



KÁROLI GÁSPÁR UNIVERSITY OF THE REFORMED
CHURCH IN HUNGARY



EÖTVÖS LORÁND UNIVERSITY

Alice Munro at 90: Central European Interpretations

Alice Munro 90: interprétations de l'œuvre en Europe

Centrale



BOOK OF ABSTRACTS

Alice Munro: Huron County's Inimitable Storyteller

Staines, David

"Alice Munro is among the major writers of English fiction of our time," wrote Margaret Atwood in 2006. "She's been accorded armfuls of super-superlatives by critics in both North America and the United Kingdom, she's won many awards, and she has a devoted international readership. Among writers themselves, her name is spoken in hushed tones. She's the kind of writer about whom it is often said – no matter how well-known she becomes – that she ought to be better known." Seven years later, Munro was awarded the Nobel Prize for Literature, heralded as "the master of the contemporary short story." Countries around the world stocked or re-stocked all her books; in Germany, for example, they republished 300 000 copies of her many titles.

My presentation focuses on her distinguished career, arguing that her eminence as a short story writer is rooted in her unending fascination with her own territory of Huron County, Ontario.

Christianity in Canada According to Alice Munroe

Bernhardt, Dóra

Historians and sociologists have written volumes about religion – in particular about Christianity – in Canada. Literary scholars and critics, on the other hand, have analysed the role Christianity plays in the life and oeuvre of Alice Munro; as Margaret Atwood put it, the background to most of Munro's work is „a traditional Protestant culture, such as that of small-town Sowesto."

What can fictionalized "history from below" add to the scholarly study of religion? In my paper I look at two of Munro's novels – *Lives of Girls and Women*

and *The View from Castle Rock* – and examine how the meaning created through her use of language compares with, and may thus supplement, the academic study of Christianity in Canada.

Thresholds, Diversity, and What Seems to Be: Munro's First Sentences

Blake, Jason

David Lodge reminds us that the beginning of story “is a threshold, separating the real world we inhabit from the world the [author] has imagined.” Mieke Bal states that the first sentence of a literary work is a “meta-narrative commentary on the narrative about to unfold” – telling us what to expect, how the tale will be told. Keeping these two thoughts in mind, this paper attempts an overview of Alice Munro's first sentences (in her published short story collections). It begins with an observation: despite the epithet “Munroesque,” there is a remarkable variety to the “Munro story.” Many of her stories begin with short, mundanely declarative sentences of a few words; many other first sentences stretch over several lines; many foreground time or, more accurately, time past; some employ the “Munro comma splice,” sacrificing grammar for flow (e.g., “Changes and Ceremonies”: “Boys' hate was dangerous, it was keen and bright [··]”); others start with gasps and spurts, with dashes interrupting flow. And so on. The variety of these first sentences might lead the cataloguer to despair or to proclaim fatuously that “the Munroesque quality of her fiction lies in how different it all is··” Though generalizations are dangerous, there is one constant: for all their stylistic diversity, Munro's first sentences tend to establish a tension between what is realistic and tangible and the seeming, what lies beneath or hidden.

James Hogg and Margaret Laidlaw: The “Literary Ancestors” of Alice Munro

Chhatwal, Kyl

The central claim of this paper is that the characters of Dudley Brown and Margaret Dobie, in Alice Munro’s “Hold Me Fast, Don’t Let Me Pass” (1990), are in fact literary stand-ins for Munro’s ancestors: the Scottish writer and poet James Hogg (1770–1835) and his mother Margaret Laidlaw, respectively. My contention is that Munro casts her ancestors as fictional characters as an act of imaginative rapprochement, given that both Hogg and Laidlaw were central—yet slippery—subjects of her own family research.

Throughout the 1980s, Munro travelled several times to her ancestral homeland of Selkirkshire, Scotland, to conduct research on the Laidlaw side of her family, with the goal of producing what she had variously described, since about 1974, as her “family book.” This project came to fruition, at long last, as *The View From Castle Rock* in 2006. However, the research trips of the 1980s—and her singular focus on Hogg and his mother—also deeply influenced Munro’s writing from this period.

While scholars such as Adrian Hunter and Ildikó de Papp Carrington have commented on the affinities between Hogg’s and Munro’s work, none have traced such affinities to “Hold Me Fast” in particular, the only story in the Munro canon set in Selkirkshire. Furthermore, none have noted the startling possibility that Munro may have deliberately rendered into fiction her only two ancestors to directly impact her development as a writer.

