CONTENTS

(UN)REALITY INTENSIFIED

ALEXANDRU BUDAC  “A Knight of Ghosts and Shadows”: Cormac McCarthy’s *All The Pretty Horses* and the Aesthetics of Adventure / 7

ELISABETA MARINO  “The Devil in the House”: The Character of Lucy in *Lady Audley’s Secret* by Mary Elizabeth Braddon / 15

ALICE BAILEY CHEYLAN  Edith Wharton’s France / 21

MOJCA KREVEL  “Back to the Future”: Technological Singularity in Gibson’s *Sprawl Trilogy* / 27

TED BAILEY  Sacred Violence in Shirley Jackson’s *The Lottery* / 37

JANINA VESZTERGOM  “And I Choose Never to Stoop”: Suspense and Unreliability in Robert Browning’s Complementary Dramatic Monologues / 43

ISTVÁN D. RÁCZ  Edwin Morgan and Concrete Poetry / 51

APPROPRIATING OTHERNESS

ELVAN MUTLU  The Representation of Superstition and the Occult in Stevenson’s *The Beach Of Falesa* and Kipling’s *The Phantom Rickshaw* / 63

ILEANA SORA DIMITRIU  “Home in Exile” in Leila Aboulela’s Fiction / 71

VALERIA DUMITRESCU MICU  The Collision of African and European Cultures, a Site of Metamorphoses in Chinua Achebe’s *African Trilogy* / 81

MILICA RAĐENOVIC  Family Caught between Left and Right in Zadie Smith’s *On Beauty* / 93
DRAGANA R. MAŠOVIĆ  
*Reading in the Dark: Irish Literary Identity / 101*

IOANA ZIRRA  
Techniques of Indirection in Two Generations of Postcolonial Poets / 109

**UNDERSTANDING LANGUAGE**

MIHAIȚĂ HOREZEANU  
Why Sometimes *Sorry* Seems to Be the Hardest Word / 119

MAJA STEVANOVIĆ  
Hot on the Trail of Deadly Criminals: Conceptual Metaphors Employed by Law Enforcement Officers / 129

YURIY KOVALYUK  
American English Idioms: Semantics and Culture / 137

CAMELIA BEJAN  
The Experiencer in Verbal Idioms of Emotion in English and German / 141

IRENA ALEKSIĆ  
(Un)Reliable Advertising: An Insight into the Art of Hedging in English Print Media / 151

SIMONA ȘIMON  
The Canonical Structure of Written Advertisements / 157

JELENA PRTLJAGA  
Deontic Uses of *Should* and *Ought (to)* / 163

CRISTINA-MIHAELA ZAMFIR  
Synesthesia – A Link across the Senses in Achieving Business Excellence with NLP / 171

GAŠPER ILC  
What a Dowager Countess of Grantham would have Really Said: A Linguistic Insight into Period Drama / 179

ÁGNES SOMLÓ  
From Silence to Reading between the Lines: On Self-Censorship in Literary Translation / 189

NOTES ON THE AUTHORS / 203