

Ewa Kujawska-Lis
University of Warmia and Mazury in Olsztyn, Poland

31st Conference of the Polish Association for the Study of English: Communicative 3Ms: Modes, Mediums, Modalities (30th June - 2nd July 2023, Olsztyn)

For three days, at the conclusion of the academic year, from the 30th of June to the 2nd of July, the University of Warmia and Mazury hosted researchers from all over Poland who participated in the annual 31st Conference of the Polish Association for the Study of English. The theme of the 2023 conference was broadly understood communication and its various modes, mediums, and modalities, hence the eponymous 3Ms. Scholars from the fields of language, translation, culture, literature, media, and methodology of FLT were invited to share their ideas on communicative and textual practices that exploit metaphor, allegory, symbol; verbal and non-verbal communication and representation; mono-modal and multi-modal texts: films, graphic narratives, computer games and their ways of communication; translation and interpreting as different mediums of intercultural and interlingual communication; environmental and/or urban modalities; multi-modalities in literature; genre hybridity and its modalities; readers, viewers, fandoms and how they engage with texts; modalities of classroom communication as well as varied mediums and teaching dynamics. Such a range of possible topics generated scholarly presentations that primarily focused on particular case studies yet opened ground for more generalized and theoretically-oriented discussions that looked both into the past and future of linguistics, literary studies, and media studies.

The conference was officially opened by dr hab. Aneta Jachimowicz, prof. UWM, vice-dean of the Faculty of Humanities, who welcomed the participants and invited guests to Olsztyn. Then PASE President dr hab. Jacek Fabiszak, prof. UAM, followed and in his opening address stressed the importance of integrating scholars representing various fields that PASE has been striving in for over the last decades. He also offered his strong support for Ukraine in the turbulent times of war, expressing the sentiments felt by all those who object to that brutal attack of Russia on our neighbouring country. No one, no professional group, can remain indifferent to the atrocities that are occurring there, and now,

right next to us. The least we can do is to openly support (in various ways) those in need, and this resonated in Jacek Fabiszak's speech. ESSE President, Prof. Andreas H. Jucker continued the welcoming ceremony and, in his address, he sketched the approaches to modes and modalities in linguistics and perfectly prepared the ground for subsequent discussions. Untypically for academic conferences, what followed the opening ceremony was not a plenary lecture, but a theatre performance. That was, however, carefully planned, as it chimed in with the theme of the conference since it included different communicative modes and mediums: dancing, shadow-theatre, and speech. The performance was an adaptation of *Beowulf* directed by Trevor Hill from the Institute of Literary Studies, UWM, in cooperation with the Palace of Youth in Olsztyn. With shadow as the universal language of communication, the major visual element were the puppets, creating the illusion of moving images that were complemented by all-dimensional (and moving in reality) dancers from the Palace of Youth. The story was both visually presented and verbalized, with students of the English Departments forming the chorus that read selected fragments of *Beowulf* adapted to modern English, making yet another connection with the main theme of the conference – translation. The performance was more than mere entertainment. It was a practical introduction to the conference and served as an invitation for scholarly debates.

The first plenary lecture was delivered by Elżbieta Muskat-Tabakowska, a person who needs no introduction. In her excellent speech "Some Unknown Forerunners of Cognitive Linguistics", she expertly demonstrated that the theory of language as developed by Ronald Langacker, George Lakoff, and Gilles Fauconnier did not emerge in a vacuum but shares many affinities with the ideas formulated by early 20th-century representatives of perceptual psychology, theory of vision, phenomenology, and general semantics. She argued that the reassessment of earlier views on complex relations between perception, cognition and language may enrich the contemporary theory of Cognitive Linguistics. Among those forerunners, she enumerated Roman Ingarden, the Polish philosopher whose ideas are presently frequently linked with Cognitive Linguistics as surfaced in the first presentation in parallel sections. Henryk Kardela (UMCS Lublin) meticulously analyzed Rudyard Kipling's poem "IF" with the application of the tools of Cognitive Grammar, in particular Langacker's conception of grouping. In so doing, he reformulated in terms of the cognitive framework one of the basic assumptions of Ingarden's theory of the literary work of art, i.e.,

