

FOREWORD

This special edition of the journal *Facta Universitatis, Series: Linguistics and Literature* is dedicated to our colleague, our teacher, our mentor, our friend, Professor Dragana R. Mašović.

She was born in Čuprija in 1955 but she spent most of her life in Niš. It is to this town that she devoted her youth and her mature years, growing up under the influence of the (counter)culture initiated by the elite of young musicians, artists, writers, painters living in the 1970s and 1980s of the twentieth century, developing, in her own words, “in the whirlpool of Hermann Hesse and Aldous Huxley, John Lennon and Janis Joplin, film and strip, pop and rock music ... and beer and a five-ounce burger.” She used to spend her free time hanging around in the legendary street *Hippie Valley*, whose only reminiscence today is the plaque fixed to a wall of a house in this street and some sense of regret for those days of disobedience and revolt against everything that represented the mainstream culture. She spent her evenings in then popular, and now almost mythical tavern *Galija*. Thus, she deemed it only natural to enroll in the English Department at the Faculty of Philosophy in Niš. She herself said that this opportunity to study at the English Department was like homecoming for her, it felt like home that she finally found after years of wandering, the home where she remained till the end.

Having graduated from the Faculty of Philosophy in Niš, she started her postgraduate education at the Faculty of Philology in Belgrade where she completed her master's studies and her doctoral dissertation entitled “Black Humor in the Narrative of Joseph Heller and Kurt Vonnegut”. In 1989, she started her academic career at the Faculty of Philosophy in Niš as a teaching assistant for the academic course American Literature. During her rich and long academic career, from the position of an assistant professor to the rank of a full professor, Dragana R. Mašović participated actively in the cultural and intellectual life of both academic and social community. Being a professor and a scholar, but also belonging to the conscious few of the society, she moved along a path that never followed a straight line but rather dispersed in numerous and complex directions. Professor Dragana R. Mašović designed more than sixty academic curricula, she translated thousands of pages of literary works, wrote numerous scholarly papers and was a member of many important associations (Association of Writers and Literary Translators of Niš, Gradina Publisher, Cultural Center of Niš). As a professor at the English Department, she greatly contributed to the introduction of cultural studies into the academic program and thus managed to establish a three-fold study program: linguistics, literature and cultural studies. Her contribution was particularly important in the field of American and Irish cultural studies. During the dark period of the nineties of the twentieth century, while the former Yugoslavia was struggling with its economic, political and moral downfall, professor Mašović founded the student theater, symbolically named *The New Globe*, comprised of the bachelor students at the English Department. The membership was voluntary. They prepared and performed Shakespeare's tragicomedy *Much Ado about Nothing*. The play was performed

first in the local Puppet Theater, and later even on the stage of the National Theater in Niš. Later, the same company of student-actors, led by their professor, prepared and performed a play based on the famous poem by T. S. Elliot, *The Wasteland*, which was a stunning success and which was performed in Priština, Kruševac, Belgrade. In her own words, “while the *Yugoworld* was falling to pieces”, the students “were playing in the theater a drama about the war-ridden world”. Having introduced the academic course Irish Studies into the bachelor program at the English Department, professor Mašović showed her innovative and creative nature once again. Together with her students, she organized *Irish Culture Nights* – the event during which her students celebrated the Irish culture and folklore by performing various plays, reciting poetry of famous Irish poets, and singing traditional Irish songs.

Professor Dragana R. Mašović taught academic courses to bachelor, master and doctoral students in a number of faculties in the country. She wrote numerous academic papers and essays published in national and international scholarly journals, as well as a number of books, textbooks and monographs. She encouraged her students to develop and cherish critical thinking and to always re-examine their own ideas and the ideas of other people, believing that critical thinking should be fostered as early as possible because “there is a very good reason that you catch people before they become generals and presidents and so forth and you poison their minds with ... humanity, and however you want to poison their minds, it’s presumably to encourage them to make a better world” (Kurt Vonnegut). Our professor lived and created in accordance with her conviction that an intellectual is “*terra incognita* where only a *thin red line* can make a difference: the intellectual is the one whose creation begins and ends with ideas”. She would often say that contrary to our subjective impression that life passes very quickly, life endures, it continues in time and this time should be occupied with something. Professor Dragana R. Mašović imbued her life with the love of literature, various cultures, her colleagues, her friends, her students.

