Atkins (soundingpolefilms) as well as the text + image publication Still Moving (London: Veer Publications, 2014). He was a recipient of the Cholmondely Award for poetry in 2020 and is the author of several poetry publications including Unsung (2006), Chance of a Storm (2015), Grimspound & Inhabiting Art (2018), 2019 the vase in pieces (2019) and of translations, including Speedometry [poems by Andrzej Sosnowski] (2014). He was also co-editor and co-translator of the anthology Altered State: The New Polish Poetry (2003). His most recent book is Midnight in the Kant Hotel: Art in Present Times (Carcenet, 2022).*

## Wojciech Milczarski

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### Perfective Compression, Imperfective Expansion: How Polish Grammatical Aspect Shapes Perceived Event Duration Across Vendler Classes

Polish speakers must choose between perfective and imperfective aspect for virtually every verb they utter, a grammatical obligation absent from languages like English or Dutch. Does this relentless choice leave a cognitive footprint on how speakers perceive time? This study provides large-scale evidence that it does, and that the footprint varies systematically with the temporal semantics of the events described.

In a pre-registered experiment (AsPredicted #259055), 1,001 native Polish speakers (433 women, 548 men, 20 other; MAge = 27.8, SD = 6.71, range 18-65) evaluated verb pairs differing only in grammatical aspect. Each participant was randomly assigned to one of four Vendler classes (accomplishments, achievements, activities, states) and judged 25 pairs through binary forced choice and dual 0-100 duration sliders. Materials were validated by expert linguists and normed in a pilot study (N = 104).

The results were unambiguous. Events described with imperfective verbs were rated as lasting substantially longer than identical events in perfective form ( $\beta = 31.9$ ,  $t(131) = 23.9$ ,  $p < .001$ ), with 97% of binary choices selecting the imperfective as longer-lasting. This effect was modulated by lexical aspect class ( $F(3, 342) = 46.5$ ,  $p < .001$ ). States produced the largest aspectual gap (49.3 points), followed by achievements (31.9) and activities (31.1), with accomplishments showing the weakest effect (15.2). Decomposition revealed that approximately 70% of the effect was driven by perfective shortening rather than imperfective lengthening. The perfective compresses temporal representations, particularly for punctual achievements, where the entire effect derives from this compression alone.

These findings demonstrate that an obligatory aspectual system does not merely encode temporal viewpoint but actively reshapes how speakers represent event duration. The interaction with Vendler classes reveals that grammatical aspect fills temporal gaps left open by lexical semantics, offering new evidence for language-specific tuning of temporal cognition.

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**Mateusz Naporowski**

University of Silesia in Katowice

### **Slowness in Immediacy: Metamodern Non-linearity in John Trefry's *Massive***

Recounting Osip Mandelstam's exile to Voronezh (1933–1938) "transposed into the eternalist block time," John Trefry's *Massive* "can be read an infinite number of ways and is only actualized by reading" (2024). The eternalist block time of the in-text world inevitably produces a tension with the novel's extremely fragmentary prose and unstable form, which undermine our attempts to form coherent sentences and force us to constantly readjust our reading pathway. This seemingly paradoxical relationship between the text's elements serves as a starting point for interrogating slowness in metamodern experimental writing, as exemplified by *Massive*.

While postmodernism signified the loss of historicity through euphoric immediacy (Jameson 1991), metamodernism reboots historicity through s ideshadowing (the coexistence of alternative presents visible within a single moment) and the anticipation of retrospection. Moreover, metamodern writing, as Alison Gibbons writes, "often entails 'an intermixing of temporal chronologies' that generates an oscillating or coinciding sense of atemporality along with hetero- or polychrony" (2020). Such temporal reconfigurations raise questions about the pace at which they unfold and their effects on the reader.

In light of the paradigmatic shift from post- to metamodernism, I explore the ways in which *Massive* deploys formal and intratextual non-linearity: narrative unpredictability, data lists pointing to incompatible temporalities, lag-producing nonstandard spacing between words, and the resulting deceleration of the reading experience. As I argue, *Massive's* disruptiveness foregrounds slowness as a means of reclaiming the present and its affordances. Ultimately, "slowing time into a Tarkovskyan crawl" (Corrao 2020), the novel offers a metamodern reworking of immediacy.