that during the reading process the reader fills in the places of indeterminacy. The transdisciplinary approach, combining Ingarden's gestalt-based understanding of the literary work as multi-stratal with the modern cognitive framework, opens new ways to the analysis of literature and uncovers new meanings in the well-known works. A performative presentation of his paper devoted to two stagings of *The Canterbury Tales* offered by Trevor Hill (UWM Olsztyn) diverted from cognitivism and explored the differing styles and modes of communication employed by the Scottish theatre group Best Kept Secret and by Teatr Wiejski "Węgajty". While Węgajty's style is based on a rural and medieval aesthetic, including medieval songs and a performance style strongly influenced by such theatre practitioners as Jerzy Grotowski and Gardzienice theatre, including a philosophical approach to creation and rehearsal of the work, Best Kept Secret had a more "chaotic" style of comic performance based loosely on commedia dell'arte and masked theatre, featuring both actors and puppets. Since Trevor Hill also considered some audience reactions and responses, his theatre-like presentation of the passages from Chaucer's masterpiece highly engaged the conference participants. What followed was another close-reading of a poetical work. Dorota Gładkowska (UWM Olsztyn) revealed thematic and structural links between two elegies by John Donne "The Comparison" and "The Anagram" and argued that these poems should be considered together as a poetic diptych. By exposing how Donne drew on grotesquery that can be seen in the work of 15th and 16th-century portraitists and genre painters, such as Bartolomeo Passarotti and Quentin Massys, she demonstrated how the poet exploited the features and functions of different channels of communication, both literary and non-literary forms associated with the visual arts, popular entertainment and folk wisdom. The presentation evidenced that the communicative potential of the poems can be better explored with the application of interdisciplinary tools, in particular by examining references to other arts.

If that section devoted to poetry exposed the interpretative potential of various approaches to the analysis of literary works, the parallel section explored multimodality of different modes of communication. Monika Cichmińska (UWM Olsztyn) selected three quality TV series (*Succession*, *The Leftovers* and *Person of Interest*) to discuss multimodal metaphors. Distinguishing between micro-metaphors and megametaphors, after Peter Stockwell, metaphors with a local focus and embedded metaphors, after Charles Forceville, as well as audiovisual key metaphors and sub-metaphors, after Kathrin Fahlenbrach, her case

study revealed that the frequency with which a multimodal metaphor appears in a TV series does not need to mean that it is part of the structuring element in a narrative. Anna Drogosz (UWM Olsztyn) approached multimodality from the perspective of a multimodal discourse represented by shooting instructions in which information is coded via language, gestures, bodily enactments, graphics, and the artefact (the gun). By selecting one aspect of shooting (trigger pull) she argued that in a discourse intended to convey information about physical activities gestures constitute an inherent part of the message. This perfectly chimed in with the analysis carried out by Tomasz Dyrmo (UAM Poznań) who focused on how gestures interact with language and how these two modes construct a message. His case study was devoted to the conceptualisation of coming out in gesture and speech and revealed that it can be metaphorically conceptualised via metaphoric gestures such as IDENTITY IS AN OBJECT, COMING OUT IS SHOWING AN OBJECT and COMING OUT IS A PROCESS. The three papers both complemented each other and showed the uses of multimodality in different communication modes.