The Maternal Figures of Feminist Empowerment in Alice Munro's *Lives of Girls and Women* and Margaret Atwoods *Cat's Eye*"

Feldman-Kołodziejuk, Ewelina

The aim of my presentation is to demonstrate how the mothers of protagonists in Alice Munro's *Lives of Girls and Women* and Margaret Atwood's *Cat's Eye* empower their daughters in their development of feminist subjectivity in the era that precedes second wave feminism. Both books belong to the genre of a *Künstlerroman* and pay careful attention to the early influences of heroines' surroundings on their character development and future sensibility. Growing up in the forties and fifties Canada, Del Jordan and Elaine Risley, respectively, find themselves constantly subjected to and limited by social expectations which clearly define the boundaries of propriety for each gender. Both heroines, however, have mothers that stand out in their communities and do not exactly comply with the prevalent then feminine mystique of happy homemakers. Making use of the theory of gender reproduction, I wish to manifest how these unconventional maternal figures pave the way for their daughters' artistic careers and feminist stance. Whereas, employing an autobiographical lens in the reading of Munro's *Lives of Girls and Women* and Atwood's *Cat's Eye*, I hope to exhibit how the writers' own mothers served as prototypes for the protagonists' maternal parents.

"Country speech": Regional and temporal linguistic distancing in Alice Munro's fiction

Gadpaille, Michelle

"As they used to say or "As people said"—how often have you encountered these phrases or similar variants when reading Alice Munro stories? Since Munro's fiction is rooted in its place (predominantly southwestern Ontario) and time (various specific decades of the 20th century), it is unsurprising to find overt references to the distinctive idiom of a region or a generation, the "country

speech" (*Love of a Good Woman* 47) that may need introduction, apology or even decoding for the reader. These suspension phrases, whether in the past or present tense, mark an overlooked feature of Munro's fiction. Arguably, phrases like "as they say" and "what people around here are apt to call" introduce polyphony into the narrative discourse, allowing alternative voices to break through. These moments concerned with the linguistic phrasing of another, usually unnamed person, often collective, take various forms, which will be illustrated, classified and explicated in the presentation and subsequent article.

Gender Relations, Womanhood and Landscape Writing in *Lives of Girls and Women*

Hecke, Marthe-Siobhán

Alice Munro is not only a prominent writer of more or less overt feminist stories, poems, and novels, but also of landscape writing. In her stories, the lives of women are always connected to both the patriarchal, rural community they live in, but also with the landscape that surrounds it. When the protagonist, Del, in *Lives of Girls and Women* reads about violence against and by women in the paper, she runs out: "I read faster and faster, all I could hold, then reeled out into the sun, onto the path that led to our place, across the fields" (6). When returning home, she can barely believe that the news is real as they are so far away from her own reality, which is shaped by sexist conversations that one should check the woman's teeth like a cow's before marrying her (13). *Lives of Girls and Women* paints the frail relations between men and women, but also those of the country and how landscape and its people co-exist and are shaped by each other. The aim of this paper is to put special emphasis on the women and their relationship to both their communities (civilization) as well as landscape / nature. While ecofeminist interpretations are possible to a certain extent, the overall focus will lay on how Munro depicts womanhood in *Lives of Girls and Women*, connected to space and place.

On Alice Munro's Universality: Postmodern Aesthetics Genologic Experiment and Local Topics