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**Zofia Nowotarska**

University of Silesia in Katowice

### **Trauma, Perspective and Unreliable Narration in Paula Hawkins' *The Girl on the Train***

Through the close examination of narrative unreliability in Paula Hawkins' *The Girl on the Train*, this paper explores how trauma, memory, and perception can shape the narrative structure in psychological fiction. By subjecting unreliable narrators to analysis, this study highlights the roles these literary devices play in both revealing and concealing signs of trauma within the narrative. Unreliability emerges not merely as a stylistic choice but as a necessary response to characters' psychological issues and traumatic experiences. In *The Girl on the Train*, the protagonists' fallibility stems from repressed trauma, addiction, and memory distortion, placing the reader in the position of an investigator. This positioning creates an engaging reading experience, as the audience is compelled to piece together fragmented recollections, compare conflicting accounts, and question the authenticity of each narrative voice. The novel's three narrators are unreliable to varying degrees; however, what unites them is that their unreliability functions as an extension of trauma, shaping how each recounts and reconstructs the events at the centre of the narrative. Their distorted perceptions also illuminate broader social and psychological themes, including the impact of domestic violence, the stigma of mental health struggles, and conflicted identity. Their accounts are not always unstable because they are intentionally deceitful, but because trauma distorts their perception of time, their surroundings, and even themselves. This is evident in *The Girl on the Train*, a work that exemplifies the conventions of psychological fiction by inviting readers to become active participants in uncovering hidden truths and challenging what is perceived as real.

**Keywords:** *The Girl on the Train*, Paula Hawkins, psychological fiction, trauma, narrative unreliability

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**Zofia Pigoń**

University of Wrocław

**Cartography of Remembrance: Mapping the Past in Joan Didion's "Goodbye to All That"  
and Evelyn Waugh's *Brideshead Revisited***

Considering the statement made by C. Van Woodward, according to whom all novels are historical novels since they all seek to understand, describe and recapture the days gone by (Ellison 58), it is evident that the past constitutes one of the most eagerly explored literary themes. Text itself can therefore be construed as a medium whereby the past – despite its abstract and elusive nature – becomes a tangible component of the narrative. Thus, just like the self is realised through language (Buley-Meissner 47), the former times are reclaimed through literature. This phenomenon may evince particular potential during the analysis of the two proposed works – Joan Didion's short story and Evelyn Waugh's novel – where the idea of reconstructing history in the form of a mnemonic cartography anchors the characters in a liminal space of what is deemed past and what is considered present. Moreover, the fact that in both texts the contemplation of the past is centred around concrete spaces encourages the reference to Pierre Nora's concept of "sites of memory" (*lieux de mémoire*) as the embodied realisation of a break with the past, finalised by the disappearance of the environments in which these memories used to permanently reside (Nora 7). What is of particular importance however, is the discrepancy between the circumstances in which the characters experience nostalgia. Indeed, whilst for Waugh's protagonist it is a form of an uncontrollable impulse, in Didion's narrative memories are summoned at will. This discrepancy favours the inquiry into whether nostalgia should be classified as an emotional phenomenon that hinges on external conditions – such as specific smells or sights –, or whether it should be viewed as a conscious and rational cognitive response.

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*Zofia Pigoń is a PhD student at the Institute of English Studies at the University of Wrocław. In 2022, she received a Master's degree in French philology from the University of Wrocław. Her thesis focused on the theme of longing in the letters of Madame de Sévigné. She took part in the Erasmus programme at the University of Lille in 2021 and at the University of Le Mans in 2023. In 2024, she received a Master's degree in English philology from the University of Wrocław, with her thesis concerning the cruelty of nature in selected works by Thomas Hardy. In her doctoral thesis she will examine the depiction of the four elements in the novels of Thomas Hardy.*

**Jeremy Pomeroy**

Adam Mickiewicz University in Poznań

**Temporal Modes and Supernatural Machinery in  
James Merrill's "The Changing Light at Sandover"**

From the opening pages of James Merrill's vatic epic poem "The Changing Light at Sandover", time is "of the essence", for the poet is conscious of working against a (punning) "deadline" (2006: 3)—that of his own mortality, before which he feels compelled to relate a singular experience. Questions regarding both lived temporality and a possible eternity are implicit in Sandover, as much of Merrill's text was generated via the use of a ouija board, and numerous passages are presented as having been "ghostwritten" (72) by either the souls of departed humans or still more ethereal presences. Although the poet maintains a modicum of ironic distance towards this machinery, at the very least the poem must be said open to the supernatural and/or a (collective) subconscious which transcends the present moment.

Taking a cue from Paul Ricœur's *Temps et récit*, one does not presume to be able to offer a phenomenological definition of time or timelessness, but assumes a fundamental aporia is likely involved. One's lived and narrated experience of time is, however, undeniable, and may be interrogated. In approaching Sandover, the lens of three modes of temporarily from the classical world—(chronos, measurable time; kairos, or the timeliness of an action or revelation; and their backdrop or ground in aion or eternity)—has been adopted. Under such auspices, one considers the lived temporality of Merrill's autobiographical disclosures, the period of the epic's composition, the timeliness of the revelation(s) received, and the perspective on human time intimated by those voices (ostensibly) emanating from the great beyond.

