

# **15th Biennial HUSSE Conference**

*27–29 January 2022, Budapest, Hungary (online)*

## **ABSTRACTS**



# **15th Biennial HUSSE Conference: Abstracts**

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Edited by Mária Adorján, Zsolt Bojti, Levente Dobó, Ágnes Györke, Jetta Zsámán

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**Károli Gáspár University of the Reformed Church in Hungary**

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## **Contents**

**Plenary Speakers: 5–13**

**Papers: 15–191**

**Workshops and Pre-Organised Panels: 193–199**

# Institutions

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# **Plenary Speakers**

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Andreas H. Jucker

*University of Zurich*

*President of the European Society for the Study of English*

## The Pragmatics of Emotions in Fiction

Emotions are an essential part of our daily lives. They are part of our everyday interactions in our private lives, at work and during our leisure activities. They are part of the news media, which often seem to maximise the emotional impact of their news stories. And they are also part of the many fictional worlds around us, be it in the form of movies or television series, novels or theatre plays. However, in spite of their pervasiveness, they are remarkably elusive to any empirical investigation. They are, by their very nature, fuzzy and indeterminate, and, therefore, difficult to pinpoint. In the context of fictional texts, the problem is exacerbated because the emotions experienced by the reader or viewer may either converge or diverge, sometimes even radically, from the emotions experienced by the depicted characters. Moreover, it is one of the paradoxes of fiction that it may arouse very strong emotions in spite of the fact that readers or viewers are generally aware of the fictitious nature of the depicted events.

In this presentation, I want to explore a number of different inroads that pragmatics has to offer to explore emotions in fictional contexts. In a first step, I will show how the complex participation framework of fictional artefacts frames and influences reader or viewer emotions. In the case of written fiction, for instance, it is not only the text itself that stands between the author and the reader, but the communication is embedded within a larger communicative context that includes also, for instance, the complexities of reader reviews, rankings, categorizations, lists of similar books and so on, on the website of an online bookseller, or lists of hashtags, classifications and reader responses on fan fiction websites. In a second step, I will explore the emotion vocabulary of the fictional artefacts themselves. This includes both terms that are used to express emotions and terms that are used to describe emotions. Here I will show how a corpus-based study of such items can be used to trace diachronic developments, e.g. in the Fiction section of the *Corpus of Historical American English*, in the *Movie Corpus* or in the *TV Corpus*.

**Andreas H. Jucker** is Professor of English Linguistics at the University of Zurich and President of the European Society for the Study of English. Previously he taught at the Justus Liebig University, Giessen. His current research interests include historical pragmatics, politeness theory, speech act theory, and the grammar and history of English. His recent publications include *Politeness in the History of English. From the Middle Ages to the Present-day* (Cambridge University Press, 2020). *The Pragmatics of Fiction. Literature, Stage and Screen Discourse* (co-authored with Miriam Locher; Edinburgh University Press, 2021), and *Manners, Norms and Transgressions in the History of English. Literary and Linguistic Approaches* (co-edited with Irma Taavitsainen; John Benjamins, 2021). He is Co-Editor-in-Chief of the *Journal of Pragmatics*.

## Unwording the Word: Interpreting the Language of Samuel Beckett's Prose

Samuel Beckett (1906–1989) was a writer, poet, dramatist, critic, art critic, stage director and musician. In 1969 he was awarded the Nobel Prize for Literature, with the following characterization of his merits: *“for his writing, which—in new forms for the novel and drama—in the destitution of modern man acquires its elevation.”* In the award ceremony speech presentation by Karl Ragnar Gierow of the Swedish Academy, the appreciator failed to provide any understanding of what was meant by “new forms in the novel and drama” in the above characterization. The aim of this plenary talk is to attempt to fill this gap in appreciating Beckett's literary art via analysing his radically new methods applied in textual creation and style in the progress of development of his prose, with special emphasis on the mode of linguistic representation used in the third volume of his (so-called) Trilogy, *The Unnamable*. Literary critics all agree that Beckett's relation to and application of language was radically new, unique, did away with all earlier forms of literary representation, especially those of Victorian prose writing, both in content and textuality.

Concerning his character, he was a highly eccentric, introvert figure, with queer behaviour, whose degree of self-esteem was outstandingly high, similar in this respect to his close friend, the Dutch painter Bram van Velde. Both of them tended to refuse realistic representation in art, holding the view that painting and literature alike should try to represent “nothingness.” In their opinion, music was a type of art more suitable for achieving this aim than literature and painting both conceptually and emotionally, and also technically. Beckett's creations of prose are entirely plotless, overwhelmingly monologic expressions of inner thinking and speech. He applied fragmentation as a method of structuring his texts. Technically, he advocated the use of “unwording” as a method of purifying the content of linguistic expression(s), resulting in the destabilization of linguistic structure. The notion of the “unwording” refers to dissolving the content-based saturated meaning of lexical items, which leads to the delexicalization of lexical content.

In this way, the textual representation of his prose largely misses the functioning of plot-creating lexical items, constructionally used as keywords. Paragraph indentation of texture is frequently non-existent, resulting in the non-functionality, consequently the destabilization of thematic progression. The text-organizing status of scenic-, scriptal- and frame-based types of knowledge, therefore, remains deeply hidden in his textual structures. These technical text-constructional manoeuvres, paired with imprecisions in the organization of connexity relations, greatly reduce the degree of cohesion, constringence, and the execution of coherence creation of his texts. (On these norms of text construction see the textual-semiotic models of Teun van Dijk and János S. Petőfi). Exploration of these textual issues constitutes the theoretical bases of argumentation presented in this lecture.

Related to the above issues, the following types and/or modes of linguistic imprecision can be traced in Beckett's usage of language:

- reduction, modification, and/or neutralization of the lexical content of words,
- frequent usage of telegram style of sentential representation,
- word piling,



- occurrence of a large number of neologisms,
- using free association as a form/technique of thematic representation,
- destabilization of meaning in the form of a large number of repetitions and syntactic irregularities,
- no identifiable plots,
- abundance of internal monologues,
- usage of subsentential inner utterances,
- no paragraph structuring,
- no sentence initial capitalization,
- unnatural usage of lexical collocations,
- manifestation of imagistic impressions,
- large number of recurring thematic topics,
- unreasonable occurrence of frame shifts; hardly any degree of frame retention,
- frequent usage of too short vs. long sentences.

Following this, analysis of a selection of textual samples taken from *The Unnamable* and other, shorter prose works of Beckett's is presented to demonstrate representation of the above listed, linguistically-related manoeuvres he applied in his texts.

Interestingly, according to the symptomatology of psychiatrist Nancy Andreasen as well as that of the fourth and fifth edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM 4 and 5), several of these (mainly) linguistically-based imprecisions, or manoeuvres of textual representation are symptomatic of schizophrenic discourse structure/structuring. Clarifying to what extent some of them might naturally be characteristic of Beckett's idiolect, or—on the contrary—if they were used purposefully in the prose works of his oeuvre, requires further, multidisciplinary investigations.

There is no agreement among critics on identifying in precisely clear terms the literary trend and style where Samuel Beckett belongs. According to some, he was a surrealist, perhaps even a fauvist, whereas others tend to call him an expressionist, an absurdist, or simply a modernist. In closing the lecture I attempt to add my own view to the multiplicity of such contemplations.

**József Andor** retired in 2012 from the Department of English Linguistics of the University of Pécs, where he currently holds the position of honorary professor. His research interests include frame semantics, lexicalist approaches to the study of pragmatics, corpus-based linguistic description of English and Hungarian, textual semiotics, cognitive linguistic approach to interpreting literature and humour. He has published widely in these fields in various journals, edited books and volumes of conference proceedings. Currently the number of his publications amounts to 157 items.

Katalin Kállay

KRE

## Cosmic Cosmetics: Coincidental Visions of the Void in Mid-Nineteenth Century American and Hungarian Literature

I wish to focus on the comparison of an excerpt from Chapter 42 of Herman Melville's *Moby Dick*: "The Whiteness of the Whale" and a Hungarian poem, Mihály Vörösmarty's "Prologue." The two works were published in the same year (1851), and obviously the two authors could not have known about each other. However, the idea of the emptiness or void (strangely connected to the color white) in the center of the universe gets manifested in strikingly similar images in the two works. The depiction of nature as an artificial make-up, a "mystical cosmetic" to cover the unknowable void, as well as the metaphor of the "harlot" / "the aging prostitute" concretely appear in both texts. This can be best demonstrated by the following two quotations:

"And when we consider [...] that all deified Nature absolutely paints like the harlot, whose allurements cover nothing but the charnel-house within; and when we proceed further, and consider that the mystical cosmetic which produces every one of her hues, the great principle of light, for ever remains white or colorless in itself, [...]: pondering all this, the palsied universe lies before us a leper; and [...] the wretched infidel gazes himself blind at the monumental white shroud that wraps all the prospect around him." (*Moby Dick*)

When spring, the makeup-mistress comes again,  
The aged earth may take a periwig  
And find a frilly frock of daffodils.  
The ice may thaw out on her glassy eyes,  
Her perfume-scented, painted-on complexion  
Pretending youth and faking happiness;  
Ask then the aging, wrinkled prostitute  
What has she done to her unhappy sons? (Prologue, Translated by Peter Zollman)

My paper will unfold along the lines of the following questions and points: 1. To what extent might literary coincidences be welcomed, taken seriously or rejected by academic research? 2. Beside the similarities, what are the significant contextual differences between Melville's and Vörösmarty's vision? 3. On the basis of various interpretations of the term "horror vacui," what possible differences are there between the "void" seen through the vision of mid-19th-century authors and the emptiness or vacuum disheartening later artists and philosophers? 4. In what contexts can the word "cosmetics," etymologically connected to the word "cosmos" become an aesthetic category and a tool for literary interpretation?

