

Introduction

*At the end of times,
At the prolongation of the shade of shades,
When death no longer is discussed
Without the pondering on life,
Will there be one to call himself a poet?*

Uroš Mozetič, "As I Was Saying My Introit Prayers"

This issue of *ELOPE* is dedicated to its co-founder and long-time co-editor Prof. Uroš Mozetič, who passed away suddenly earlier this year. The immediate feelings of distress and devastation over the untimely loss of a distinguished colleague, beloved professor, and dear friend, and the profound grief and sadness that followed the initial shock, have been, over the passing months, increasingly acquiring a patina of appreciation and gratitude. Appreciation of his work, his guidance, his sparkling intelligence and humour, and the gratitude for having had the privilege of knowing him, working with him and being his friends. Remembering Uroš's passing is not so much about pain anymore as about missing him as we recall countless events that nourish our appreciation and gratitude, memories which today, more often than not, make us smile. Dedicating this issue of *ELOPE* to him is a way of saying thank you and an opportunity to acknowledge the versatility of the personal and professional interests which endowed him with an erudite knowledge of literature in all of its manifestations, linguistic sensibility, rhetorical prowess, poetic sensitivity, and a profound curiosity about what comprises the timeless ethical and moral core of Western religiosity and metaphysics. Although Uroš passed away when the present volume of *ELOPE* was already in preparation, the broadness of his scope – ranging from writing poetry and criticism, translation, narratology and stylistics, English and American drama, to Joyce, Milton and biblical studies – allows us to remember him also through the few articles in this issue that were sent to us prior to his death. The majority, however, were inspired by the various memories the contributors have of Uroš – be it as his colleagues, admirers of his work, former students, or his friends.

The opening section of the **Literature** rubric, dedicated to Uroš's poetry, was prepared by renowned Slovene translator Nada Grošelj because she was his colleague, admirer, student and friend. In other words, she was best qualified both to make a selection of poems representative of his poetic statement, and to translate those which Uroš had not translated himself. In the brief introduction to the poems, Grošelj provides an overview of Uroš's poetic legacy, charts his main poetic influences, comments on the background of some of the more topical poems, and presents the recurrent thematic threads and concerns in his poetry. The selection of his poetry is followed by a detailed overview of his published works, prepared by Kristina Pegan-Vičič.

The regular part of the **Literature** section begins with Tadej Braček's investigation into the world of Gothic romances, specifically Ann Radcliffe's first novel, *The Castles of Athlin and Dumbayne*. The focus of his article "Reaction to Crisis in Gothic Romance: Radcliffe's *The Castles of Athlin*

and Dunbayne” are the ways in which male and female characters in this novel react to crisis. His analysis shows that the differences in these reactions are not so much a matter of gender as they are about the benevolence and malevolence of the protagonists, even though in other respects the novel reinforces the conventions of the old, medieval order.

As a nod to Uroš's interest in contemporary theatre, Urša Gavez's article “The Reception of Harold Pinter's Plays in Slovenia between 1999 and 2014” accomplishes the important task of filling the temporal gap in the research of Pinter's reception in Slovenia between Darja Hribar's overview, covering the period from 1967 to 1999, and the present. The results of Gavez's analysis show that it had been an important decade and a half in which the number of premiers of Pinter plays in Slovenia more than doubled compared to their frequency in the preceding three decades. Also, the less-than-enthusiastic critical responses, largely paradigmatic of Pinter's reception in Slovenia prior to the 2000s, had been increasingly replaced by a newly-found critical and scholarly interest in and appreciation of Pinter's style, which had had a profoundly positive effect on the quality of translations of his plays.

David Hazemali and Tomaž Onič's “The Proud Prime Evil of Hell: Characterization of Satan as the Capital Vice of Pride in Milton's *Paradise Lost*” calls to mind Uroš's appreciation of Milton and his passionate lectures on that epic. Drawing on Robert Charles Fox's assertion that Milton used the seven capital vices as a structural device in *Paradise Lost*, Hazemali and Onič's take on this classic focuses on the characterization of Satan as the embodiment of the capital vice of pride. The authors' detailed analysis of Milton's text from the perspective of the correlation between Lucifer and (Milton's view on) pride convincingly supports Fox's assertion. Pride is revealed as the prime motivational force behind the dark lord's deeds, a vehicle for pursuing decidedly self-serving interests. This significantly relativizes the popular notion of the independent, free-thinking and proud monarch of Hell – a hero, even. Since pride, Milton suggests, encompasses and employs all other vices, Satan's role in the epic is that of the ultimate manifestation of evil – not only on the outside, but, perhaps even more disturbingly, within.