*Jeremy Pomeroy is originally from West Virginia. After having studied English Literature at UNC Chapel Hill and Anglo-Irish Literature at University College Dublin, he completed his doctoral studies in History at the University of Zielona Góra in Poland. He presently teaches literature and history at Adam Mickiewicz University, under the auspices of the Department of British and Irish Literature and Literary Linguistics as a specialist in modern Anglo-Irish poetry.*

**Lada Prokešová**

Palacký University, Olomouc

### **The Living Digital Narrative, or When Does Horror End If the Door Remains Open?**

In this paper, I examine the role of temporality and its incorporation into the horror texture to evoke a sense of immediacy and panic operating at the discourse level. Close reading of three Reddit creepypasta narratives: "I hope I make it through the night," "Hello? Can anyone see this post?" and "If you see them smile at you, make sure to smile back," shows the narrative mechanics of digital horror. Drawing on Gérard Genette's narrative theory and Peter Stockwell's concept of texture and edges, the analysis explores how these narratives destabilize conventional distinctions between narration and experience.

Contrasting the traditional retrospective narratives, creepypasta brings its readers face-to-face with the threat. Emerging in the early 2000s, these digital horror stories became notable for their blending of reality and fiction, as well as the reuse of the retrospective technique, the reappropriation of *in medias res*. The narrator does not simply bring us into the middle of events but into the act of writing itself, shifting the role of temporality beyond the opening device towards sustained condition: the narrative refuses closure, extending its diegesis beyond the initial post into the interactive space of the comment thread. Moreover, horror does not stem from the thematic content but from the structural deferral of resolution, leaving the narrative unfinished. Focusing on temporality, I argue that creepypasta utilizes disruptive narrative sequences and immediacy to generate a distinctive "horror texture" at the level of discourse. This erasure of various boundaries, the temporal and narrative, creepypasta produces cognitive effects of proximity and urgency. Consequently, this paper brings together discussions of digital temporality and the cognitive framework, showing how online narratives reshape the experience of horror.

*Lada Prokešová is a graduate student at Palacký University Olomouc, Czech Republic, in the Department of English and American Studies. Her research centers on horror, with a particular focus on creepypasta, its narrative mechanisms, and reader response within digital environments. She is currently working on her dissertation thesis, which examines creepypasta through the framework of cognitive poetics, especially in relation to schema disruption.*

**Tara Seekins**

The United States Consulate in Kraków

**The Liberal Arts at San Quentin State Prison:  
Antigone, Omelas, and Carceral Time**

Mount Tamalpais College is an accredited liberal arts college that has educated more than 4,000 students over 30 years inside San Quentin State Prison in Marin County, California. The program culminates with an Associate of Arts degree. Some graduates will parole and leverage their degrees toward opportunities outside the prison. For students who are serving life sentences, however, higher education serves a different purpose: engaging the humanities, quite literally, reinforces the humanity of people incarcerated in a system that is dehumanizing and inhumane, while interacting with “timeless” texts disrupts carceral time.

By way of background, this paper will outline scholarly discourse around prison as a total institution within the carceral geography of the state and carceral time as a relentlessly coercive system of time reckoning. It will briefly describe the inequitable application of mandatory minimum sentences as well as the role of the prison industrial complex in California’s manufacturing economy and natural resource management strategy.

Drawing from the author’s experience teaching at Mount Tamalpais College, this paper will center student voices to explain how higher education in prison creates the conditions for personal and political transformation. Ideally, any study of the humanities makes space for students not only to assert their individuality by thinking critically about core texts but also to understand that their own lives exist within the broad spectrum of human experience these texts engage. A humanities program in the context of prison higher education offers unique opportunities for both types of exploration, sometimes with extraordinary results.

*Tara Seekins, M.A., M.Ed., J.D. is a teacher and school leader from the San Francisco Bay Area. Formerly a lecturer in the Graduate School of Education at the University of California, Berkeley, she is currently serving as an English Language Fellow affiliated with the United States Consulate in Kraków. Tara taught in the English department at Mount Tamalpais College (previously known as the Prison University Project) for five years.*

**Agnieszka Solska**

University of Silesia in Katowice

### **Negotiating Temporal Distance in English, Polish and Klingon Translations of the Chinese Classic *Daodejing*: A Multimodal Perspective**

The *Daodejing*, one of the most translated and reinterpreted works of Chinese philosophy, poses a distinctive challenge not only in terms of linguistic transfer, but also in negotiating the temporal distance between its ancient origin and contemporary readerships. This paper examines how selected translations construct and mediate temporality through verbal and non-verbal means.