Javorčíková, Jana

Damrosch (2003, 2009, 2017), Moretti (2000), Cohen (2015), Terian (2013) and Gáfrík (2013) agree that *Weltliteratur* does not expand cumulatively, nor even, exponentially anymore. Categorizing and systematization of its prevalent formatting tendencies is a key task of modern literary research, as the existing corpus of world literature is constantly challenged by new literary works, literary phenomena and unexpected intra-literary and extraliterary processes, affecting the enrichment of the world literary canon. An impressive series of 147 short stories, written over the period of five decades (1967–2013), by a 2013 Nobel Prize laureate Alice Laidlaw Munro, demonstrates new and yet undocumented qualitative formative tendencies of the world literature corpus. This study explicates how Munro's short fiction, which accommodates the “epic complexity of the novel in a few short pages” (Nobel Prize biography), enriched the *Weltliteratur* in three unprecedented ways: (1) Munro's genological contribution lies in re-introducing the short story genre among the well-established genres of world literature canon. (2) Munro's thematic contribution provides a complex view of small town social structure and the impact that trivial events have on the life of an individual and his/her community. This study will show how Munro, purposely avoiding *grande narratives*, assembles a postmodern kaleidoscope, which forms an epic statement about a variety of intimately Canadian, yet universal topics, understandable in North America, as well as in Eastern Europe: intriguing relationships, mainstream and marginal cultures, the impact of Americanization and globalization on a middle power (Canada), and many others. The authors also document the circulation history of Munro's fiction in Europe since the 1970s (Germany), 1980s (Hungary, Croatia), 1990s (Slovakia) and finally, the post-Nobel publications (Slovakia 2013, 2015, 2018), and the way Munro's fiction represents a permanent intellectual challenge to (Eastern

European) national literatures, especially to local literatures (Moretti). Finally, (3) Munro put the “marginal” and “peripheral” Canadian literature on the map of *Weltliteratur*. To break the hegemony of English-related literatures, Munro's short prose is genre-wise and topic-wise “different” from the traditional canonized literature and this difference serves as an equalizer with tradition. As a result of the research of conjectures of national and world literature, the authors arrived at formulating the principles of inter-literary processes that turned a peripheral author (Munro) into a world author, and how her postmodern kaleidoscope of local themes, combined with genological innovations, became a new universal narrative, and formed new concepts of world (universal) literature.

Keywords: Alice Munro, short story, inter-literary process, world literature

Hyper-realism through multi-levelled storytelling in Alice Munro's short fiction

Kodó, Krisztina

“Alice Munro's prose has the crystal clarity of an autumn day as remembered from the depths of winter by an open fire” (Moss 1987: 276). Hyper-realism in literature is comparable to the visual arts. Alice Munro's fictional work abounds in detail and vivid descriptions through which the author captures the atmosphere and the look of small rural towns by detailing the dwellings, farms, and locality. Stories are told and presented on a multi-level which show how past experiences and un-lived dreams may shape developments in the lives of the protagonists. These are rich and mature stories which focus on the complexity and singularity of individual lives. Munro's narrators are often puzzled by what they are telling since their non-linear accounts give the illusion of several stories being told at once or having a story lying behind or even beside the story. The story is told through various devices as letters, diaries, dreams, poems and explore the

mystery of communication. This manner of communication highlights the notion that we can never “really” know what happened, nor can we understand other people fully or even ourselves for that matter. The paper seeks to explore how multi-levelled storytelling functions and is linked with hyper-realism within Alice Munro’s *Vintage Munro* (2014), a collection of six stories ranging between 1977 and 2012.

The paratextual framing of Alice Munro’s books in Hungary

Kovács, Fruzsina

French sociologist Pierre Bourdieu points out – referencing Marx – that translations circulate without their context, in other words, “they don't bring with them the field of production of which they are a product” (1999). When Alice Munro’s *Lives of Girls and Women* was initially considered by Európa Publishing House in 1985, the book was recommended for publishing by a reviewer, but at that time Munro could not enter the Hungarian literary field yet due to fact that some topics in the book were considered taboo and fell under the surveillance of the regime. Park Publishing House ‘broke the silence’ in 2006 when *Hateship, Friendship, Courtship, Loveship, Marriage* was translated by renowned translator Mária Borbás (Hungarian title: *Szeret, nem szeret...*), which book was followed by a new translated title almost every consecutive year. This publisher has proved its dedication to publishing Munro’s oeuvre in Hungarian but the paratextual framing of the books are not only different from the original Canadian context but also change over time. The presentation will first examine Európa’s in-house reviewing document, the first instance of framing of Munro’s book in Hungarian, then will compare source and target book covers, blurbs, and marketing texts on the publisher’s website: that is those framing devices that affect the circulation of books in the target culture. The study builds on the research of Alvstad (2012), van Es and Heilbron (2015), and Kovács (University of Tartu conference presentation, 2019).