**Katalin G. Kállay** teaches American literature, Central European literature and literature responding to the Holocaust at KRE, and used to offer summer courses at the University of California in Santa Cruz. She took an MA at ELTE and defended her PhD at the Catholic University of Leuven. Her first book on 19th-century American short stories, *Going Home Through Seven Paths to Nowhere* was published in 2003. Her fields of research include 19th- and 20th-century American fiction, especially Southern women writers, Hungarian literature in English, literary responses to the Holocaust and the relationship between philosophy and literature.



Ádám Nadasdy

*ELTE*

## **English Auxiliary Verbs: Why these and why not others?**

Auxiliary (or “helping”) verbs are a traditional category of descriptive grammars of English (and other languages). The category, however, is surprisingly fuzzy: it is hard to find a working definition for it. At one end of the scale there are the modals like *can*, *will*, etc., which do not behave as verbs (no 3rd person -s, no infinitive, no imperative); at the other end there are full-fledged verbs like *tend*, *expect*, etc. What is the real difference between *Jim will lose his job* and *Jim expects to lose his job*? Like peeling an onion, we will look at modals, central and semi and quasi-auxiliaries, with the broader question: is meaning a classifying factor in linguistic analysis?

**Ádám Nadasdy** was born in Budapest, Hungary, in 1947, and lives there. He has a degree in English and Italian, and a PhD in phonology. He taught English as a foreign language, and English linguistics at Eötvös Loránd University, of which he is professor emeritus. He has published scholarly studies on Hungarian and English, practical textbooks, and has been writing for the public about issues of language and society. He translates plays from English into Hungarian (Shakespeare, Shaw, etc.).

Natália Pikli

ELTE

## Early Modern Scholars and Their Hobby-Horses: Contextualized Readings of Shakespeare and His Age

The appearance and global availability of online databases like *EEBO* (*Early English Books Online*) or the *Lost Plays Database*, as well as other emerging online scholarly collaborative projects have significantly changed the field of Shakespearean and early modern scholarship. Not only has the corpus of information grown exponentially but also viewpoints are shifting, enabling a re-visitation of long established concepts, often resulting in a re-configuration of our knowledge on early modern drama and theatre. Most recently, David McInnis's *Shakespeare and Lost Plays* (Cambridge University Press, 2021) has called our attention to how academic tradition, focusing on extant and canonical plays distorts our appreciation of the theatrical landscape of the age, by disregarding a large part of the given cultural context, on which we now have information from previously neglected sources. Similarly, Tiffany Stern emphasizes the significance of non-theatrical sources as contextual information on theatre and drama, confirming that cheap print offers large untapped sources for theatre historians, whereas repertory studies by Lucy Munro and others focus on collaboration rather than on individual authors in early modern theatre. Indeed, studying contexts and print products of different status and genre in the London cultural world around the turn of the 16th and 17th centuries shows more and more interrelated networks between playwrights, printers, career writers of cheap verse and prose pamphlets, all aiming at producing fast-selling products, as was shown in my monograph on the early modern hobby-horse (*Shakespeare's Hobby-Horse and Early Modern Popular Culture*, Routledge, 2021). In my paper I will demonstrate how the interrelatedness of playhouse and cheap print products, as well as their shared iconography appear in the decades when William Shakespeare was an active agent in the London cultural world. I will also speak about how other non-canonical "cultural day-laborers," then popular but now forgotten, like Nicholas Breton, George Wither and John Taylor brushed shoulders with Shakespeare, Jonson, and other canonical authors, metaphorically or literally. Such focus on the networks of early modern popular culture offers new insights in general as well as potential re-evaluations of canonical works.

**Natália Pikli**, Associate Professor, Department of English Studies, Eötvös Loránd University, Budapest, does research on early modern popular culture and cheap print, Shakespearean and early modern drama and theater, as well as on modern-day reception of Shakespeare and contemporary English drama. She has edited and co-edited four volumes and published two monographs (*Shakespeare's Hobby-horse and Early Modern Popular Culture* [Routledge, 2021], *The Prism of Laughter: Shakespeare's "very tragical mirth"* [VDM, 2009]) besides numerous book chapters both in English and in Hungarian. Her articles appeared in *Actes des Congrès de la Société Française Shakespeare* (2020.38), *Shakespeare Survey*, (2017.70), *Journal of Early Modern Studies* (2013.2), *European Journal of English Studies* (2010.14), *Shakespearean Criticism* (2004.85). Since 2018 she has been the President of the Hungarian Shakespeare Committee. She also directed amateur students' productions of plays by William Shakespeare, Bertolt Brecht, Euripides, J.M. Synge, and Caryl Churchill, and writes theatre reviews regularly.

Peter Sherwood

*University of North Carolina at Chapel Hill*

## **Holistic Translation Criticism: Towards a New Paradigm (with Particular Reference to Hungarian Literature in English Translation)**

In this pragmatic rather than theoretical presentation I want to outline two complementary kinds of holistic approach to the scholarly criticism of works of Hungarian literature (mainly prose) in English translation. In the first place, I believe it is *essential to consider the entire work*: the entire Hungarian original alongside its entire English version, line by line, sentence by sentence. I am aware that this is asking for a great deal, partly because of the investment of time and effort, and partly because such work is often deemed—quite wrongly, in my view—insufficiently “academic.” Indeed, I must confess that I have myself so far carried out such a “full-length” analysis of only three, very different works: Kosztolányi’s *Édes Anna/Anna Édes*, Márai’s *A gyertyák csonkig égneek/Embers*, and Krasznahorkai’s *ÁllatVanBent /Animalinside*, and the resultant articles have had to be highly selective, since in each case a full reckoning could easily have exceeded the translation in length, sometimes several times over. Yet looking at just an extract, or even several extracts from a work, risks offering an untypical account of the translation and has the potential to unfairly (mis)characterise the work as a whole—though purely as a pedagogical exercise it can be indicative and thought-provoking, as I hope to show, time permitting.

The second way in which my approach has become more holistic over the years is that I believe the translation critic should first of all examine carefully the nature of the Hungarian source (which is not always as obvious as is often assumed) and only then consider the linguistic elements, mainly as—necessarily—filtered through the translator’s/translators’ knowledge of the two languages; while the broadest context must be the socio-historical one. This last should include an attempt to identify such factors as the differences between the cultures of translation in the two environments, notably the changing roles over time of those producing a translation from a “minority” language like Hungarian, into English, a “majority” language with a steadily increasing hegemony.

Wherever possible I will try to illustrate my points with specific examples, though translators’ names will not be mentioned.

**Peter Sherwood** taught Hungarian language and culture for 42 years, first in the University of London and subsequently in the University of North Carolina at Chapel Hill, retiring from the latter in 2014. Though he has been translating from Hungarian since 1967, it is mainly in the last 15 years that he has published in a wide range of literary genres: the novels *The Book of Fathers* by Miklós Vámos (2006, 2009), *The Finno-Ugrian Vampire* by Noémi Szécsi (2012), Zsuzsa Selyem’s *It’s Raining in Moscow* (co-translated with Erika Mihálycsa, 2020), and most recently Ádám Bodor’s *The Birds of Verhovina* (2021); essays by Béla Hamvas (*Trees*, 2006; *The Philosophy of Wine*, 2016) and Antal Szerb (*Reflections in the Library*, 2017); and numerous short stories, extracts from novels, film scripts, and poems. He was awarded the Árpád Tóth Prize for translation in 2020.