“The Complex Nature of Power and Language: Verbal Strategies in Martin Crimp's *The City*” by Dilek Inan and Ayşe Didem Yakut takes us again to the innovation and experimentalism of contemporary British drama. The authors focus on Crimp's use of language, specifically on the verbal strategies he employs to depict the ways in which power relations are established and maintained between and among his characters. Inan and Yakut's analysis of the play reveals that even though elegantly concealed in eloquence, repetitions, interruptions, silences and pauses, denial, concealment, other enhancement, negations, formulations as well as topic-shifting and turn-taking are employed to exercise oppression, domination, disapproval, victimization and destruction. The authors argue that through the expert use of evasion, miscommunication and incomprehension in conveying inter-personal power-relations in his dramas, Crimp incessantly directs our attention to the ominous core of banalities and politeness that constitute so much of our daily verbal encounters.

Though Uroš's interests were varied indeed, poetry was his undisputed favourite. Not only had he been writing poems for as long as he could remember, he was also a respected translator who granted Slovenians superb renderings of such luminaries as Whitman, Auden, Cummings, Tate and Muldoon. What his former students most often recall are his brilliant and inspiring poetry seminars. The last two articles in the **Literature** section would certainly attract his interest as they focus on topics that have hitherto received very little critical attention despite their importance for understanding contemporary American poetry. The first, Kristina Kočan Šalamon's “Thematic

Reading: Disorientation and Disillusionment in Post-9/11 Poetry,” analyses the ways in which American poets reacted to the 9/11 events. As opposed to the prevailing discourse in the media after 9/11, poetic responses to the events reveal the intimate and personal side of the crisis, and, more often than not, examine the matter of responsibility for what happened. By means of thematic analyses, Kočan Šalamon identifies the dominant thematic clusters with regard to which she then, through close reading of individual poems, charts the ways in which the established themes of disorientation, loss, and despair, as well as the issue of a changed world and disillusionment, are conveyed.

In “Personal Geographies: Poetic Lineage of American Poets Elizabeth Coatsworth and Kate Barnes,” Ellen Taylor examines the production of American poets Elizabeth Coatsworth and her daughter Kate Barnes from the perspective of their close relationship. Based on a thorough study of Coatsworth’s poems, essays, and memoir, and Barnes’s poems, interviews, and epistolary archives (which Taylor was the first to be granted access to and which are presently no longer available to the general public), Taylor provides an exclusive insight into the dynamics of their relationship. Also, the article intricately records the impact that growing up in the immediate vicinity of her mother’s poetry and that which inspired it – poetic influences, travels, the relationship with writer-husband Henry Beston, and her role as a mother – had on Barnes’s own life and poetic work.

The **Language** section opens with Tina Balič’s investigation of the attitudes of users of English in EU institutions towards non-standard uses of English they encounter in their work. In “Attitudes towards Euro-English in a European Union Institution,” Balič presents the findings of a survey of how both native and non-native speakers of English perceive instances of deviations from Standard English which the author identified in a corpus-based analysis of EU texts. High acceptability rates of the non-standard uses both among the native and non-native speakers of English allow the author to conclude that Euro-English is perceived by its users as EU jargon, rather than a separate non-standard form of English for EU institutional settings.

An oblique personal wink at an old anecdote involving Uroš’s somewhat innovative approach to teaching the gerund is implicit in Gašper Ilc’s selection of the topic of his contribution titled “Construction or Constructing? Some Observations on English Deverbal and Gerundial Nouns.” The vantage point of Ilc’s analysis is traditional theoretical approaches to gerundial and deverbal nouns, which standardly analyse these two nominalisations in terms of the verb-to-noun cline (the s.c. gerundial cline). These approaches assume gerundial nouns to be more verbal since they give rise to the eventive interpretation and preserve the underlying syntactic properties of the verbal root. Deverbal nouns, on the other hand, are associated with the result-object interpretation, and the structure of the nominal phrase headed by a deverbal noun is less dependent on the underlying syntactic properties of the verbal root. By examining different properties of English gerundial and deverbal nouns, and by using examples for referential corpora, Ilc establishes that the boundaries between these two nominalisations are not so clear as suggested, since there is an apparent overlap between the two categories: they both allow event/result-object interpretation, and can but need not display the syntactic properties of the verbal root.