Building on previous research demonstrating that translators' choices are shaped by the historical moment of translation and reflected in the selection of grammatical tense, which may render the text as either historically situated or timeless, the present study extends the analysis to the multimodal dimension of translated editions. Drawing on multimodal discourse analysis as a descriptive framework, and adopting a relevance-theoretic perspective to account for the inferential processes through which readers interpret multimodal cues, it explores how typography, layout, paratexts, and the inclusion or absence of Chinese script shape the reader's cognitive environment and temporal perception of the text.

The analysis is based on five English translations, one Polish translation, and one version in the constructed language Klingon. This cross-linguistic and cross-cultural perspective enables comparison of linguistic strategies and ways of positioning the text in time. The findings suggest that multimodal design plays a crucial role in situating the text along a continuum between antiquity and contemporaneity. While some editions foreground historical and cultural distance through visual evocations of tradition, others minimise this distance by employing modern design conventions, effectively recontextualising the text for present-day readers. The Klingon version offers a particularly revealing case of radical recontextualisation, highlighting the extent to which temporal framing can be reshaped in translation.

The paper argues that temporality in translation is not only a matter of linguistic encoding (e.g. tense or aspect), but also of multimodal framing, which can reshape the perceived temporal status of the translated work.

*Agnieszka Solska is an associate professor at the University of Silesia in Katowice, specializing in linguistic pragmatics and psycholinguistics. Her research primarily focuses on inferential models of verbal communication, particularly Relevance Theory. Through this framework, she has investigated various issues related to non-literal language, the strategic use of wordplay, and the challenges involved in translating culturally and philosophically dense texts such as the Daodejing. Recently, she has shifted her focus to multimodal communication, examining how text and visuals interact to convey meaning across different cultural contexts. Additionally, she is a co-translator of Sperber and Wilson's seminal work, Relevance: Communication and Cognition, into Polish, contributing to the broader discourse on communication and cognition within linguistic studies.*

## **Daniel Paweł Stec**

Optima Educational Center in Warsaw

### **Teaching in Time: Temporal Perspectives on Language Acquisition and Teacher Development in Autism-Sensitive Classrooms**

This presentation explores the role of time as a critical yet underexamined dimension in language teaching, particularly in the context of learners with Autism Spectrum Disorder. Drawing on research in language acquisition and teacher cognition, it brings together two complementary perspectives: temporal dynamics in language development and the evolving nature of teacher expertise.

Language acquisition is often conceptualised as a linear and measurable process; however, for many learners—especially those in the autism spectrum—it is more accurately described as non-linear, asynchronous, and highly sensitive to processing time. Delayed responses, echolalia, and uneven skill distribution challenge traditional classroom expectations of pace and progression. At the same time, teachers themselves develop over time, moving from survival-oriented practices toward more flexible, responsive, and reflective approaches. Yet this developmental trajectory is frequently shaped by institutional pressures for immediacy, efficiency, and visible progress.

The presentation argues that many classroom tensions stem not from deficits in learner ability or teacher competence, but from a misalignment between the temporal frameworks within which each operates. To address this, it introduces the concept of a *Temporal Alignment Model*, which reconceptualises effective teaching as the process of synchronising teacher expectations with learner processing rhythms, rather than accelerating learner performance.

The session will offer practical strategies for fostering temporal alignment, including the use of extended wait time, structured pacing, visual supports, and recursive syllabus design. Participants will also engage in a brief experiential task designed to highlight the impact of time constraints on language processing.

By reframing autism not solely as a cognitive difference but as a temporal one, this talk aims to provide language teachers with a more nuanced, humane, and effective approach to inclusive pedagogy.

*Daniel Paweł Stec is an autistic English and German Teacher in the homeschooling sector, currently works at Optima Educational Center in Warsaw, graduate of English and German Philology at Rzeszów University – teaching specialization.*

**Marcin Tereszewski**

University of Wrocław

**The Space of Dying Time: Entropic Temporality and the Spatial Imagination  
in J.G. Ballard's 'The Voices of Time'**

J.G. Ballard's "The Voices of Time" (1960) presents one of postwar science fiction's most philosophically sustained attempts to make the end of time felt. The story's protagonist, Powers, is a neuroscientist whose deepening narcolepsy mirrors the universe's thermodynamic running-down: species are falling into permanent sleep, stellar signals count down toward cosmic silence, and the heat death of the universe has become a measurable, lived inevitability. Ballard's central formal challenge is to render this entropic temporality not as backdrop or metaphor but as a simultaneous, bodily experience operating across incommensurable scales: cosmological, biological, and neurological. His answer, this paper argues, is spatial.