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# Papers

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Hogar Najm Abdullah

*SZTE*

## **Sexuality, Ability and Age: The Role of Neglected Intersectionalities in Constructing African American Masculinities in Ann Petry's Novels**

This paper aims at investigating the role of the less discussed intersectionalities, namely, sexuality, ability and age in constructing African American masculinities. It attempts to go beyond the intersection of the three canonical categories of gender, race and class to showcase a different range of impediments the black male characters of Ann Petry's novels, *The Street* (1946) and *The Narrows* (1953), face in the process of accomplishing their masculinities. There is a powerful undercurrent that all the black male characters of the first novel are physically abled, heterosexual and there is no much spotlight on their age. However, in *The Narrows*, age, ability and sexuality are of key significance and properly covered in the portrayal of black masculinities. On a sociohistorical level, African American masculinities have always attempted to constitute their masculine identities in relation to hegemonic masculinity (white by default). They pick up themes of hegemonic masculinity and rework them in their own contexts, usually a context of poverty (Connell 2005). As hegemonic masculinity itself can be contended when sexuality, ability and age enter the picture (Hearn 2011), I argue that the studied gay, differently-abled and elderly black male characters are more subtly deprived of the dividends of hegemonic masculinity. Besides posing a challenge against hegemonic masculinity, I plan to showcase Petry's endeavor in moving towards more varied and progressive representations of African American masculinities by raising uncommon and neglected questions of sexuality, ability and age in relation to the construction of black masculinities in the mid-twentieth century American society.

**Keywords:** African American fiction, hegemonic masculinity, intersectionality, masculinity studies

**Hogar Najm Abdullah** is a PhD student in the English and American Literatures and Cultures Program at the University of Szeged, Hungary. He holds a master's degree in English Literature from the University of Sheffield in Britain. In his research, he focuses on masculinity studies with a particular interest in black masculinities represented in the works of African American writers in the mid-twentieth century in America

## Syntactic Complexity as the Crucial Constraint of Writing Proficiency

The study of syntactic complexity has been long flourishing in L2 research as a key component of L2 writing performance and one of the measures to analyze L2 proficiency (e.g. Ai&Lu, 2013; Biber et al., 2016; Crossley&McNamara, 2014; Taguchi et al., 2013).

The current study is aimed to explore the concept of syntactic complexity and various approaches to identify the predicting patterns of syntactic complexity of higher proficiency level. The approaches to measure syntactic complexity were classified in four groups based on the variables and aspects chosen for the analysis. The data set includes two methods to analyze syntactic complexity: a traditional method, in accordance with which the measures that were identified by previous corpus-based studies as indicators of higher proficiency were analyzed, and the multidimensional analysis, which was based on dimensions of co-occurrence of the grammatical features.

Altogether, the investigation of syntactic complexity analysis far provide evidence that syntactic complexity can be conceptualized as a multidimensional notion comprising the measures on three levels: (1) length of production units (e.g. mean length of sentences (MLS), mean length of clauses (MLC), mean length of T-units (MLT)), (2) clausal level (e.g. coordinate phrases per T-unit (CP/T), T-units per sentence (T/S)) and (3) complexity at phrasal level (e.g. complex nominals per clause (CN/C), complex nominals per T-unit (CN/T)). Taken together, a review of the literature suggests that syntactic complexity features of more proficient L2 learners involve the usage of longer units, the greater variety of grammatical features on phrasal level. It is noteworthy that various aspects, like genre, task type, register and framework for writing assessment have a considerable influence and need to be taken into consideration in future analyses.

**Keywords:** Syntactic complexity, assessment, writing quality, L2 learning, language proficiency

**Karlygash Adamova** is a PhD candidate in Applied Linguistics at Pazmany Peter Catholic University (Hungary, Budapest), a young scholar, researcher and Stipendium Hungaricum scholarship awardee. Her research interest is in the field of language testing and assessment. She is a holder of MA degree in Philology (Russian and English) with honors at Moscow State University (Moscow, Russia) and BA in the Oriental studies (profoundly learning Arabic and Turkish) at Eurasian National University (Nur-Sultan, Kazakhstan) both are scholarship based. As a young leader, she has participated in various volunteering programs, internships, competitions and awards winner including the Golden medal (for excellent completion of the high school), UNDP scholarship for internship in Egypt, Cairo; internship at Sultan Qaboos college (the Sultanate of Oman).



Mária Adorján

*KRE*

## **How to Help International Students with their Writing Assignments: Solutions for Task-Setting and Assessment**

Finding relevant, engaging writing tasks and effective, reliable assessment methods is a common concern nowadays for teachers in higher education. For writing-intensive courses, the growing number of international students might be perceived as an additional threat due to their diverse background knowledge, teaching and learning culture, or varying language level. These differences among students, however, with the right approach, can be exploited and not seen as a deficit. As an illustration, a sample task and a sample assessment technique will be presented, both of which were utilised in several courses where English was the medium of instruction. First, the concept of appropriately-phrased, flexible but complex skeleton-titles will be introduced. Setting skeleton-titles resulted in more student engagement and, as a consequence, better-quality content in researched home assignments. These titles also reduced the risks of copy-pasting or contract cheating: two modes of plagiarism increasingly common in situations when tasks are perceived as unclear or cognitively too demanding for students. In the second part of the presentation, an assessment technique will be shown which enables teachers to differentiate between content-problems and language-problems. This technique proved effective for university teachers of various subjects, who had previously found it difficult to decide to what extent the low quality of some essays was caused by students not engaging deeply enough with the content, or they essentially understood their task, but were not able to formulate their thoughts well in English.

**Keywords:** international students, assessing writing, assessment in higher education, academic English, EMI

**Mária Adorján** is a Senior Lecturer at Károli University of the Reformed Church (KRE). She also teaches and supervises international students in the Doctoral School of Linguistics at Pázmány Péter Catholic University (PPKE). She has gained extensive experience as an academic English tutor at the University of Southampton, in the UK. Her primary interests are teaching English for Specific Purposes (ESP) and computerised assessment of written discourse.

Noémi Albert

*PTE*

## **Ali Smith's *How to Be Both*: A Palimpsest of Stories**

Ali Smith is famous for challenging accepted notions of literature, of identity, among many others. How she accomplishes it, however, is always with utmost elegance and beauty. Her novels are infused with an openness that is infectious, prompting readers to embrace the new, the different. *How to Be Both*, Smith's 2014 novel is an invitation to experience a multiplicity of possibilities: it surpasses temporal linearity and the Cartesian system of dualities and instead makes possible the coexistence of past, present, and future and the state of being both. The central question at the core of this novel is "which comes first?", but there is no definitive answer to this question. Smith's text proposes that two things can easily coexist, and it depends on the perspective which one we consider the first, or encounter first.

The paper investigates the different major ways the novel achieves the coexistence of dualities and of opposites. Smith's novel inhabits a kind of liminal space (Coppola 178), it avoids definition and specification on all levels, such as in its printing and publication, in its two protagonists who surpass spatial, temporal and gender limits, and instead embody fluidity, in its avoidance of generic categorisation, or its combinations of the living and ghostly, past and present, remembering and forgetting. I propose to show how the multiple dualities the novel operates with are all rooted in and defined by the fresco, an artwork that makes simultaneity possible, and through which a new kind of novel is born.

**Keywords:** simultaneity, fresco, liminality, duality, both

**Noémi Albert** is an assistant lecturer at the University of Pécs, the Institute of English Studies, Department of English Literatures and Cultures. She received a BA degree at Babes-Bolyai University, Faculty of Humanities (Cluj-Napoca, Romania) in 2013, her MA degree and PhD at the University of Pécs in 2015 and 2021, respectively. She participated in several conferences in Hungary and abroad, among which in Romania, Croatia, Poland and the Czech Republic. She published reviews, translations and scholarly papers in conference proceedings and distinguished Hungarian and international journals. She is a member of the Narratives of Culture and Identity Research Group. Albert was the recipient of various research grants (such as Campus Mundi, Erasmus+ and ÚNKP) which allowed her to conduct research in Vienna (Austria), St Andrews (Scotland), London (England) and Beersheva (Israel). Currently, she is working with contemporary British novels, investigating them from the joint perspective of spatial and memory studies.

Zsolt Almási

PPKE

## Interpreting the Translation History of *Hamlet*: Lucianus and His Words

Hamlet's claim and commentary ("This is one Lucianus, nephew to the king!") during the "Murder of Gonzago" performance is most fascinating, as it may reorient the outcome and purpose of the theatrical experiment that is supposed to test and prove Claudius' guilt. This experiment can be seen in light of the theatre as a means of interfering with politics, of presenting the opposition between the individual and the powerful and of ferreting out the truth hidden deep in hearts. The interpretation and debate over this line whether it is an outburst of frustration or the premeditated recontextualization of the temporal and spatial contexts of the performance make the interpretive history of the Hungarian translations of the line even more telling by revealing tendencies of translating and understanding this line. It is in this hermeneutic context that I am going to consider from the earliest translations to the last ones, from Ferenc Kazinczy through János Arany, to 20th-21st-century translations by István Eörsi and Ádám Nádasdy of Hamlet's fascinating commentary to the performance of the "Murder of Gonzago." This exploration of the history of translations can occasion a delineation of the political context of the translations and how the change of the meaning of words can provide different political layers of signification for the line and the theatrical experiment. In turn, this may cast some light on the political roles Shakespeare played in the Hungarian context from the 18th to the 21st century.