Ineffable Motherhoods: The Limits of Narratability in Alice Munro's "My Mother's Dream" and Willa C. Richards's "Failure to Thrive"

Lénárt-Muszka, Zsuzsanna

Alice Munro's "My Mother's Dream" (1998) and American literary newcomer Willa C. Richards's "Failure to Thrive" (2019) interrogate how fraught the postnatal period can be: both focus on a young, desperate, and isolated mother's attempts at coming to terms with her new body, role, and family dynamics. Both plots hinge on the baby's birth and first few weeks, and both culminate in an episode of attempted infanticide. Apart from the striking similarities between "My Mother's Dream" and "Failure to Thrive" in terms of the plot, tone, various symbols, and motifs, the most salient feature they share is that neither mother relates her own story; in fact, it is unclear which character is the protagonist. The narrative techniques of both Munro's and Richards's story operate with several displacements to disorient the reader and to illustrate the characters' (mainly the mothers') disorientation and alienation.

Relying on the frameworks of motherhood studies and narratology, I explore how the textual mothers' silence and silencing figure into a feminist and maternal ethics of representation. After examining how the narrative designs of both "My Mother's Dream" and "Failure to Thrive" engage with what narratologist Robyn Warhol terms the supranarratable, the antinarratable, and the disnarrated (2005), I argue that both stories foreground the incommunicability and unnarratability of new motherhood: they (and especially "My Mother's Dream" through its reliance on the tropes of Southern Ontario Gothic) posit it as an ineffable and pathological state while also exposing and indicting Western cultural concepts of the maternal.

Keywords: narratology, motherhood studies, Southern Ontario Gothic, women

What remains of “country speech” in Slovene translations of Alice Munro’s stories

Mohar, Tjaša

This paper is closely connected to that by Michelle Gadpaille which explores “country speech”, often introduced by “suspension phrases,” in Munro’s fiction, that is phrases evoking the voice of (an)other person(s) and often including references to an idiom specific to Munro’s region and generation. Using Gadpaille’s classification, we will analyze examples of suspensions and country speech in those Munro’s stories that have been translated into Slovene¹ to determine which features of country speech are easily translatable and which lose at least some of their effect in translation. We expect to find that while some examples of suspensions can easily be translated into Slovene, problems may occur in translating dialect words, such as the non-standard pronoun forms “youse” (“The Eye”) and “hissself” (“Family Furnishings”), which have no equivalent in Slovene. Also problematic for translation might be idioms and sayings as features of country discourse of a specific place and generation, which again have no counterpart in Slovene. This paper will also deal with the question of how that which remains untranslated affects the Slovene reader’s perception of Munro’s fiction.

The Sisters in Spirit: Tracing an Ecofeminist trajectory of interconnectedness within the literary consciousness of Alice Munro

Sengupta, Urmi

The basic principle underlying Ecofeminism harps upon the presence of certain bonds of empathy between women and the natural world that are born out of a shared history of oppression. Patriarchy authorizes this oppression through its

¹ These are stories from the five most recent collections: *Hateship, Friendship, Courtship, Loveship, Marriage; Too Much Happiness; Runaway; The View from Castle Rock; Dear Life.*

hierarchical framework of Self/Other dualism. Ecofeminist scholars and animal rights activists like Greta Gaard, Josephine Donovan or Carol Adams, therefore, strongly believe that women and non-human animals are connected by their lived experience of being the dominated and exploited “Other”. Using gender and species as the two central categories of analysis, this paper would strive to explore how certain hierarchical binaries, that of man/woman and humans/non-human animals, have been analyzed and questioned in two seminal works penned by the Canadian Nobel Laureate Alice Munro – “Boys and Girls” (*Dance of the Happy Shades*, 1968) and “Runaway” (*Runaway*, 2004).

The stories highlight an idea that forms the ideological foundation of Ecofeminism – one that calls for an end of oppression on every marginalized community of sentient beings, one that keeps faith in the belief that the complete emancipation of any one such community is not possible without that of every other. As the question of a mare and a doe (goat)’s right to live life in their own terms gets interlinked with that of their respective pet-mothers, the author subtly indicates that an attempt to eradicate gender-based oppression can never be successful without an equally heartfelt attempt to prevent discrimination based on species that validates the exploitation of non-human animals. Thus, through an insight into the two short stories, this paper aims to trace an Ecofeminist trajectory of interconnectedness within the literary consciousness of Alice Munro.