To this end, Powers appropriates an abandoned military weapons range on a remote salt lake and constructs within it a geometric mandala. The paper argues that this mandala does not merely symbolise entropic convergence but enacts it geometrically, translating the thermodynamic arrow of time into a physically traversable space. Moving inward through its rings is moving temporally toward zero. In doing so, the story constructs a unified spacetime poetics in which the heat death of the universe, the geometry of the mandala, and the dissolution of Powers's body become formally inseparable aspects of a single literary event. Foucault's concepts of heterotopia and heterochronia provide the most precise available vocabulary for what the story achieves spatially, though the story ultimately presses beyond any social framework for thinking about time toward a cosmological scale that is radically inhuman, thereby anticipating both the more-than-human temporalities of contemporary ecocriticism and the "inner space" poetics that would define Ballard's mature work.

*Marcin Tereszewski (ORCID: 0000-8012-9039) is an assistant professor at the University of Wrocław, Poland, where he specializes in modern British fiction and literary theory. He is the author of *The Aesthetics of Failure: Inexpressibility in Samuel Beckett's Fiction* (Cambridge Scholars Press, 2013) and co-editor of *Literary and Cultural Representations of Hinterlands* (Routledge, 2024). He serves as editor-in-chief of *Anglica Wratislaviensia*. His current research examines the psychogeographical and architectural aspects of dystopian fiction, with a particular focus on J. G. Ballard's work.*

## Polina Tronchyk

Adam Mickiewicz University in Poznań

### Lights, Camera, Compression: The Temporal Choreography of Adapting Shakespeare into Short-Form Animation

"Frame one. Position. Click. Frame two." For the stop-motion animator, time is not a continuous flow, but a physical construction—a meticulous layering of twenty-four intentional movements per second to create a single moment of life. When this "miniature" labor meets the expansive, four-hundred-year-old canon of William Shakespeare, a unique temporal metamorphosis occurs.

This paper explores the "temporal matters" of distilling Shakespearean drama—from the sweeping five-act tragedies to the rhythmic constraints of the sonnets—into the highly compressed format of short-form animation.

Utilizing Linda Hutcheon's Theory of Adaptation alongside the framework of Intermediality, the study examines how the animator acts as both director and "time-thief," employing narrative economy to translate complex theatrical structures into ten-minute visual experiences.

By analyzing the "temporal choreography" within the acclaimed Shakespeare: The Animated Tales series, the presentation demonstrates how the medium "elasticizes" literary time. Animation allows for a radical manipulation of pacing, where a single poetic metaphor can be visually stretched into a dreamscape, or a violent dramatic arc can be condensed into a series of rapid, symbolic transitions.

In my talk I will argue that these "miniature metamorphoses" are not mere simplifications of the text, but sophisticated interpretive acts. From the perspective of a scholar-practitioner, the research highlights how the physical constraints of animation—the frame-by-frame construction of reality—reveal a hidden, fluid temporal flexibility within the Shakespearean canon, offering a new, high-speed lens through which to experience these timeless British classics.

*Polina Tronchyk is an independent researcher and stop-motion animator planning to become a doctoral student in the field of literature studies at the Faculty of English, Adam Mickiewicz University in Poznań. She holds a double Master's degree: one in English and French Linguistics and Literature, and a second in Multimedia and Book Illustration. Her unique background as both a literary scholar and a visual artist allows her to bridge the gap between text and screen. Her research interests focus on Adaptation Theory and intermediality, specifically exploring how the technical and artistic constraints of short-form animation re-imagine the temporal and narrative structures of British literary canons.*

**Ewa Wiśniewska**

University of Łódź

**Trauma, Repetition, and Embodied Feminine Temporality in  
*You Won't Be Alone* (2022).**

This paper examines the representation of trauma, feminine temporality and embodied suffering in Goran Stolevski's *You Won't Be Alone* (2022). The film follows Nevena, a mute girl transformed by the witch Maria into a shape-shifting being. Through their intertwined experiences, the narrative constructs a temporality that is outside conventional historical time, where trauma is both arrested and generative, circulating across bodies and generations.

Maria's burned and deformed body functions as a material archive of violence, encoding pain and oppression that transcend her personal history. Nevena's bodily experience of inherited suffering demonstrates how trauma manifests and reproduces itself through corporeal experience, highlighting the continuity of gendered violence. The film emphasizes that the feminine body is not only a site of vulnerability but also a medium through which temporal and affective histories are experienced and transmitted.

Drawing on philosophy of the body (Merleau-Ponty, Grosz) and feminist perspectives, this paper argues that *You Won't Be Alone* represents trauma as embodied, material, and temporally expansive. The bodily metamorphoses of Nevena and Maria make visible the ongoing repetition of suffering, situating feminine temporality at the intersection of historical oppression and lived experience.

By foregrounding embodied trauma and cyclical suffering, the film invites reflection on the politics of time, gendered embodiment, and ethical witnessing of pain across generations.