**Keywords:** Shakespeare, Hamlet, Lucianus, translations

**Zsolt Almási** is an associate professor in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. His book, *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* came off the press in 2004. He is the co-editor of journals (*International Journal of Digital Humanities*), *Digitális bölcsészet* (Digital Humanities) and was co-editor of books with Mike Pincombe, *Writing the Other. Humanism versus Barbarism in Tudor England* (2008) and *New Perspectives on Tudor Cultures* (2012). More recently he co-edited with Kinga Földvály a special issue "Shakespeare in Central Europe after 1989: Common Heritage and Regional Identity" of *Theatralia*. He is the head of the Department of English Literatures and Cultures, executive secretary of the Hungarian Shakespeare Committee. His current research projects and publications focus on Shakespeare, Shakespeare in the contemporary Hungarian theatre, digital Shakespeare and digital textology.



Amira Aloui

SZTE

***Raison d'État* and Emerging Political Thought  
in Shakespeare's *Hamlet*  
and Ben Jonson's *Sejanus His Fall***

Elizabethan *fin-de-siècle* and early Jacobean politics displayed a shift from the Ciceronian/humanist-Christian discourse to a new political discourse to which Reason of State is central. An emerging political discourse on ways to govern, rule, and preserve the state has become *de rigueur*. The stage, in this regard, articulates the shift and discusses *Raison d'État* as part of the new political episteme. This paper will address the politico-philosophical concept Reason of State in Shakespeare's *Hamlet* and Ben Jonson's *Sejanus His Fall*. I will discuss how radical political theory pervades the two plays. While Hamlet keeps on delaying and philosophizing onstage, Silius, Sabinus, and Arruntis take immediate action in *Sejanus*. The two plays discuss current political affairs and contemporary political thought yet in two different, almost contrasting, ways.

**Keywords:** Hamlet, Sejanus, Raison d'État, political thought

**Amira Aloui** is a 4th-year PhD candidate, University of Szeged, Doctoral School of Literatures and Cultures in English. She is working on reason of state in early modern drama. Her thesis (currently) is entitled "Towards a Po(e)litics of the Tragedy of State: *Raison d'État* in Shakespeare's *Hamlet* and Ben Jonson's *Sejanus His Fall*." Fields of research include early modern drama, literary theory, and political philosophy.



Irén Annus

*SZTE*

## **In the Service of History: Competing Images of the Japanese Internment Camps**

As a response to the 1941 Japanese attack on Pearl Harbor, in February 1942 President Roosevelt signed Executive Order 9066 which authorized the military removal of persons who presented potential danger to the US from military zones designated by regional commanders. As a result, over 110 thousand inhabitants of Japanese ancestry living in the West Coast and Arizona were moved to relocation centers established further inland and kept there till March 1946. Throughout these years, various photographers were hired by the US War Relocation Authority to document the relocation process, including Dorothea Lange, Ansel Adams, and Tom Parker. The government wished to use the photographs taken on sites as proofs to demonstrate how orderly and peaceful the internment was, thus to “protect them from potential allegations of mistreatments” (Gordon 2006, 3). This presentation proposes to revisit a selection of images made by these three artists in order to reveal the extent to which these pictures met this governmental demand. The presentation argues that the different artists, driven by their own agendas, produced images that reflected very different segments of the realities of the evacuation and incarceration, thus documented the same process in very different ways. The resultant competing if not opposing visual narratives of the relocation program serve as public evidence for historians through which official war narratives may be challenged and recent government practices may be debated.

**Keywords:** Japanese internment camps, photography, Dorothea Lange, Ansel Adams, Tom Parker

**Irén Annus** is Associate Professor of American Studies at the University of Szeged, Hungary, where she is also member of the *Gender Studies*, *Inter-America*, and *Digital Culture and Theories* research groups. Her interest in the fields of Cultural Studies and Identity Studies has framed her research which has focused primarily on the social position, cultural (visual) representation and identity construction of American minority groups throughout the last two centuries. She has lectured and published on these topics extensively both in Hungary and abroad. She is also on the editorial board of two academic journals: *Americana: E-Journal of American Studies* and *TNTeF*, an e-journal of Gender Studies in Hungary. She has served as the Secretary of the Hungarian Association of American Studies for two terms.



## Enemy by Invitation: A Geopolitical Perspective on the Neoconservative Antagonization of Iran in the 1970s

The Islamic Revolution in Iran was one of the few cases in history where a revolution drastically changed the existing political, social and economic structure of a country. In a matter of days, Iran was transformed from a western-style monarchy to a totalitarian theocracy with some democratic elements.

Ever since the overthrow of the Shah, Iran and the US pursued antagonistic policies coupled with hostile rhetoric toward one another. However, this paper only focuses on the way the Islamic revolution was perceived by neoconservatives: a particular group of intellectuals who turned to politics and achieved recognizable political influence in the 1970s.

While much has been published about Iran as the neoconservatives' next-in-line war target since the 9/11 attacks, little to nothing has been written about the neoconservative stance toward Iran in the 1970s and early 1980s. Foregrounding the importance of those years in the evolution of the Mullahs' regime in Tehran and the emergence of neoconservatism as a political force in the United States, my paper analyzes the neoconservative take on the United States' policy toward Iran during the Nixon-Reagan administrations. It examines the ways in which neoconservatives perceived the Islamic revolution, and the Hostage crisis of 1979, and the Iran-Contra gate. Reflecting on President Reagan's administration, it argues that Iran's geopolitical position and power—rather than the nature of its political regime—were the determinant factors behind the neoconservative strategy toward Iran in those years.

**Keywords:** Neoconservatism, Iran, Cold War, Foreign Policy, the Islamic Revolution

**Rasha Awale**, PhD student, North American Studies, Doctoral School of Literary and Cultural Studies, University of Debrecen, does research on US policy toward the Middle East, focusing on the neoconservative movement and its rhetoric toward Iran. In her native Jordan, she is a women's rights activist and a poet. Her poems appeared in *Máquina Revista Electrónica* (2019, 2020), *Alketaba.com* (2018, 2019), *Qaditanet* (2017), *alwatanvoice.com* (2017), as well as in her personal blog. She published "They Dare Disturb the Universe," Review of Kauffman, L. A Direct Action: Protest and the Reinvention of American Radicalism, *HJEAS*, Vol. 25, No.2 (2019). She is a member of the Hungarian Association for American Studies, Oslo Women's Rights Initiative, and a Leader for Democracy Fellowship alumna (Syracuse University, NY). She works as a researcher for the International Relations Division of the Greater Amman municipality facilitating cultural events with embassies, and following up the implementation of twinning agreements between Amman and other cities.





Hend Ayari

DE

## Humor in Contemporary Native American Visual Art

Humor has long been recognized as an important feature of Native American culture. In the past, humor ensured the survival of tribes as it facilitated communication and built a stronger sense of kinship. Gradually, the stereotype of the “Stoic Indians” took over, and/but the latter have been denied access today’s American “laughscape”. Traditionally, humor has been closely aligned either with literature (satire) or with performance (comedy), but rarely with visual art. The contribution of contemporary Native American visual artists to the American *laughscape* is twofold: (1) to introduce and highlight humor in visual art, and (2) to manipulate this artistic strategy as a tool for cultural transmission and identity reclamation. In so doing, American Indian artists, like artists of any other ethnic/racial group, recognize the power of humor as a tool that brings people “to a militant edge.” Humor expressed through these artists’ creations serves as a repository for tackling issues related to the Native American experience as well as to the whole country. An analysis of a choice selection of works by Native American artists (such as Donald Montileaux, Wendy Red Star, and Tom Farris) that combine features of satire, parody, and puns yields the conclusion that humor in visual art is commensurate with literature and performance. The other conclusion elaborated on is that a humorous artistic attempt is crucial to breaking down negative cultural stereotypes and to the re-invention of a resilient American Indian identity. Both aspects of this presentation are rooted in humor research studies and trauma theory.

**Keywords:** humor, American Indian, *laughscape*, visual art, trauma theory

**Hend Ayari** is currently a first-year student at the University of Debrecen, working under Professor Judit Szathmari. Her thesis is concerned with Native American identity and experience. She holds an MA in cross-cultural poetics and a BA in anglophone literature and civilization both from the Higher Institute of Languages in Tunis. She worked as an EFL teacher from 2011 to June 2021 for the Ministry of Education in Tunisia. She is a Fulbright TEA alumna and a Stipendium Hungaricum scholarship recipient.

## **Investigating Qualitatively English Language Education in Tertiary Education in Tunisia**

This research lies within the scope of bridging the gap between language education theories and practices. While international researchers investigated English language education policies and curricula in different countries, little attention was given to this in the Republic of Tunisia. This lack of empirical studies renders it an issue worth of investigation as few Tunisian scholars discussed English policies and Teaching English as a Foreign Language (TEFL) curricula in tertiary Tunisian education.