The afternoon sections were thematically versatile. While in the “Environment/Materialism” section presentations examined a variety of literary texts, the parallel section “Semiotics of visual modalities” grouped papers devoted to topics ranging from language learning to presidential campaigns. The first section was opened by Agnieszka Pantuchowicz (SWPS Warsaw) who interpreted Alice Oswald’s poem “Dart” as a lesson of listening to a river, but also as an idea of changing the modes of perceiving reality from linguistic and visual presences to fluid and bodily encounters with the world. The notion of water was reimagined as embodiment that leads to accepting human vulnerability. In the following paper, Paulina Sawicka (UAM Poznań) referred to human vulnerability by discussing Thomas Alexander Browne’s novel *Robbery Under Arms* (1888) that illustrates the uniqueness of the Australian ecology in the historical and cultural context of convicts and colonists whose representation is marked by the specificity of the hostile land. She explored the novel’s ecopoetics with the application of Timothy Morton’s notion of ambient poetics that looks at the ecological quality of a literary work from two perspectives: fictional – with the images of the man-nature interdependence, and literal – the form of the novel, its production, distribution, and consumption. The next presentation focused on a completely different genre, that of a feminist anti-utopia. Ewa Wiśniewska (independent scholar) demonstrated how Sheri S. Tepper’s novel *The Gate*

to *Women's Country* (1988) transgresses borders between binary oppositions involving the male and female realms. By retelling the myth of Iphigenia (Euripides), Tepper seeks to destabilise classical patriarchal worldviews but also to effect a change in human attitude towards the natural world. Hence the novel can be viewed as an ecotopia in which a posthuman feminist is grappling with the ideas of transhumanism. The section closed with Marcin Tereszewski's (University of Wrocław) interpretation of three short stories written by J.G. Ballard and Ray Bradbury. With Thing Theory developed by Bill Brown as the basis for analyses, he investigated the narrative form of the short stories, especially the subject/object relationship, agency, and the notion of "thingness", to reveal a common theme that connects these works: the confrontation with the external world as it exists outside the definitions imposed on it by human subjects.

The parallel afternoon section began with Barbara Chmielewska's (UWM Olsztyn) presentation of Hunter S. Thompson's account of the presidential campaign between Richard Nixon and George McGovern. She juxtaposed the two styles of writing: New Journalism and the Gonzo Style as evident in *Fear and Loathing: On the Campaign Trail '72* and dissected the unique language and metaphors used by Thompson in his journal articles collected in the book. The representatives of the University of Warsaw who subsequently presented their papers took up dissimilar topics. Reinhold Utri addressed several issues related to effective learning, such as age and gender or online versus lessons conducted on site. Nevertheless, Utri also referred to the theme of the conference and discussed the frequency with which material representing different mediums, i.e. video, audio (music) and online content (exercises, films) should be used to increase effectiveness. Undoubtedly, the variety of material and its forms of presentation is beneficial in foreign language learning, yet as in any sphere of life, moderation is necessary for effectiveness. The concluding paper of this section was Przemysław Uściński's discussion of the cultural and ideological implications of the uses of the picturesque and painterly qualities in cinema. As he stressed in his presentation, with its blending of the natural and the artificial the picturesque has been, from its origins in the 18th century, linked with cross-generic relations and transmedial aesthetic.

The second day of the conference opened untypically with two parallel sections rather than a plenary lecture. One was devoted to teaching modes, the other to life-writing. In the first one, Mirosław Pawlak (UAM Poznań) presented his large-scale research project devoted to the positive emotions of enjoyment

and curiosity and the negative emotions of anxiety and boredom in the Polish secondary school context, as well as their links to two crucial variables in successful L2 learning: engagement and motivation. At this stage of the project, he discussed its methodology, but the results may greatly contribute to emotion-related second language acquisition research. Another research study was presented by Anna Sańczyk-Cruz (University in Białystok) who argued for the need to strengthen intercultural education in Polish universities. She summarized the results of the qualitative study aimed to explore how critical reflection on the activities during an intercultural course and students' interactions and experiences fostered the development of their intercultural competence. The findings revealed a positive change in participants' beliefs and attitudes after completing the course, hence such courses should be included in the curriculum to increase students' intercultural awareness. The section closed with the analysis of a higher education elective course focused on developing creativity, which combined a performative element and a content and language integrated learning strategy. Martin Blaszk (University of Gdańsk) argued for the advantages of the tenets of dialogic teaching that emphasises the exploration of ideas rather than attempts to find "one right answer" to a particular problem, as well as for the introduction of exercises that are visually or kinaesthetically based that facilitate not only dialogic interaction, but also creativity. Thus, various teaching modes greatly contribute to the success of such courses.