*Ewa Wiśniewska is currently employed at the University of Lodz, Poland. She holds a doctoral degree in British and American literary studies. Her research examines feminist perspectives in contemporary fantasy and science fiction, exploring the relationships between gender, posthuman studies, and the histories of women.*

**Sylwia Wojciechowska**

Ignatianum University, Kraków

**“Every Train of Thought”: Delayed Decoding and Slow Resolution in “The Return” by Joseph Conrad**

Joseph Conrad, a Polish-born British writer, is mainly associated with maritime fiction. While he is widely recognised as the author of adventure and political novels, he is also a master of argumentation, navigating between ambiguous claims and understatements. This paper examines a single short story, “The Return,” published in *Tales of Unrest* (1898), in which a married couple experience a crisis. The analysis is divided into three parts. Once the Greek etymology of *crisis* has been clarified, the examination first focuses upon its mechanics as rendered in the short story by linguistic means evoking progress and movement; second, the Conradian method of “delayed decoding” as identified by Ian Watt is charted; third, decision-making processes in the close are discussed.

*Sylwia Janina Wojciechowska is Associate Professor in the Department of Literature Studies at Ignatianum University in Cracow, Poland. She holds a Polish degree in Classical Philology, and a German degree in English and Italian Philology. She is the author of Re(Visions) of the Pastoral in Selected British and American post-Romantic Fiction (2017) and Nost/algia as a Mode of Reflection in the Autobiographical Narratives of Joseph Conrad and Henry James (2023), and the co-editor of Colossus. How Shakespeare Still Bestrides the Cultural and Literary World (2018). As a Conradian scholar, she has been a Board Member of the Polish Joseph Conrad Society and a member of the Polish Academy of Arts and Sciences. Her recent contribution to Conrad’s studies is contained in the Routledge Companion to Joseph Conrad (2024). She has published with WAM, Peter Lang, Routledge, and VanRuprecht/Brill, in the latter as a co-editor of Conrad and Femininity. Echoes and Resonances, forthcoming.*

**Anna Wołosz-Sosnowska**

University of Łódź

**“[P]erform in measure, time, and place” (5.7 *Macbeth*) – The Treatment of Time in Graphic Narrative Adaptations of *Macbeth***

The concept of time is one of the themes central to *Macbeth*, shaping its narrative structure and philosophical concerns. When adapting the play, these ideas need to be reworked to fit the specificities of the target medium. While theatre and film rely on duration and sequential performance, graphic narrative works through a process of spatialization of time, when the passage of time is conveyed through the static arrangement of panels on the page.

This presentation aims at a comparative analysis of time in selected comic adaptations of *Macbeth*. Drawing on theories of comics temporality—particularly the interaction between panels, gutters, and the reader’s cognitive “closure” (McCloud, Groensteen)—this study examines how different artists translate Shakespeare’s “measure, time, and place” into a visual grammar. The selection includes a diverse range of artistic approaches, from traditionalist grid-based structures to more fluid, experimental, and culturally distinct layout philosophies. Through this lens, the analysis shows how the graphic medium creates a distinct experience of time, reshaping psychological pacing and intensifying the play’s supernatural dimensions.

*Anna Wołosz-Sosnowska works as an assistant at the University of Łódź, in the Department of English Studies in Drama, Theatre and Film. She defended her PhD at Adam Mickiewicz University in Poznań, Poland; her dissertation focused on 21st-century comic book adaptations of Shakespeare’s plays from the perspective of comics semiotics. Her scholarly interests encompass adaptations of Shakespeare’s plays, comics studies, the hybrid nature of comics, theatre studies, and popular culture.*

*She has presented papers at various international conferences and published articles on the subject of comics adaptations of Shakespeare’s plays, including “Comics As Creative Inspiration For Performative Art Forms” (Litteraria Pragensia, 2020) and “Representations of The Soliloquy in Comics on the Example of William Shakespeare’s ‘To Be Or Not Be’” in the monograph Myślenie Szekspirem (eds. Jan Grzanka and Marta Gibińska, 2023). She also edited Issue 4 of the Kill Shakespeare Backstage Edition (2015).*

*Her professional activities include co-organizing the panel “Comics and Theatre” during the Prague Quadrennial (PQ) in 2019, as well as seminars at the ESRA conference in Gdańsk (2017) and a panel on Shakespeare and Comics at ESRA Porto (2025) together with Ronan Paterson and Yukari Yoshihara. She is a member of the Polish Association for the Study of English, the Polish Shakespeare Association, the European Shakespeare Research Association, and a founding member of the Comics Studies Society. She currently serves as a managing editor for the Polish Journal of English Studies. In 2025, she was invited to serve as a jury member for the Graphic Shakespeare Competition.*

