PREFACE

The second issue of volume 13 of *Studies in Linguistics, Culture, and FLT* for 2025 includes various articles related to studies in fields such as cognitive linguistics, political and media discourse studies, translation studies, literature, and didactics.

Thus, for example, the first two articles cover issues oriented towards the discourse of politics and mass media and their role in introducing new concepts as well as shaping public opinion and awareness. Nelly Tincheva's small-scale research titled "Conceptual re-contextualizations and re-(re-)-contextualizations: The story of 'sglobka'" dwells upon the change of the original meaning of the Bulgarian word 'sglobka' ('assemblage') primarily used as a technical term, yet nowadays re-contexualized as it has been introduced lately in the Bulgarian political discourse to refer to the present-day political situation in Bulgaria. The theoretical basis for this investigation is Cultural Linguistics and cognitive-sociolinguistic research. The results from the study are grounded on a questionnaire the answers to which 'unravel' the ways 'sglobka' is conceptualized by Bulgarians when it first appeared on the political arena. A similar endeavour is undertaken with some UK political actors as well.

The article by Andrii Kaptiurov that follows next, "Civil society as political narrative concept in English-Language news reports and opinion articles" analyzes English-language mass media texts. While news reports present events the way they are, opinion articles investigate social processes in detail and in depth thus depicting civil society as a 'permanent political actor'.

The third article touches upon one of the latest Covid-19 hot issues as they appear in comics. Albeena Stephen and Reshma Jacob deconstruct the verbal and non-verbal comic devices that enable communication in a period of uncertainty, doubt and contradictions by applying a multimodal discourse analysis. They claim that comic discourses can act as 'non-emergent healthcare tools and a pedagogical tool for the successive policy implementation of mental healthcare measures'.

Tsvetalina Aneva's article unravels the grammatical deviations in Bob Dylan's lyrics used to challenge the conventional linguistic structures, in this way putting an emphasis on the artistic impact of the songs' music. For that reason, she applies quantitative and qualitative methods in her error analysis, thus trying to find the reason why Bob Dylan breaks grammatical rules and to 'justify' Dylan's incorrectness of language.

The next two articles focus on interesting translation issues. The first one, titled "Netflix versus Google translate: A case study of the English-Arabic translation of scatological terms" by Maram Al-Darabee, Mohammed Farghal and Ahmad S. Haider, makes an attempt to explain the trespassing of traditional bans of

using such taboo words in Arabic countries excerpted from the movie *The Wolf of Wall Street*. The rendering of such words in the two translations is obviously different as the two versions differ by foregrounding cultural sensitivity and appropriateness in Netflix, while prioritizing understatement in Google, to name but a few techniques. The findings show that Netflix does not provide incomprehensible transliterations, while Google turns out to lack linguistic accuracy. The second of the series is even more challenging as it poses questions about translations without knowing the respective target language. It is a study by Tan Ying Yee, Amin Amirdabbaghian and Yeo Siang Lee on the English translation of *Daomu Biji*, a Chinese web novel series, by a professional translator as well as by fans of the series. Surprisingly enough, the readers prefer fan translations because of the numerous comments and because of the fact that they can also make comments and contribute in a certain way so that the translated versions can be improved. This fact is contrary to the idea that the rendering of information in a text from one language into another should only be done by professionals.

"Interactive representation of trauma in postmodern theatre: Audience and character interaction in Bryony Lavery's *Frozen*" by Merve Feryal Ashmawy takes a completely different stand from the abovementioned investigations as the title itself presupposes. Lavery uses theatrical techniques which involve the audience in an emotional and cognitive way by turning it into active witnesses and participants. Trauma is represented as something dynamic rather than static. Thus, Merve Feryal Ashmawy's analysis is based on some of the theories introduced by Cathy Caruth, Shoshana Felman, and Judith Herman. The characters 'communicate' and 'interact' with one another with the help of direct address, monologues, and fragmented narrative.

The other literary article in the issue "'Seascape epistemology' and native Hawaiian healing: A reading of Kimo Armitage's *The Healers*" by Kristiawan Indriyanto and Rudy Rudy presents a different approach to human-environment relationships. There is again dynamism described as in the previous study but this time the ocean is the active, sacred entity central to identity, ancestry, and well-being taking a central part in some Native Hawaiian healing physical and spiritual practices in the novel. The latter depict the sea as a genealogical and ethical space in which cultural memory and ecological balance take place.

The issue finishes with a paper on FLT. Nebile Uslu Kaplan and Gamze Erdem Coşgun have conducted a study, which is on the 'crossroads' between digital escape room games and EFL methodology. The reason for that merging of these two practically incompatible domains of study is that 'flow' is actually a 'psychological state characterized by deep immersion and focus, where individuals experience heightened engagement in a task and suppress external distractions' as the authors have stated. The measures used in the study

and applied in an EFL environment include seven key dimensions of flow: concentration, goal clarity, feedback, challenge, autonomy, immersion, social interaction, and knowledge improvement. The methods are descriptive statistics and correlation analysis. The results showed that digital escape room games turned out to be highly effective in the EFL classroom.