This special edition of the academic journal *Facta Universitatis, Series: Linguistics and Literature* is devoted to Professor Dragana R. Mašović. It contains the scholarly papers discussing various topics in the fields of literature and linguistics. However, the first text, “With Kings and Counselors”, represents an homage to Professor Mašović written by her assistant and friend Ana Kocić Stanković.

The first four papers tackle some significant issues as they are presented in literary works. The paper “Stories are Sitting on Radio Waves: Time in *Burning Vision*” written by Vesna Lopičić analyzes the treatment of time in Marie Clements’ play *Burning Vision*. Namely, the representations of time seem to confirm the “old idea of past, present and future existing simultaneously in a work of art” and thus possibly the author’s refusal to accept the traditional vision of time as following a straight line. It also reinforces the postmodern idea of Harvey’s time-space compression that, in terms of quantum physics, everything happens now, which implies certain moral ideas. As the author of this paper concludes, we should be able to feel the vibrations of various sounds – “We need to be cohered with these frequencies instead of believing in the grand illusion that the passing of time excuses us from moral responsibility”.

The paper “Representation of White Southern Masculinity in Flannery O’Connor’s *Everything that Rises must Converge*” written by Marko Mitić and Ana Kocić Stanković discusses this issue by analyzing a collection of short stories that depict small town life in the American South. The aim of this paper is two-fold: to examine both the decline of

masculinity and the new emerging definitions and practices of manhood. As regards the representations of masculinity, the paper explores the way in which these stories offer different models of white southern masculinity and whether these models defy the traditional concepts of white males in the manner in which these concepts have been depicted in Southern literature and culture. Moreover, the paper discusses another issue: whether these stories, the works of Southern literature, depict the crisis of masculinity in the South in the twentieth century, concluding that “O’Connor’s representations of white southern masculinity reveal its fluidity, instability and historicity in the sense that it always depends on a particular ideology, social order, institutions, political and cultural circumstances”.

The authors of the paper “Uncanny Postcards from the American South: the Gothic and the Grotesque in Carson McCullers’s *The Heart is a Lonely Hunter*”, Dušan Stamenković and Miloš Tasić, examine numerous examples of the distinctive features of the South in the novel as well as the elements of gothic fiction and the grotesque based on a thorough study of these concepts. The gloomy and decrepit atmosphere, grotesque characters burdened with nightmares and sickness, the sense of isolation and an inevitably tragic end “situate the novel firmly within the American Southern Gothic literary tradition.”

Jovana Jovac, the author of the paper “Haunted by Absence – the Failures of Personal, Spiritual and Divine Paternity in Henrik Ibsen’s *Ghosts*”, discusses the multifaceted absence of fatherhood in the play, based on an interdisciplinary framework comprised of psychoanalysis, sociology, philosophy and archetypal psychology. The three sections of the paper analyze personal fatherhood and the vacant roles of the father figures in the lives of the characters, the concept of symbolic fatherhood and the development of father substitutes, and divine fatherhood, the sense of divine orphanhood and abandonment. In conclusion, the author emphasizes the effects of the absence of guidance and protection, traditionally expected from father figures, those who should perform the role of a patriarch, which is “amplified by the sense of divine abandonment in the world devoid of providential intervention and justice”.

The two papers in this edition analyze certain linguistic topics. Vladimir Figar, the author of the paper “Correlative Conjunctions as Space Builders: Violation of Parallel Structure Offers Correlational Support for the Psychological Reality of Mental Spaces”, examines the instances of parallel structure in English correlative conjunctions and how these instances are connected with the respondents’ response times and accuracy. The conducted experiment confirms the concept that the psychological reality of parallel structure is closely related to mental spaces.

The paper “Overview of Phonetic-Phonological Research in Teaching Serbian as a Foreign Language”, written by Nina Sudimac Jović and Aleksandar Novaković, examines the significance of phonetics, phonology and prosody in the teaching of Serbian as a foreign language. Employing the descriptive and theoretical analysis methods, the authors analyze three books on the methodology of teaching Serbian as a foreign language with the purpose of identifying the scholars who have examined the role and significance of the studied issues and highlighting the most frequent phonetic-phonological and prosodic topics explored in the analyzed studies. Regarding the complexity of the Serbian phonetic-phonological and prosodic systems, the authors of the paper conclude that the researchers should “produce more practical publications that offer teachers guidance on how to approach specific teaching units”.

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