**Aneta Wyczechowska**

University of Łódź

### **Time and Space Between the Religious and the Theatrical: Ben Jonson's Strategy of Fighting Against Puritan Actions of Censorship**

In seventeenth-century England, Puritans denounced the theatre as a site of idleness and moral corruption, advocating its strict regulation and eventual suppression. Yet Ben Jonson's drama suggests a more complex dynamic: the Puritan critique, he implies, stems not from inherent theatrical vice but from a misunderstanding—or deliberate misrepresentation—of how theatrical space and time operate. Both theatre and church possess the capacity to transform ordinary space into a sacred arena governed by distinct rules, and to suspend linear temporality in favour of a cyclical, ritualised experience. Onstage, as in the liturgy, performers enact structured rites; to condemn the theatre as uniquely profane is therefore an act of hypocrisy. These structural parallels form the foundation of Jonson's strategy for resisting religiously motivated censorship.

This paper examines *Bartholomew Fair* and *The Alchemist* as Jonson's pointed responses to Puritan attempts to control theatrical expression. Both plays feature Puritan characters whose behaviour exposes the movement's contradictions, and both deploy religious allegory as a deliberate rhetorical tool rather than a mere satirical flourish. This paper argues that the suppression of theatrical spaces produced an ironic reversal: the theatre became a venue for articulating religious and moral arguments, while Puritan churches grew increasingly theatrical in their zeal, embodying precisely the performativity they sought to eradicate. Jonson capitalises on this inversion to reclaim the stage as a legitimate site of moral and spiritual discourse. The presence of Puritan figures and religious allegory in these plays is thus not incidental but central to his broader strategy for challenging censorship and redefining the cultural authority of the theatre.

*Aneta Wyczechowska is an MA student at the Institute of English Studies at the University of Lodz. She completed her BA thesis on the poetry of John Keats. She is the President of Geoffrey Chaucer Student Society (gcss.uni.lodz.pl). Her interests revolve around Romanticism as well as medieval and Renaissance literature. This conference presentation is part of a project focused on Ben Jonson's plays for which she received a UniLodz research grant earlier this year.*

**Katarzyna D. Wywiat**

Ghent University

### **"I died once": Perception of Time in David Shapiro's poetry**

David Joel Shapiro (1947-2024) was an American poet, critic and scholar who authored several books of poetry published between 1965 and 2017. With poet Ron Padgett, he co-authored an anthology of the New York School of Poets (1971), a loosely defined group of poets inspired by painting and the visual arts.

Originally trained as a violinist, David Shapiro was recognized for his poetry already as a teenager, following his participation in the 1962 Writer's Conference at Wagner College. He befriended de Kooning, Pollock, Ashbery, Warhol, O'Hara and many others.

Shapiro's poetry is characterized by a non-orthodox literary syncretism. Critics often label this poetics as complex and intellectual, percolating with diverse motifs ranging from ancient Greece to pop music filtered through a philosophy of language deriving from Wittgenstein and Benjamin. The poet comes across as an author particularly preoccupied with the problems of representation and referentiality, his whole poetry oscillating between their possibility and impossibility. While combining numerous eclectic influences, Shapiro the poet seems to have been highly responsive to certain proposals of phenomenology, a branch of philosophy that studies perception. His go-to phenomenologist, Merleau-Ponty, who had learned a lot from Heidegger, observed as follows:

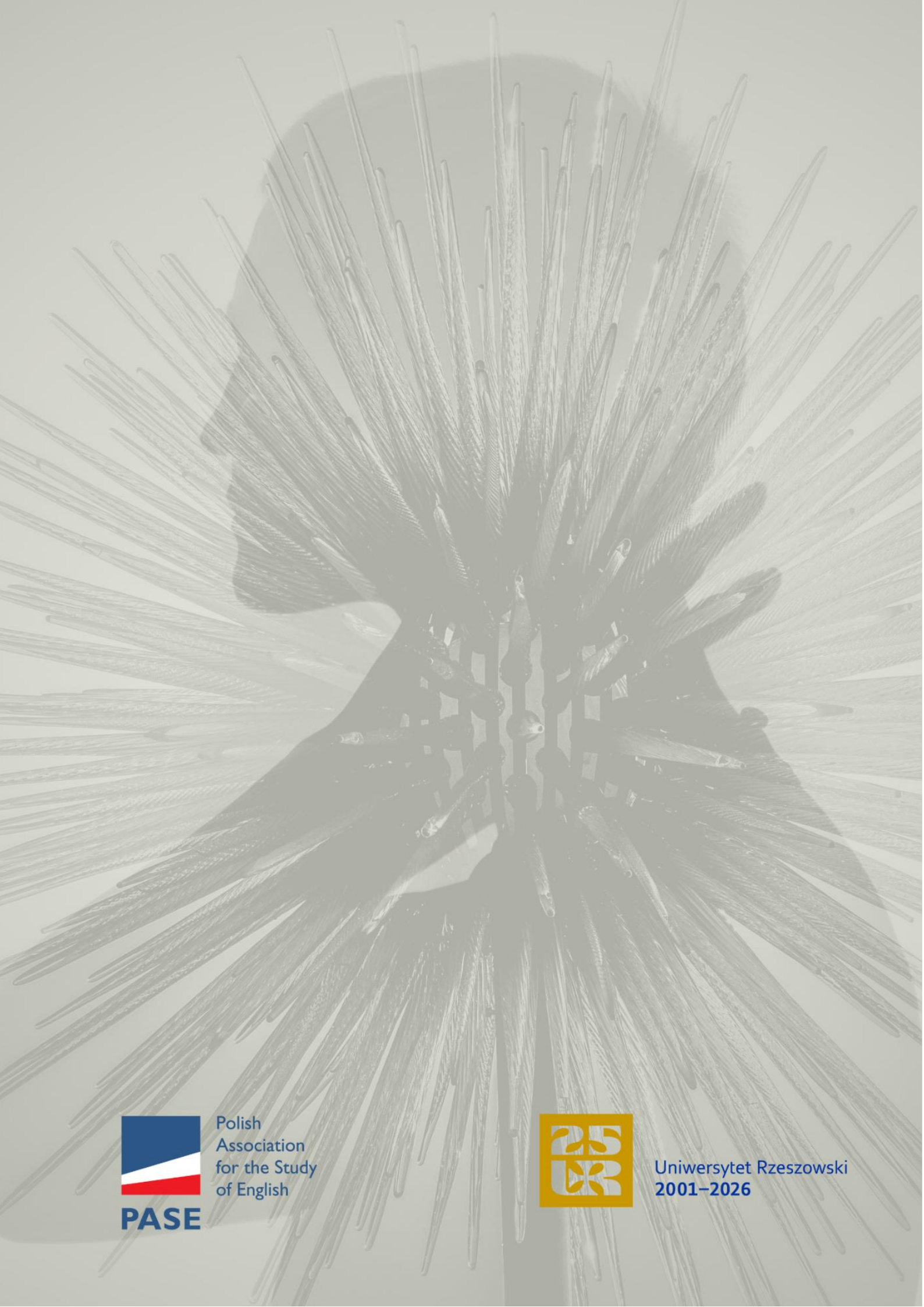
'The act of seeing is indivisibly prospective (since the object is at the end of my focusing movement) and retrospective (since it will be presented as anterior to its appearance along with the "stimulus", the motive, or the prime mover of every process since its beginning). The spatial synthesis and the synthesis of the object are based upon this deployment of time. In every movement of focusing, my body ties the present, a past, and a future together. It secretes time, or rather it becomes that place in nature where for the first time events, rather than pushing each other into being, project a double horizon of the past and future around the present and acquire an historical orientation (...) My body takes possession of time and makes a past and a future exist for a present; it is not a thing, rather than suffering time, my body creates it' (Merleau-Ponty 2012, 249).

Much of the above could be used to characterize Shapiro's poetry, which can be viewed as an attempt at synthesizing various discrete elements that constitute memory. The poetic memory is filled with a private mythology populated by dead relatives, historic figures, and one's own past as well as the future of our universe.

*Katarzyna Danuta Wywiat was born in 1974 in Dąbrowa Górnicza, Poland. K. Wywiat studied English at Jagiellonian University in Caracow, where in 1998 she defended her Master's thesis on the poetry of David Joel Shapiro. After a career in teaching and translation, in 2014, she joined European institutions in Belgium. In 2023, at Ghent University, she resumed her work on a Ph.D. dissertation devoted to D. Shapiro. She has authored post-conference articles on this poetry;*

*several translations of Shapiro's poems have been published in Poland in the Nowe Zagłębie bi-monthly.*

*Her most recent conference appearances include the VAL Symposium (Leuven, Belgium, 2024) and the Time and Metamorphoses (Gdańsk, Poland, 2025) as well as the BAAHE conference in Namur (December 2025). In November of 2024, she taught two Shapiro-oriented translation workshops to students of Warsaw University (IKSI – the Institute of Specialised and Intercultural Communication). A similar workshop was delivered to students of Pomeranian University in Słupsk in May of 2024. The takeaway from the classes has been shared [here](#). Between 2021 and 2025, she volunteered with language classes for war refugees in Belgium and Poland. She is a member of the VAL - Flemish Association for the General and Comparative Study of Literature - and the BAAHE (Belgian Associations of Anglicists in Higher Education). She lives in Flanders, Belgium, the mother of a French-speaking student of economics.*



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