The section on life-writing opened with a paper delivered by Wojciech Drąg (University of Wrocław) who examined the instances of contemporary experimental life-writing that renounce narrative structure and favour that of the archive. In particular, he singled out autobiographical works that draw on the structure of the encyclopaedia, the glossary, the index and the bibliography, including Roland Barthes's *Roland Barthes by Roland Barthes* (1975), Amy Krouse Rosenthal's *Encyclopedia of an Ordinary Life* (2005), Joan Wickersham's *The Suicide Index: Putting My Father's Death in Order* (2008) and Rick Moody's "Primary Sources" (1992). Such fragmentary, arbitrary, achronological and antinarrative forms for the construction of the autobiographical subject offer a completely different reading experience from the more traditional autobiographies. Although of a different nature, fragmentariness and apparent selective randomness are also characteristic of Joseph Conrad's non-fictional works, in particular *A Personal Record*, the topic of Sylwia Janina Wojciechowska's (Jesuit University Ignatianum in Kraków) paper. She discussed Conrad's autobiographical narratives

with the application of Jean Françoise Lyotard's understanding of nostalgia, focusing on memories and recollections as shaped by reflective nostalgia. This mode of nostalgia is directly related to irony, and the mentioned fragmentariness, typical of modernist writing. In the concluding presentation, Bożena Kucała (Jagiellonian University in Kraków) turned into a fictional representation of life-writing in John Harwood's *The Ghost Writer* (2004), in which the protagonist's amateur research into his family history leads to the discovery of manuscripts authored by his Victorian great-grandmother. The novel differs from typical neo-Victorian fiction in mixing the textual and the spectral, thus combining the two modes of communication rather than keeping them separate.

The next set of parallel sections grouped papers on linguistics and adaptations. In the linguistics section, Agnieszka Solska (University of Silesia in Katowice) explored the production of multimodal puns that involves two types of creativity: E-creativity, i.e. going outside the language system, seemingly breaking its rules and expanding it to new realms and F-creativity, i.e. exploiting rules fixed within a system, in this case the language system. Perfectly fitting the theme of the conference, the paper demonstrated that multimodal punning requires transcending the boundaries of language, yet in order to be meaningful it needs to exploit, not violate principles that govern human cognition and comprehension. Bartosz Ptasznik (UWM Olsztyn) examined the usefulness of example sentences provided in dictionaries for language production and, in particular, translation. As the result of the digitalization of dictionaries, entries offer more examples and the lexicographic and pedagogical implications of such abundance merit attention. The key question is whether language learners actually benefit from information from multiple corpus examples. Adrianna Wacewicz-Choroszcz (University of Gdańsk) narrowed down her research to one particular type of words, zoonyms, and discussed in detail the etymology and processes involved in the displacement of animal names due to their perception as taboo. Her meticulous discussion of the words 'bear', 'lynx' and 'wolf' indicated how the Proto-Indo-European words were supplanted with euphemisms in various languages.

In the adaptation section, Jacek Fabiszak (UAM Poznań) examined Joel Coen's *Macbeth* (2021), first, however, stressing the hybrid nature of Coen Brothers' productions in general. In this particular adaptation of the classic, the director introduces a peculiar aesthetics, not only reminiscent of early attempts to present Shakespeare's plays on screen with the film being black and

white, but also heavily relying on theatrical aesthetics. The overt theatricality of the film is indicative of its modal hybridity and significantly impacts on its interpretation. Unlike Jacek Fabiszak who dissected one adaptation, Krzysztof Fordoński (University of Warsaw) presented an overview adaptations of E. M. Forster's novels and short stories. Additionally, he dealt with a different type of adaptation: the opera. He discussed six operas composed and staged from 1992 to 2019, including their composers and librettists, stage history, and reception on the basis of press reviews. Not only did he scrutinize the qualities of Forster's writing that make his fiction easily adaptable to the operatic form, but also entertained the conference participants with fragments of the recorded performances. This was continued by Ewa Kujawska-Lis (UWM Olsztyn) who also showed clips from the opera, though much less entertaining as her research was based on Joseph Conrad's "Heart of Darkness", hardly a text that evokes laughter. She presented Tarik O'Regan's one-act chamber opera "Heart of Darkness" (originally premiered in the UK in 2011) in the version staged in the USA in 2015 in Opera Parallèle, in which Frédéric O. Boulay, projection designer, and David Murakami, media designer, created a multimedia performance. In this staging, the opera form was extended to directly engage the audience who became participants of the narrative, which added another layer of meaning to this adaptation by universalizing the experience colonization and destruction of nature to embrace what is happening in contemporary times.