Hence, the research aims to look at tertiary Tunisian English language teachers' knowledge about English language policies, as well as their perceptions and dispositions toward English curricula, approaches, and the future of TEFL in Tunisia in higher education. Here, I intend to adapt Spolsky's framework (2004) by exploring the proposed elements in his model 1) language practices 2) language beliefs and ideology 3) the language planning or management among EFL teachers. The method utilized to collect data is a qualitative one. A group of 7 Tunisian English language teachers were interviewed individually using Skype online platform for meetings. Teachers' ages varied between 25 and 46 years and the length of their experiences varied between 2 to 20 years of English teaching in state universities. The semi-structured interviews were registered and then transcribed with Otter application and manually verified for transcription inconsistencies. The findings and the discussion section were established, based on the emerging themes from the interviews' thematic analysis. Although there was a striking misunderstanding of the notion of language policy, I have found an interesting and enriching difference in the TEFL approaches and planning strategies employed among teachers. The last section of the interviews was devoted to teachers' perceptions of the future of TEFL and its success in Tunisia. Finally, conclusions were drawn upon the analysis of the results and findings were also supported by previous research that examined teachers' attitudes toward ELT policies and regulatory documents. The research implies that teachers' views of ELT policies and official documents does not influence their teaching methods and performances. There is no unified curriculum or regulatory documentation to organize teaching English as a foreign language in the different branches and specializations. The results suggest that, for an effective and successful learning environment, it is up to the teachers to strategically plan what is suitable and informative based on their experience and the resources available.

**Keywords:** TEFL, qualitative research, English language education

**Wijdene Ayed** was awarded twice the fully funded Stipendium Hungaricum scholarship from the Hungarian government for MA and PhD degrees. Currently in the second year of doctoral studies at the language pedagogy and English applied linguistics department at ELTE. She is a novice researcher and quality education advocate. Presented at several international conferences including the Graduate Students Program at the UN office in Geneva. Beside her full-time employment at TCS multinational company. She is actively contributing to the betterment of our world with several international organizations including JCI, AIESEC and YMV as a debater and a projects' manager.



Dániel Bagi

*SZTE*

## Gothic Nature in British Weird Fiction

While weird fiction was first described as a distinct type of speculative fiction by H. P. Lovecraft in his 1927 essay titled “Supernatural Horror in Literature,” the subject has remained largely unexplored until recent times. Contemporary scholars, such as Roger Luckhurst, consider the weird as a specific phase in the history of supernatural writing, a genre that grew out of the Gothic tradition and evolved further into modern horror. What sets weird stories apart from similar types of literature is its tendency to challenge the everyday conception of reality, thus generating a sense of terror, awe, or, quite often, a combination of the two in the reader. This can often compel us to rethink anthropocentric views of the world, so an examination of the weird through the critical lens of the ecoGothic, an emerging field within ecocriticism that seeks to address the more problematic aspects of the human–Nature relationship, seems intriguing. Whereas in the Gothic novel, Nature serves as a mere background for human activities, the short stories of Algernon Blackwood, Arthur Machen, William Hope Hodgson, and others, portray the nonhuman world in more ambiguous terms. As of now, I am still in the early stages of my research, but my intention is to interrogate the reasons for this shift, as well as to construct a typology of the various ways Gothic Nature is portrayed in British weird fiction.

**Keywords:** weird fiction, ecogothic, ecocriticism

**Dániel Bagi** is a second-year PhD student in the British and American Literatures and Cultures program at the University of Szeged, Hungary. His dissertation project focuses on the ecoGothic aspects of early-twentieth-century British weird fiction, including the work of Algernon Blackwood, Arthur Machen, and William Hope Hodgson. In his master’s thesis, he analysed the role certain occult concepts play in creating the weird atmosphere that characterises Blackwood’s short fiction, and the thesis was selected for publication in a collection titled *Distinguished Szeged Student Papers 2020*. More recently, two of my reviews have been published in subsequent issues of *The ESSE Messenger*.



Beatrix Balogh

*PPKE*

## **Bird Poop, Concessions, and the Origins of America's Insular Empire**

The talk will take us back to the mid-1800s when established empires and rising powers were vying for an unusual strategic material and soon engaged in a scramble for barren rocks scattered in the Pacific. Possession and security of oil wells and supply routes informed strategic planners in the second half of the 20th century—source locations of rare earth metals give an advantage in the 21st.

The mid-19th century white gold was nitrate-rich bird poop that had accumulated on small, uninhabited islands. High demand for this natural fertilizer and exorbitant price on the international market prompted the US government to allow its private citizens to stick the American flag on unclaimed islands with guano deposits. The 1856 Guano Act still on the books changed not only the physical dimensions of what was then the United States but also encapsulated a legal-constitutional principle that transformed the concept of “new territory.”

It stipulated that the Guano Islands—eight of which are still under US jurisdiction including better known Midway and Wake—were “appertaining to” but not part of the United States. This created a grey zone of sovereignty that the Insular Cases of 1901 defining the status of the island territories recently acquired from Spain invoked. Whereas the original rationale for the phrase may have been to retain the right of de-annexation, what the concept of “belonging to but not part of” also suggested was that the Constitution need not follow the flag.

**Keywords:** History, American Empire, US Foreign Policy, US Constitution

**Beatrix Balogh** is a lecturer at Pázmány Péter Catholic University where she teaches various courses on British and American political systems and societies. She earned her MA in American Studies and TESOL from Eötvös Loránd University in 2007, and also studied International Relations at Bard College, NY. Her doctoral dissertation explores how strategic interests have informed the constitutional-political status of US overseas territories. Her other research interests include national myths, social-political institutions, and their cognitive-linguistic manifestations.



Máté Gergely Balogh

*DE*

## **The Hungarian State Security and the US: Preparation and Practice**

Evaluating the effectiveness and relevance of any educational material is always a challenging task, and this is exceptionally true in the case of intelligence agencies. In this paper, some of the reports written by the Hungarian state security about the United States in the later period of the Cold War are discussed in the context of the textbooks that were used to prepare the officers. The topics of the reports and the sources that were used in the reports are analyzed, along with the list of contacts of the Hungarian intelligence officers provided in one of the sources. The findings are then compared to the image of the United States in the preparatory materials, and used to draw conclusions about how the activity of the Hungarian intelligence officers reflected their training.

**Keywords:** US–Hungarian Relations, Cold War, intelligence

**Máté Gergely Balogh** is an instructor at the North American Department at the University of Debrecen. He received his degree as an English major from the University of Debrecen, and also graduated majoring in International Relations from Corvinus University Budapest and in History from the Central European University. His research areas include international relations of the United States after 1945 with a special focus on Hungarian–American relations.

Katalin Balogné Bérces

PPKE & KU Ružomberok

## Languages in Transition Zones: Asymmetrical Laryngeal Systems in North-of-England Varieties of English

The paper differentiates two laryngeal language types: (i) (true) voice, with a voiced/voiceless distinction in the obstruents (e.g. Slavic and Romance languages, Hungarian, Dutch) | (ii) aspiration, with a distinction between aspirated/unaspirated (e.g. mainstream varieties of English and German). These also differ phonologically as voice languages typically also have symmetrical (voicing AND devoicing) regressive voice assimilation (RVA), while aspiration languages do not exhibit (phonological) laryngeal spreading.

We claim that the distinction between aspirating and voice varieties of English is crucial for the understanding of the laryngeal settings of certain North-of-England accents: a parallel is drawn between the northernmost regions of England represented by Durham and Yorkshire, and the transition zone Ouddeken (2016) identifies between voicing and aspiration languages in the Dutch-German dialect continuum. As reported in the dialectological literature, these varieties of English exhibit hybrid systems that may lack aspiration and have partial, asymmetrical voice assimilation. Namely, “Yorkshire Assimilation” is a voicelessness-spreading RVA system, whereas the Durham dialect has fully voiced and voiceless unaspirated obstruents which engage in voicedness-only assimilation.

It is argued that these Englishes exhibit hybrid systems as a result of being geographically intermediate between Scots in Scotland, which is a voice language like Dutch, and mainstream varieties of English in England, which are aspiration systems like German. Surprisingly, further support is provided by the asymmetrical, voicedness-only assimilation system of Ukrainian, a voice language thus mirroring Durham, which can typologically be considered an intermediate language between Russian and the rest of (Central) European languages, as Danylenko (2013) extensively argues.