As an homage to Uroš’s studies of Joyce and specifically his analysis of the narrative perspective and focalisation in short story “Eveline” from *Dubliners*, Monika Kavalir investigates his suggestions and discoveries from a linguistic perspective. In “Paralysed: A Systemic Functional Analysis of James Joyce’s ‘Eveline,’” she uses Hallidayan systemic functional linguistics as a model for stylistic analysis in order to establish the linguistic means by which the heroine is rendered as a passive

and paralysed character. Kavalir establishes that the short story predominantly uses material verbal processes. This is seemingly in opposition to predominant views in literary studies of Joyce, which generally explain the feeling of stasis in *Dubliners* through the prevalence of stative verbs. However, the potential for change, inherent in material verbal processes, is diminished by Joyce's selection of aspect, tense and usuality, which assign Eveline the role of a passive receiver, i.e. senser, and not an active agent in her life.

In "The Effects of Verbal and Non-Verbal Features on the Reception of DRTV Commercials," Smiljana Komar examines the efficiency of various strategies employed in TV advertising to appeal to consumers' emotions. The article presents the results of a survey of emotional responses to the *Eggies* DRTV short form spot in a sample of 96 viewers. Specifically, Komar's research focused on the efficacy of frequent recurrence of identical lexical items, syntactic structures and the advertised product's name in the commercial, the influence of highly marked audio-visual delivery on enhancing interest in the product, and the emotional impact of the speaker's voice, speed and volume. Apparently, *Eggies* are not about to revolutionise the ways eggs are boiled and peeled in Slovenia, as most of the participants in the study felt that the overload of verbal and non-verbal information in the advertisement lessened its persuasiveness and hence attractiveness of the product, while highly marked prosodic delivery was generally perceived as either funny or annoying.

Delving further into the issue of advertising, Agata Križan's "The Language of Appraisal in British Advertisements: The Construal of Attitudinal Judgement" is concerned with the ways in which manufacturers and advertisers essentially sell us our values and life-styles. By analysing 200 randomly selected British print advertisements from British women's magazines in terms of the occurrence and frequency of use of attitudinal judgement, Križan establishes that the categories of capability and propriety significantly prevail over other attitudinal categories. Her study shows that capability and propriety generally occur with a positive status, emphasising the manufacturers' superior knowledge, skills, willingness to help, as well as their generosity, compassion, eco-awareness, etc., thus assuming the social role of a trustworthy and caring friend. On the rare occasions when consumers are targeted with negative capability and propriety, consumers' lack of knowledge and information about the problem they may have is implied. The predominance of the categories of capability and propriety in advertising is revealed as strongly socially motivated and directed towards imposing values upon potential consumers and society, assigning them social roles in the advertising interaction – and everyday lives – in the process.

The only article in the **Translation** section focuses on the central dilemma practically all translators encounter in their work, i.e. whether (and when) to stay close to the source language, or adapt the translation to the circumstances of the target language. The dilemma is perhaps most pressing when the translators' selection may affect major decisions regarding tangible issues of our daily existence, which is definitely the case in legal translation. In "Free vs. Faithful – Towards Identifying the Relationship between Academic and Professional Criteria for Legal Translation," Mette Hjort-Pedersen presents the attitudes of Danish legal professionals and legal translators towards the practices that result in a more or less close relationship between the source text and the translation, as well as their views on the translator's power to decide on the nature and the mode of manifestation of this relationship. By analysing the responses of Danish lawyers and legal translators, Hjort-Pedersen established that lawyers tend to prefer direct translations of materials to be certified, used in a court case, etc. However, when translations are meant to be used as working papers, lawyers generally prefer indirect translation. Legal translators, on the

other hand, tend to prefer translations related to the context in which the original documents were prepared, regardless of their usage in the target culture. The examination of responses of both groups to the translator's power to decide upon the relationship between the source text and the translation showed that neither lawyers nor translators are comfortable with it. The results suggest that the translator's power to decide on the extent of the preservation of the source material in the translation is more restricted in legal translation than in other types of translation.

To conclude, I would like to express my sincere gratitude to all who contributed to the completion of this issue of *ELOPE*, dedicated to the memory of Prof. Uroš Mozetič: the authors who chose our journal for dissemination of their research and who through the selection and diversity of their topics call to mind Uroš's various interests; the reviewers who kindly accepted the extra work-load and responsibly assessed the manuscripts; and *ELOPE* technical editor Andrej Stopar, who not only oversaw the technical part of the realisation of this volume, but also helped me immensely with precious advice, suggestions and solutions regarding the content.