The afternoon sections were more focused on literature per se, but also tackled the most modern modalities. In the web-oriented session, Bartosz Lutoński (University of Warsaw) discussed the results of his analysis of the media content of one of the most popular and influential Instagram profiles: Make Life Harder. Exploring such profiles gives much insight into how content is presented and how it may impact on social and political events in Poland, thus how a digital medium (Instagram) may affect non-digital reality. A group of young researchers from Poznań (UAM), Nikola Zduńczyk, Marta Rogulska and Danieł Sokulski, explored Welsh-language fanfiction to discover motivation for its creation and reading. The aim of the study was to identify the possible role of such fanfiction in language revitalisation as regards minority languages. The results indicated that indeed the decision to be part of the fandom was strongly connected to cultural identity and confirmed the potential significance of fandom in language revitalisation. Dagmara Solska (University of Gdańsk) also delved into the web but focused on its different aspect and content. She investigated

the serious global health-related issue of suicide and argued that the availability of suicide prevention materials in cyberspace becomes vital to ensure comprehensive, multilingual support that can be provided through localization. By referring to the concept of localization, in which end-users engage in interactive digital texts, she demonstrated that localizing suicidal ideation-related content is entrenched in the multimodality of hypertexts.

The parallel section devoted to storytelling began with Anna Kwiatkowska's (UWM Olsztyn) analysis of two short stories authored by Katherine Mansfield: "At 'Lehmann's'" (1910) and "The Little Governess" (1915) that demonstrated how the writer employed the technique of close-up, taken from the cinema, to influence the presentation of a character. Close-up, as a type of shot, and framing related to it, were adapted by Mansfield to the verbal medium of literature and allowed her to construct descriptive scenes that zoom in on specific features of characters. Elżbieta Perkowska-Gawlik (UMCS Lublin) addressed the issue of narratorial unreliability as evidenced in the account offered by Philip Ashley, the narrator and character in Daphne du Maurier's novel *My Cousin Rachel* (1951). Paradoxically, the storyworlds initiated by the unreliable narrator and constructed by the reader unveil a consistent and possibly trustworthy account of the novel's major conflict. In her presentation, she referred not only to the composition of the text, but also cognitive studies, thus yet again showcasing interdisciplinary approaches in contemporary research. In the concluding paper of this section, Marek Pawlicki (University of Silesia in Katowice) scrutinized continuously changing narrative perspectives in Damon Galgut's novel *The Promise* (2021). Similar to the first paper in this section, also this one referred to the cinema, creating a perfect frame: the third-person narration of the discussed novel was deemed cinematic both in its swift movement between the scenes and in its constant alteration between the general and the specific, the collective and the individual.

The afternoon sessions continued with literature, but also referred to other mediums of communication. In the "Spectacular visualities" section, Tomasz Fisiak (University of Łódź) examined two music videos by Eurythmics, "Beethoven (I Love to Listen To)" (1987) and "I Need a Man" (1988), both directed by Sophie Muller. He identified Gothic intertexts (literary and visual) in the portrayal of a Gothic female tyrant, especially in favour of the (female) victim-(male) tyrant dichotomy. He also demonstrated how these music videos rework Gothic patterns and conventions. The following paper also addressed the Gothic, but

in a different medium. Sławomir Studniarz (UWM Olsztyn) scrutinized a number of American films in an attempt to find their common denominator and a set of criteria to allow these productions to be included under the label of American Gothic cinema. Although he focused on the characteristic Gothic motifs and thematic areas, he additionally pointed to the fact that many such films offer a universal statement about the contemporary reality or, more specifically, about American society. Departing from the Gothic and visual-based mediums, Anna Górnica (University of Gdańsk) compared professional and amateur translations of selected poems by Wisława Szymborska. In particular, she focused on the most challenging aspects of the Nobel Prize Laureate's poetry: metaphors, alliteration, wordplay and neologisms, as well as linguistic wit. This released slightly the Gothic tension of the previous papers.