**Keywords:** Laryngeal phonology, Accents of English, Voice assimilation

**Katalin Balogné Bérces** is Associate Professor in English and theoretical linguistics at PPKE and Katolícka univerzita in Ružomberok, Slovakia. She took her MA in English Language and Literature in 1998, and her PhD in English Linguistics in 2006, from ELTE, Budapest. Her field of research is the phonology of English, especially its syllable structure and consonantal processes. Her books include *Strict CV Phonology and the English Cross-Word Puzzle* (2008, Saarbrücken: VDM Verlag Dr. Müller), *The Pronunciation of English* (2006, Budapest: HEFOP, with Szilárd Szentgyörgyi), *Beginner's English Dialectology* (2008, Budapest: Ad Librum), and *The Structure of English* (2016, Budapest: PPCU). Besides a number of organisations, she is a member of the Government Phonology Round Table, and a regular organiser of its meetings. She is the pronunciation editor of several English-Hungarian dictionaries. She has taught various courses as a part-timer at KRE and ELTE; she has guest-lectured at the University of Edinburgh and Babes-Bolyai University in Cluj-Napoca, Romania.



Ágnes Bató

SZTE

## **Sons of Heaven: Sibling Rivalry and the Logic of Rebellion in *Paradise Lost***

The reason for Satan's rebellion in Milton's epic is explained in Book 5, wherein the archangel argues to be dispossessed by the elevation of the Son, Christ. The focus of Satan's remorse and jealousy is the Son, which as I am going to show, resembles the sibling conflict between Cain and Abel. At the foundation of the angelic rebellion lies, in my view, the recognition of the paradox of being similar to, yet not identical with the Father, which ultimately leads to the fall of Adam and Eve as well. Satan's perception of himself shifts as he compares himself with the Son. The rebellious rhetoric is built upon the denial of kinship and creation. In spite of this, the basis of power and authority remains the likeness to the Almighty: Satan tries to imitate the divine by establishing his kingdom. Yet he fails to imitate compassion, embodied by the Son. I am going to analyze Satan's discourse, with special focus on books 5 and 9, operating with the concepts of "son" and "image," comparing and contrasting the implication of these metaphors in terms of authority and self-perception.

**Keywords:** Milton, imitation, *Paradise Lost*

During her university studies at the University of Szeged, Hungary, **Ágnes Bató** became interested in early modern literature, particularly in the works of John Milton and Luis de Góngora (in English and Spanish majors respectively). A course given by professor Marshall Grossmann inspired her to study the epic, *Paradise Lost* and the way it demonstrates the characteristics of a type of early modern literature I denominated "mirror literature," which employ the mirror metaphor in order to provide self-reflection for the reader or an encyclopedic window for the world. She analyzed the epic as a fictional piece of mirror literature. During her postgraduate studies she continued to focus on Milton's epic, but instead of the mirror, she focused on the idea of the image and its implications in Hungary and abroad as well, and thus she became acquainted with the Girardian interpretation of the Bible and mythologies, and his use of the concept of imitation. She found that his two types of mimetic desire can be used to explore obedience, disobedience and rebellion in the epic, that is, the son's and Satan's way of wanting to become like God.





Emma Bálint

SZTE

## ***The Wolf Among Us: A Graphic Novelization***

There is a genre within the land of adaptations that appears to be shunned not only by literary and media scholars but by its very authors as well. This is evidenced by the fact that novelizations, meaning verbal adaptations (mostly in the form of a novel) of audiovisual works (primarily films), are often published under pseudonyms with the aim to keep them at a safe distance from the authors' other, presumably more valuable and respectable works, and is complemented by the fact that scholarly works dealing with various forms of adaptation likewise belittle their significance, often ignoring them altogether.

The purpose of the present presentation is to introduce and endorse the genre of novelization through an admittedly unusual and unique example. The Fables comic book series (2002–), designed and written by Bill Willingham, boasts with more than 150 issues and has inspired numerous spinoffs in various media formats. The story transports the most famous characters from classic fairy tales to our world today and embeds them in contemporary narratives. This paper sets out to analyze a small but rather intriguing corner of this infinitely large fantasy universe, the video game spinoff *The Wolf Among Us* (2013–2014) and its comic book adaptation of the same title (2014–2015), with the aim to explore the way fairy tales are repurposed in this fascinating pair of adaptations and to compare the way stories are told in video games and in comics.

**Keywords:** adaptation, fairy tale, novelization

**Emma Bálint**, PhD candidate, University of Szeged, does research in and at the cross-roads of fairy-tale studies, adaptation studies, and new media. She has presented papers in these topics at several international conferences. She has also published research papers and reviews with similar foci in the online journals *AMERICANA*, *Apertúra*, and *TNTeF*, and in print in *HíjEAS* and *Híd* (in Hungarian) as well as in the edited volumes, *Travelling around Cultures: Collected Essays on Literature and Art* (Cambridge Scholars, 2016) and *Turning the Page: Gendered Identities in Contemporary Literary and Visual Cultures* (L'Harmattan, 2017). Bálint has been the review editor of *AMERICANA: E-journal for American Studies* since 2015. She is currently working on her dissertation on contemporary transmedial adaptations of the tale "Little Red Riding Hood" created for young adult and adult audiences exploring and refining the tools of transmedial narratology while also examining the continuing significance and repurposability of fairy tales and the implications of crossover readership.





Shreya Bera

SZTE

## **The Naxalite Woman and Otherness: Contextualising the Diasporic Sublime in Jhumpa Lahiri's *Lowland***

In this article, the novel *Lowland* (2013) evince the interaction between two socio-cultural environments—the Naxal riot of 1970's Calcutta and 70's United States of America. The interaction at times results in disillusionment. This concept of disillusionment will further debate on the feelings of terror, reason, and freedom to showcase the formulation of the sublime within diaspora studies. Gauri Mitra is an American immigrant from India possessing academic potentials and embodies the concept of an unconventional femininity, according to the gendered stereotypes of 1960s–70s India. Gauri reverses the role of a dutiful woman by adopting the role of an individual dedicated to academic pursuits and personal achievements. As a further reversal of her gendered role, she explores her sexuality at a particular phase of her life. The essay expands the concept of a woman evolving into an independent subject from the state of subjugation, which is assisting a man's establishment. The conflict between traditions and liberation in *Lowland* and the political and social challenges that Gauri constantly faces as a diasporic woman aids her to navigate her otherness. Bonnie Mann's account of the Kantian sublime alongside the works of Homi Bhabha, Luce Irigaray and Vijay Mishra will help to propose exile and diasporicity as natural stimulus that permits humanity to revel in some extraordinary power of their own minds. The sublime describes the awakening of a certain psychological phenomenon, especially in the suppressed woman, encouraging her freedom from the masculine construct of the society and reaching the sovereign self.

**Keywords:** Indo–American literature, diaspora, the sublime, feminist narrative, transculturation

**Shreya Bera** is currently a 4th-year doctoral candidate at the Department of Literatures and Cultures, University of Szeged. Her research interests include 20th-century Indian American literature, postcolonial literature, diaspora studies, theories of the sublime and trauma narratives. She has recently published an article titled “Understanding the Postcolonial Woman: Discussing Home, The Sublime and the Uncanny in Bharati Mukherjee's *Desirable Daughters*” in *Essays in English and American Studies* (Szeged: JATE Press, 2021).



Ágnes Beretzky

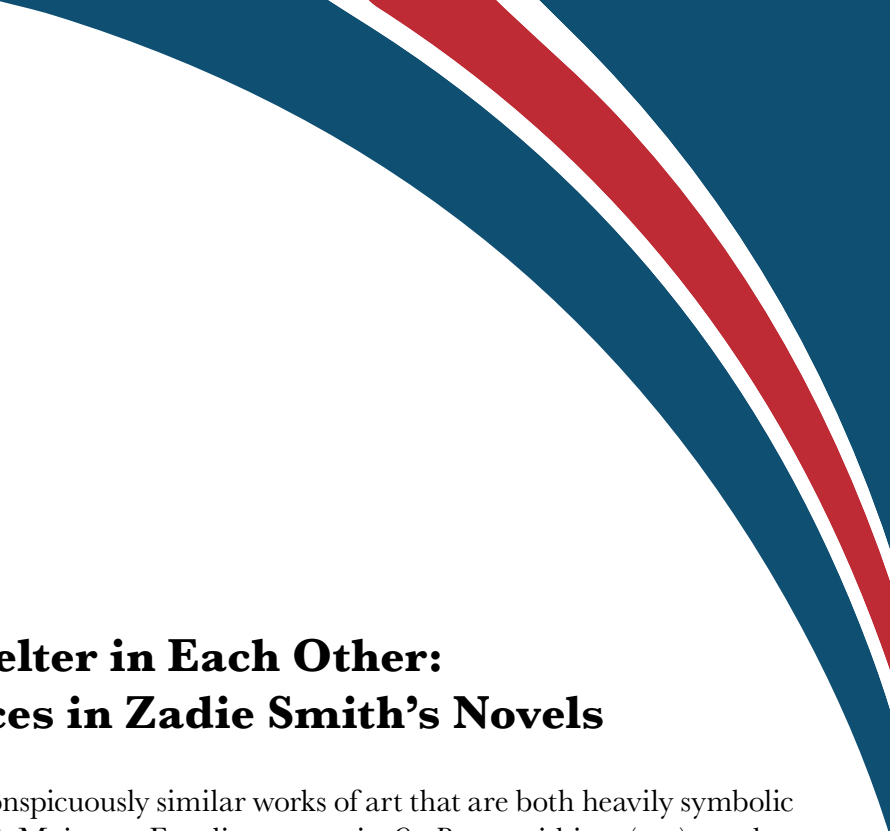
*KRE*

## **Arnold J. Toynbee and Versailles: Treaty-Maker or Treaty-Breaker?**

The British historian Arnold Toynbee (1889–1975) is still a much neglected figure in Hungarian as well as in today's British historiography despite having been an influential supporter of the transformation of Central-Eastern Europe to a territory of nation-states before and during the 1919 Peace Conference. From 1921 to 1922, he was the Manchester Guardian-correspondent during the Greco–Turkish War, an experience that resulted in the publication of *The Western Question in Greece and Turkey* (1922) as well as in his about-turn on nationalism and revision. The presentation is based on his books and articles together with findings from the newly available *Toynbee-Papers* and *Correspondence*.