Keywords: ecofeminism, gender, species, discrimination, oppression, empathy, interconnections

Alice Munro’s Meta-Gothic

Szabó F., Andrea

Alice Munro was canonized as a Canadian author representing the vision and values of her native Sowerby region in the early 1980s (Thacker, “Go” 156-7). Ever since, her fiction has been seen to attest to the productivity of (semi-

)peripheral regional cultural identities, far from bustling cities and centers of power. Yet, there is generally little that is nostalgic about her small towns: they are restrictive, providing little opportunity to its characters to even formulate their desires to be someone else, to be somewhere else, and to do something different. Yet, when against all odds, it still happens, the characters who aspired and managed to live a different life cannot but feel that somehow, somewhere along the road they made a mistake to want to leave their home. Sowesto in Munro's fiction is a place of curious inclusion: it compresses all times, places, social, cultural and historical contradictions into a place that pulls one forever back.

This is why by the 1990s, it had become a truism that Munro's heroines do not travel beyond the bounds of their home towns because they do not even need to since, as Magdalene Redekop claims, Munro has invented techniques of radical domestication that takes readers "through the homely to the *unheimlich* to the uncanny" (12). With her 1994 volume published with the title *Open Secrets*, however, this radical domestication seems to give way to the conventional defamiliarizing device of sending heroines into places definitely other than their native Canada. *Open Secrets* is a "risky" (Munro qtd. in Howells 120) collection within the Munro oeuvre among others in this respect as well; it can be hardly wondered that critical attention has been scarcely focused on the short stories within the volume.

In my paper, I will discuss a short story published in *Open Secrets* with the title "Real Life," arguing that it is part of a group of narratives written in the 1990s that recycle the ritualistic travel trope of the female gothic by "send[ing] maidens on distant and exciting journeys" (Moers, "Traveling" 126). Together with two other narratives in the volume, "The Albanian Virgin" and "The Jack Randa Hotel," I claim, "Real Life" does not only utilize the trope but also interrogates it in two ways: (1) it highlights it as a *device* to give an imaginary but still plausible form to female questing asking on a meta-textual level whether

it is possible to imagine female quest in ways other than the ones inherited from female gothic narratives and by that (2) it also points to its ideological underpinnings.

Geographical and spiritual locations in Alice Munro's *The View from Castle Rock*

Szamosi, Gertrud

Alice Munro is an iconic figure of Canadian literature and has also exerted a central influence on short-story writing. In *The View from Castle Rock* (2007), Munro revisits 18th century Scotland in order to recover the history of her Scottish side of the family. At the time the Laidlaws lived in the Ettrick Valley, south of Edinburgh and they were descendants of the famous Scottish writer James Hogg. Munro claims to portray the history of her ancestors by traveling through time and space and putting her fictional self in the center of the narrative. This paper explores the different stages of Munro's journey on the road of her personal and artistic self-quest.

Travelling and cosmopolitanism in Alice Munro's *Too Much Happiness*

Zsizsmann, Éva

The present paper travels along the border of different value systems, reading the title story of Munro's short story collection, *Too Much Happiness* (2009) as a text about travelling and cosmopolitanism in 19th century Europe. It aims to examine the discourse of displacement, the way in which travel implies both gains and losses, the clash of different value systems.

The narrator, Sophia Kovalevsky, a 19th century Russian mathematician leaves to Germany and then Sweden, the only country willing to hire a female professor

for their new university at that time. The text is an elliptical historical fiction and a spiritual travelogue figuring an early example of the cosmopolitan individual.

My paper discusses the way in which Munro's story relates to tropes of home and mobility, conceiving home as more than a spatial term, also related to language, behaviour, a certain mindset, a way of life, a sense of self. The paper deals with the role of silence and gaps, the discourse of absence. It also focuses on the dynamics of belonging and otherness, acceptance and refusal, pointing out the negative aspects of cosmopolitanism, the psychological costs of exiting a culture, of moving between different countries, cultures, communities.

Quiz

Alice Munro: The Short Answer

Participants of the contest can test their knowledge of Alice Munro's versatile contribution to Canadian literature. They will be given a worksheet to fill in on facts regarding Munro's career and oeuvre.