In the parallel section, the papers introduced the conference participants to a host of different literary texts that were thematically linked by genres and gender. Barbara Klonowska (The John Paul II catholic University of Lublin) dissected the fiction authored by Sarah Waters and showcased how contemporary British historical romances employ and build on the hybrid potential of the genre to express non-orthodox, open and liberating ideas concerning both the past and the present. Thus, she argued that although magic realism is one of the most frequently quoted examples of a hybrid genre, such hybridity, or genre contamination, can be equally evident in romances and its sub-genre of the historical romance. Magic realism was subsequently discussed by Wojciech Gruszkiewicz (University of Gdańsk) who identified its strategies in Salman Rushdie's *Victory City* (2023). These included the realist and supernatural codes, but also intertextuality. As he argued, the novel's hybridity stems from it being mythopoeia on the one hand (through the allegorical and paramythical nature of the main protagonist) and metahistory on the other (by functioning within historical sources). Additionally, the opposing groups of secondary characters and their hybrid features were pointed out. Much attention was placed on the ideological aspects of the novel, i.e. its feminism. In the following paper, Patrycja Podgajna (UMCS Lublin) also referred to gender, though in a completely different genre and context. She discussed Ros Anderson's debut novel *The Hierarchies* (2020) that creates a world in which synthetic humanoid female robots threaten the position of "Bio-women" (flesh-and-blood women) by providing companionship to their "Husbands" and satisfying their sexual desires. As in the previous paper, the opposition of character groups was explored: here the artificially constructed

'customized' bodies of female humanoid robots serve as a tool of liberation for Born women, but at the same time create new modes of inequality and exclusion. In their co-prepared presentation, Anna Kędra-Kardela and Andrzej S. Kowalczyk (UMCS Lublin) looked into the genre of short stories and took James Joyce's *Dubliners* (1914) as their study material. With the application of the cognitive approach to iconicity, they investigated iconicity in both individual stories and the volume as a whole. This was yet another paper that demonstrated the possibilities of arriving at novel interpretations via discovering the work's compositional and semantic properties when approaching texts from an interdisciplinary (or rather transdisciplinary) angle.

The long day was crowned with conference dinner held in a restaurant situated at a lakeshore, one of the hallmarks of the campus of the University of Warmia and Mazury in Olsztyn. The site provided yet another link with the conference theme: urban modality. If we define "urban modality" as the way our city exists in its entirety and is evident in the relationship between man and environment, the self-sufficient campus can be studied both as part of the city of Olsztyn and as a unity on its own, perfectly combining the natural environment with the urban context. Yet, after the many presentations the participants preferred to enjoy the lake vistas and if they entered into discussions, these were friendly chats rather than the scholarly disseminations. The final day of the conference was opened by Małgorzata Fabiszak (UAM Poznań) who delivered the second plenary lecture. She expertly compared two approaches to communication: one offered by Charles Forceville in *Visual and Multimodal Communication* (2020) and the other by Jordan Zlatev in his Motivation and Sedimentation Model (Blomberg and Zlatev in 2021; Devylder and Zlatev 2020) and analyzed language, gesture, images, memorials, and three-dimensional art. These analyses were focused on three perspectives: that of text producers, recipients and analysts. In a highly engaging, interactive, and, occasionally, disturbing lecture (given the visual material presented), she demonstrated that the interpretation of the text depends on these perspectives and it is paramount to specify in research which perspective is adopted.