**Keywords:** Arnold Toynbee, nationalism, nation-states, revision

**Ágnes Beretzky** is an Associate Professor at the Institute of English Studies at Károli Gáspár University of the Reformed Church in Hungary, as well as a study abroad-lecturer at the University of New Hampshire. She completed her PhD in 2003 (*Robert-William Seton-Watson and C. A. Macartney: Conflicts over Hungary*) and her fields of research include early and mid-20th-century British–Hungarian and Norwegian–Hungarian relations, with special attention to nationalism as well as Applied Political Philosophy.



Anna Biró-Pentaller

*ELTE*

## **Finding Shelter in Each Other: Mythical References in Zadie Smith's Novels**

Zadie Smith's *On Beauty* and *NW* feature two conspicuously similar works of art that are both heavily symbolic within and beyond the texts. Hector Hyppolite's Maitresse Erzulie appears in *On Beauty* within a (con)text that deals with the appreciation of art, whereas *NW* features a Black Madonna that is "out of place, out of time" in a small church. Erzulie and the Black Madonna are closely tied by their subversiveness and symbolism of timeless femininity; furthermore, the Black Madonna of Czestochowa—an existing icon of a black-skinned Madonna—provided inspiration for the symbolism of Erzulie for Vodouisants. I will investigate the figures of Erzulie and the Black Madonna with reference to the characters of Kiki in *On Beauty* and Natalie in *NW*. I intend to focus on the performativity of the narrator's language with reference to these female figures in order to explore how Erzulie/Madonna may contribute to an ability to "only connect" and to developing an anchor in texts that are otherwise characterized as a "gyre whose center fails to hold" or as fragmented, its storylines falling apart.

**Keywords:** performativity, myth, femininity

**Anna Biró-Pentaller** is a doctoral candidate at Eötvös Loránd University, whose research area is contemporary British literature. She is a member of the Narratives of Culture and Identity Research Group. In her dissertation she will focus on how metanarratives and authority are represented in contemporary novels. She is also interested in the transition between postmodernism and post-postmodernism in literature. Recently she has researched Zadie Smith's fiction.

Zsolt Bojti

ELTE

## Reading Anthologically and Rodney Garland's *The Heart in Exile* (1953)

This paper revises Nat Hurley's concept "reading anthologically," an approach to gay literature at the turn of the century. The second half of the nineteenth century saw a surge of new sexological terms coming from German-speaking Central Europe on different new concepts of male same-sex desire. These, however, were virtually inaccessible and incomprehensible in Britain and in the United States due to the Hicklin Standard that limited the distribution of such knowledge. Homosexual men of English-speaking cultures often relied on different literary texts to accumulate knowledge on and conceptualise same-sex desire. Following this trace of reading is what Hurley calls "reading anthologically." A key example for reading anthologically can be found in Edward Prime-Stevenson's short story "Out of the Sun" (1913), where Dayneford's library holds different titles on male-to-male love. The validity of this concept, however, seems to be refuted by Hungarian émigré, Adam de Hegedus's *The Heart in Exile* (1953) written under the pseudonym, Rodney Garland—possibly the most popular gay novel in English in the 1950s. The paper, as a result, intends to give a short—and rather arbitrary—diachronic overview of gay literature in the first half of the twentieth century to highlight a change in authorial strategy to promulgate knowledge on same-sex desire in fiction.

**Keywords:** homosexual, anthology, Hungarian

**Zsolt Bojti** is doctoral candidate at Eötvös Loránd University. He is about to defend his dissertation, *Wilde, Stenbock, Prime-Stevenson: Homophilia and Hungarophilia in Fin-de-Siècle Literature* in spring 2022. He published the first Hungarian edition of Edward Prime-Stevenson's *Imre: A Memorandum* (1906) and Rodney Garland's *The Heart in Exile* (1953) in summer 2021. His latest essay, "'That is the music which makes men mad': Hungarian Nervous Music and Fin-de-Siècle Gay Literature" is before publication in *Routledge Companion to Music and Modern Literature*. He teaches various courses as external lecturer at ELTE and KRE, and works as editor for *The AnaChronisT*.



György Borus

*DE*

## **The Diary of Constantijn Huygens Jr**

Constantijn Huygens Jr, secretary to William of Orange, stadholder of the United Provinces and King of England, wrote his diary between 1649 and 1696. This important primary source, which has been neglected by historians for various reasons, offers unique insight into life in England and the Dutch Republic in the second half of the seventeenth century. The author took part in the Glorious Revolution of 1688–89 as well. Therefore, the primary aim of this presentation is to introduce Huygens' diary and summarize what it tells us about this great turning point in the history of the British Isles and Europe.

**Keywords:** late 17th century, England, United Provinces, Glorious Revolution

**György Borus**, Reader, Department of British Studies, the University of Debrecen, Hungary has taught British History and Civilization since 1990. His main research interests lie in early modern and modern British history. He has published essays on 17th- and 18th-century British politics and foreign policy and is the author of two books in Hungarian on the politically unstable period of the 1760s and the causes of the Glorious Revolution of 1688–89.



Philippe Brillet

*University of Tours (France)*

## **Covid in Ireland: Explaining a Rather Limited Outbreak**

Ireland is widely connected with the world at large, more so than many other European countries. This comes as the combined result of a very strong transatlantic link with the USA, a lasting relationship with the UK and a deep commitment to the EU. One must add to this list multiple ties with southern nations, Ireland having sustained many catholic churches at the time of the Empire and, also, having diplomatically made the best of its colonial past since its independence.

Ireland is also gifted with a capital city which concentrates most urban activities. It was therefore reasonably feared, at the beginning of the pandemic, that it was to be very badly stricken by Covid. This failed to appear, and Ireland can boast of a remarkably low death rate: slightly more than one person per thousand (1.04), this rate being even better than the German one (1.11).

The aim of this paper is to decipher the enigma.

**Keywords:** Ireland, Covid, Health Care

**Philippe Brillet:** Full Professor of British and Irish studies at the University of Tours. PhD in cultural geography. MD (with specializations in both epidemiology and infection diseases). I am fundamentally interested in Health care systems and health issues. I also enjoy a master's degree in theology, from the Catholic Institute of Paris in the field of *sc-*umenism.



Éva Bús

PE

## A Mixed Bag of Hamlet-Themed Cartoons

Whenever it comes to using the image of Hamlet to get a point about a topical issue across in a cartoon, or in a caricature he is most likely presented in the graveyard contemplating Yorick's skull. As Roland Mushat Frye says in his essay, "Ladies, Gentlemen, and Skulls: *Hamlet* and the Iconographic tradition" (1979) this image "has been engraved on the popular mind as the most memorable [one] of the melancholy Prince" (p.15). Similarly, whenever it comes to quoting from said play it is bound to be from his famous soliloquy in Act III Scene 1. So far so good. For mysterious reasons, however, the cartoon making business seems for long to have preferred mishmash variants that combine the visual content of the graveyard scene and the verbal content of the "To be or not to be" soliloquy. In my paper, I'm going to address this issue and look into the possible reasons behind it.

**Keywords:** popular culture, satire, comic effect, Hamlet

**Éva Bús** is an associate professor at the English and American Studies Institute (EASI) of the University of Pannonia. She graduated from Szeged University and earned a PhD in the Renaissance and Baroque subprogramme of the Doctoral School of Literary Studies at ELTE in 2006. She teaches courses in literary theory and in the history of early modern English literature. She is one of the founding members of *TOPOS*, a bilingual journal of spatial studies published by the Institute and has been an editor of the same since 2012. Her publications on theoretical subjects include studies on the figurative traits of literary forms, especially those of dramatic and narrative texts, and the interpretative significance of paratextual phenomena. In terms of literary history, she has considered a variety of issues in 17th- and 18th-century English drama. Her book on Laurence Sterne's writings explores the sense-making significance of master tropes in his novels and sermons. Currently, she is working on a collection of papers exploring the comic adaptations of Shakespeare's *Hamlet*.