Organizing Committee of the Conference

Judit Nagy (KRE)

János Kenyeres (ELTE)

Vera Benczik (ELTE)

Dóra Bernhardt (KRE)

Tímea Nagyné Deák (KRE)

Katinka Krausz (ELTE)

Mária Palla (PPKE)

Enikő Sepsi (KRE)

Dóra Tóth (KRE)

CONFERENCE PROGRAM

DAY 1

November 25 (Thursday)

Venue: Online (Zoom)*

10:00–10:30 Opening – welcome speeches: Ambassador to Hungary Caroline Charette (Embassy of Canada), János Kenyeres (Director of the School of English and American Studies, Faculty of Humanities, ELTE), Judit Nagy (Vice–Dean for International Affairs, Faculty of Humanities and Social Sciences, KRE), Attila Takács (Hungary’s Representative in CEACS)

10:30–12:30 Session 1 (Chair: Judit Nagy)

Ewelina Feldman–Kołodziejuk: The Maternal Figures of Feminist Empowerment in Alice Munro's *Lives of Girls and Women* and Margaret Atwood's *Cat's Eye*

Zsuzsanna Lénárt–Muszka: Ineffable Motherhoods: The Limits of Narratability in Alice Munro’s “My Mother’s Dream” and Willa C. Richards’s “Failure to Thrive”

Marthe–Siobhán Hecke: Gender Relations, Womanhood and Landscape Writing in *Lives of Girls and Women*

Éva Zsizsmann: Travelling and Cosmopolitanism in Alice Munro

12:30–13:00 Lunch break

13:00–15:00 Session 2 (Chair: Jason Blake)

Gertrud Szamosi: Geographical and spiritual locations in Alice Munro’s *The View from Castle Rock*

Dóra Bernhardt: Christianity in Canada According to Alice Munro

Urmi Sengupta: *The Sisters in Spirit*: Tracing an Ecofeminist trajectory of interconnectedness within the literary consciousness of Alice Munro

Krisztina Kodó: Hyper–realism through multi–levelled storytelling in Alice Munro’s short fiction

15:00–15:30 Coffee Break

15:30–16:15 Munro: The Short Answer (Quiz by Judit Nagy)

16:15–16:30 Coffee Break

16:30–18:30 Munro on Film (moderated by Dóra Bernhardt)

DAY 2

November 26 (Friday)

Venue: Online (Zoom)

10:30 –12:00 Session 3 (Chair: Mária Palla)

Kyl Chhatwal: James Hogg and Margaret Laidlaw: The "Literary Ancestors" of Alice Munro

Fruzsina Kovács: The paratextual framing of Alice Munro's books in Hungary

Andrea Szabó F.: Alice Munro's Meta-Gothic

12:00–13:00 Lunch break

13:00–15:00 Session 4 (Chair: Gertrud Szamosi)

Michelle Gadpaille: "Country speech": Regional and temporal linguistic distancing in Alice Munro's fiction

Tjaša Mohar: What remains of "country speech" in Slovene translations of Alice Munro's stories

Jana Javorčíkova: On Alice Munro's Universality: Postmodern Aesthetics, Genologic Experiment and Local Topics

Jason Blake: Thresholds, Diversity, and What Seems to Be: Munro's First Sentences

15:00–15:15 Coffee break

15:15–16:15 Keynote Lecture

David Staines: Alice Munro: Huron County's Inimitable Storyteller (moderated by János Kenyeres)

16:15–16:30 Coffee break

16:30–17:30 Panel discussion on Munro (moderated by Andrea Szabó F.)

Participants: David Staines, Maria Löschnigg, Michelle Gadpaille, János Kenyeres, Fruzsina Kovács

17:30–17:45 Closing: Katalin Kürtösi (CEACS President)

***Zoom Meeting details:**

<https://us02web.zoom.us/j/82546729051?pwd=VXA5QzdpYllDcTV6VXplcFA1QkpVZz09>

Meeting ID: 825 4672 9051

Passcode: 806365

Call for Papers: *ELOPE*

ELOPE: English Language Overseas Perspectives and Enquiries (<http://revije.ff.uni-lj.si/elope>) is a double-blind, peer-reviewed academic journal that publishes original research articles, studies and essays that address issues of English language, literature, teaching and translation.

The editors warmly invite contributors to submit original research focusing on Alice Munro's work for the journal.

The language of contributions is English. Papers should be between 5,000 and 8,000 words in length, with an abstract of about 150 words. They should be submitted electronically, and should conform to the author guidelines available at <http://revije.ff.uni-lj.si/elope/about/submissions>. Any inquiries can be sent to Andrej Stopar (andrej.stopar@ff.uni-lj.si).

Submission deadline: January 15, 2022