The final set of parallel sections offered fascinating journeys through places, images, and words. In the panel devoted to TV series, Elżbieta Rokosz (University of Rzeszów) uncovered intertextual relationships between Julian Fellowes' *The Gilded Age* (2022), the HBO production, and the works of Henry James as well as Anthony Trollope's *The Way We Live Now* (1875). Apart from the more

obvious links with the creator's previous production, *Downton Abbey*, the series copiously borrows from both actual historical events and fiction, thus creating a highly engaging intertextual landscape and it can be argued that different layers of meaning are discovered by viewers depending on their expertise on literature. If the previous paper did not point to the multimodality of the TV series, the following one delivered by Anna Krawczyk-Łaskarzewska (UWM Olsztyn) focused specifically on the multimodal communication in this medium and analyzed combinations of sonic and visual means in Alex Garland's science-fiction mini-series *Devs* (2020). She demonstrated how alchemical and religious symbolism in the series is displayed via various semiotic systems and communication channels: the auditory text, moving images, sound effects, and music. The section concluded with Dominika Kotuła's (UWM Olsztyn) discussion of generic hybridization in Donald Glover's TV series *Atlanta* (2016). As she argued, the reality of the Black minority in the United States is presented narratively via experimentation with different film genres. Though typically classified as black comedy, the series relies on the horror genre to present a subversive narrative on identities and social relations.

The second section revolved around reading and cognition and the presenters offered different modes of "reading". Piotr Kallas (University of Gdańsk), referring to the conceptual metaphor LONDON IS A BOOK, showed the cityscape of London through a variety of "London fictions" ranging from works by Virginia Woolf, Evelyn Waugh, Iain Sinclair and Monica Ali to MLE Hyper-texts. The city emerged anew before the audience via the presented images and texts. The links between images and language were also at the core of Izabela Curyłło-Klag's (Jagiellonian University in Kraków) paper. She discussed a fantasy story "Beyond this Limit" (1934) written by Naomi Mitchison and illustrated by Wyndham Lewis. In this collaborative effort, various forms of creative expression were integrated as the two artists inspired each other's imaginative processes and the text and illustrations were developed simultaneously. If the story contains enigmatic elements that both perplex and captivate the reader, as argued by the presenter, the images that she showed were equally perplexing and challenging to interpret. Finally, Hubert Arentewicz (UWM Olsztyn) evidenced how different images are created for readers in the process of translation. He exemplified these discrepancies on the basis of the English translation by Antonia Lloyd-Jones of Zygmunt Miłoszewski's *Gniew* (2014). As the novel is set in Olsztyn, the presentation of various shifts introduced by the translator

for the sake of (apparently) better understanding by non-Polish readers was followed by a heated discussion on the different modes of reading the novel by the residents of Olsztyn and by other readers, Polish or foreign. This was a perfect conclusion to the conference during which the participants discovered things they were unaware of: unknown texts, theories and local phenomena, like *warmiński szajs*.

The conference, though not “the Copernican Revolution” (though organized in the city in which Copernicus began to write his breakthrough work and in the year that commemorated the 550th anniversary of the astronomer’s birth) in terms of offering new paradigms in understanding the communicative 3Ms, was definitely successful in discussing a plethora of texts of culture from various perspectives and a variety of communicative phenomena. What strongly resonated during many of the presentations was the need for transdisciplinary approaches to research in humanities as the collaboration of researchers representing different disciplines yields fascinating results: such cooperation allows for new and, often, unexpected interpretations of texts and a better understanding of human cognition and communication. The success of the conference can be seen in friendly, but heated, discussions during the sessions that continued well afterwards, over coffee. The fact that only two sessions were held parallelly allowed the participants to listen to more papers given by researchers representing various disciplines (linguistics, literary studies, cultural studies). As the participants intermingled, their interactions generated many questions that would perhaps not have been posed otherwise. The conference proved that in humanities researchers should not limit themselves to their own bubbles but need to be open to those ideas and approaches offered by other disciplines and that PASE provides a perfect platform for such a cross-fertilization of ideas.