

# CONTENTS

## Linguistics

- Cinzia GIGLIONI: Italian Corporate Codes of Ethics: The Influence of National Regulatory Framework . . . . . 5
- Malgorzata PAPROTA: Attack Metaphors of the Welfare State and Austerity across the British Press, 2008–2015 . . . . . 21
- Łukasz STOLARSKI: The Influence of Character's Gender and the Basic Emotions of "Happiness" and "Sadness" on Voice Pitch in the Reading of Fiction . . . . 49

## Literary and Cultural Studies

- Anna BRANACH-KALLAS: Vimy, Gallipoli, Trauma, and The Poetics of Grief: Re-Reading the Myths of the First World War in Jane Urquhart's *The Stone Carvers* and Brenda Walker's *The Wing of Night* . . . . . 91
- Alireza FAKHRKONANDEH: Humour as an Art of Descent and Negative Dialectics: A Deleuzian Analysis of the Functions of Humour in Trevor Griffiths' *Comedians* . . . . . 109
- Alberto GABRIELE: Pre-cinematic Vision and the Modern Episteme of Sympathy in George Eliot's *Middlemarch* . . . . . 133
- Sylwia GRYCIUK: Children in the Blood Jet of Poetry: Sylvia Plath's Poetic Tale of Infanticide . . . . . 153
- Oliver HIRSCH: Beckett's *Waiting for Godot*: A Historical Play with Two Jews as Main Characters . . . . . 175
- Michał KAPIS: Circular concept of time in Lee Maracle's *Ravensong* and Tomson Highway's *Kiss of the Fur Queen* . . . . . 195
- Weronika LASZKIEWICZ: Native Americans in Charles de Lint's *The Wind in His Heart* . . . . . 213
- Maxim SHADURSKI: The Singularity and H. G. Wells's Conception of the World Brain . . . . . 229
- Juan de Dios TORRALBO CABALLERO: "Making my Meaning Understood": Analysing Metaphors in *Great Expectations* . . . . . 243
- Irene VISSER: Reckless Innocence, Non-Anger and Forgiveness: Moral Knowledge in Penelope Fitzgerald's Fiction . . . . . 261
- Krešimir VUNIĆ: Revisiting William Blake's *Marriage of Heaven and Hell*: A Reading against Kathleen Raine's *Blake and Antiquity* . . . . . 279