Imola Bülgözdí

DE

## **Affective Mapping of the American Dream: Alternative Routes to Happiness in *Where the Water Tastes Like Wine***

The narrative-adventure video game, *Where the Water Tastes Like Wine* (2018) is described by its creators as “a bleak American folk tale about traveling, sharing stories, and surviving manifest destiny,” whose objective is to introduce the player to formerly overshadowed or muted voices of twentieth-century America. Players pick their routes and wander around the USA in search of “the greatest stories,” collecting “the true ones; the ones people will tell you about their own lives,” meeting marginalized characters, like the Mexican migrant worker, the displaced cowboy or the Navajo woman, as well as more well-known figures of resistance, like the hippie woman or Beat author Neal Cassady.

This presentation focuses on the alternative affective map of the USA to be discovered by the player, by means of a game that fosters the appreciation of locally embedded experience and highlights the importance of empathic listening through the game mechanics. Since the personal version of the American dream of each character is equally vital for finishing the quest, the video game proposes more democratic interpretation of the mainstream myth. Relying on Sara Ahmed’s view of affect as a fundamental component in the individual’s search for happiness and the directions this search takes, I contend that the routes the characters follow trace, literally and figuratively, more equitable, locally grounded, and socially diverse alternatives to the promise of happiness known as the American dream, thus validating marginalized experiences.

**Keywords:** American dream, video games, affect theory, *Where the Water Tastes Like Wine*

**Imola Bülgözdí** is an assistant professor teaching American Literature, Cultural Studies and Popular Culture at the Institute of English and American Studies, University of Debrecen. She specializes in the literature and culture of the American South and her academic interests include novel-to-film adaptation, gender studies, and fantasy and science fiction. Her recent publications include “Spatiality in the Cyber-World of William Gibson” (in *Cityscapes of the Future: Urban Spaces in Science Fiction*, Brill 2018), and “Alternate History and Escapism in Socialist Hungary in Liza, the Fox-Fairy” (Europe and European Cinema at Times of Change = Változó Európa, változó európai filmkultúra, 2021) and the volume *Geographies of Affect in Contemporary Literature and Visual Culture: Central Europe and the West* (Brill, 2021) co-edited with Ágnes Györke.



Saleh Chaoui

*DE*

## **Towards a Spiritual Turn in Muslim Transnational Literature: Narrating Sufism in Leila Aboulela's *The Kindness of Enemies***

This paper investigates Leila Aboulela's *The Kindness of the Enemies*, focusing on how the main character, Natasha reconciles her present crisis, engendered by Islamophobia in the wake of 9/11, through Sufi Orders. Aboulela frames her story in two narratives to dramatically weave the present and the past, allowing the reader to reinterpret the concept of Jihad in a way that challenges fundamentalist definitions. By following the story of the Sufi Imam Shamil, Aboulela offers a reconsideration of history by bringing together Islam and political resistance, not in the form of the twenty-first-century radical Islamist groups (Isis and alQaeda) but as a vehicle to challenge and resist Imperial oppression based on the principles of faith. In the novel, the history professor Natasha Wilson Hussein's quest for identity is intertwined with the story of Shamil, the Sufi leader. Thus, I will highlight how Aboulela presents Sufism as a galvanizing alternative by emphasizing its role in curbing extremism and challenging the hegemony of radical Islamists' claim to represent authentic Islam. I argue that Aboulela's novel maps out a turn towards spiritual traditions of Islam as transformative and liberating forces which afford her characters a space to construct their identities.

**Keywords:** Islam, Leila Aboulela, Sufism, History, Identity

**Saleh Chaoui** is a PhD candidate in the British and American Studies program of the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. He has his MA in Cultural Studies from the University of Fes, Morocco. His research focuses on mapping of cultural identities in contemporary Muslim female diasporic writings. His academic research areas include postcolonialism, diasporic fiction, gender studies, and migration.



Fatma Chenini

DE

## **Internalized Racism and Racial Stratification: The Representation of Black Male Characters in Oscar Micheaux's *Murder in Harlem* and *God's Step Children***

My paper focuses on the representations of black male characters in African American writer and director Oscar Micheaux's sound films made in the 1930s, and examines his controversial representation of African American male characters, who are represented in a dichotomous fashion, falling into two discernible categories. On the one hand, there are the ones depicted as "exemplary" characters, who are patterned on white characters in mainstream Hollywood films, and whose function is to convey the author's didactic views on how black people should conduct themselves. On the other hand, there are male characters showcased as counter-examples, whose depiction—both in terms of visual features and personality traits—is based on racial stereotypes adopted from mainstream popular culture. Micheaux's overtly didactic and idealistic intention in these films is to hold up a mirror for black people—both showing how they can reach their best potentials, and pointing out their flaws—in order to motivate them to take action and improve their conditions. I argue, however, that his noble intentions are undermined by his representational practices, insofar as he can only operate with entrenched modes of representing the "black vs. white" dichotomy adopted from mainstream popular representations. In this paper, I will explore the underlying ideological components which constitute the representation of male characters in two of Micheaux's sound films, *Murder in Harlem* (1932) and *God's Step Children* (1938).

**Keywords:** Oscar Micheaux, race films, internalized racism, black masculinity

**Fatma Chenini** is an international PhD candidate at the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. Her doctoral research focuses on the representations of black male characters in African American writer and director Oscar Micheaux's silent and sound films between 1918 and 1940, in which he professedly aimed to offset the effects of stereotypical depictions of African Americans in mainstream media popular culture, chiefly Hollywood films.



Krisztina Cseppentő

PTE

## Heroes in Two Genres: Apprenticeship Novels and the Educational Legacy of Superhero Films

The *Bildungsroman* (novel of education/formation) has a rich literary tradition which goes back to German Enlightenment. Telling a story of a young person facing the challenges of growing up, the genre arose together with modern individualism in the course of the 18th century. Though this type of narrative classically depicts a young man's maturation to adulthood, it turned out to be remarkably adaptable, therefore it has produced its different alterations over time. Nowadays, another genre (of another medium) enjoys widespread popularity among the young generation, namely superhero films. The research problem of the present study is the comparison of these seemingly very different genres. Clearly, as they are cultural products of different historical periods, there are differences between them, but, according to the hypothesis, they can fruitfully be compared with each other since they both address the young adult age group. The presentation concentrates on aspects of initiation and seeks to show the striking resemblance of the narratives between the two genres. It is a preliminary piece of research, which aims to outline the first steps of building the theoretical and methodological framework for the proposed research. The author's dissertation gives a foundation for the study, which historically analyses how the complex phenomenon of upbringing and education appear in novels of formation.

**Keywords:** apprenticeship novels, pedagogical discourse, superhero films, young adult films

**Krisztina Cseppentő** is PhD student at the “Education and Society” Educational Doctoral School of the University of Pécs. Working in the field of history of education, her dissertation is about pedagogical discourse analysis of German language apprenticeship novels. She has been lecturing at the Dutch Department of Károli University Budapest since 2016, delivering language courses (A1–B2) and research methodology. Next to her job as a teacher, she assists the University Library at Károli where she is responsible for the Dutch collection. Her research interests include applied linguistics, language pedagogy and philosophy of education. After having a successful workshop discussion in June, she works on the final version of her PhD at the moment.

Korinna Csetényi

SZTE

## What's Behind the Door? Aesthetic Considerations in the Horror Genre through Shirley Jackson's *The Haunting of Hill House*

The horror genre is noted for the shocking imagery it employs in the service of achieving its desired effects on readers. However, there are certain writers who opt out of the use of such images while firmly belonging to this genre. They seem to agree with Ann Radcliffe's famous distinction between terror and horror, which claims that terror "expands the soul, and awakens the faculties to a high degree of life," while horror "contracts, freezes, and nearly annihilates them."

After mapping the aesthetic considerations lying behind such authorial decisions, I propose to examine in detail Shirley Jackson's *The Haunting of Hill House*, noted for its high scare potential in spite of its scant use of horrifying images. There is a particular scene in the novel where mysterious sounds are heard from the other side of a door, and Jackson has been often praised for her steadfast refusal to "open the door" to reveal the source of the menacing noise, thus subverting common readerly expectations. Following the categorization set up by Tzvetan Todorov, Jackson's text can be considered an example for the pure fantastic, because the feeling of ambiguity surrounding Hill House and the protagonist is never resolved and both supernatural and natural explanations can be entertained by readers.

**Keywords:** horror, ambiguity, Shirley Jackson, *The Haunting of Hill House*

**Korinna Csetényi** is a Senior Assistant Professor at the English Department at the Faculty of Humanities and Social Sciences at the University of Szeged. She defended her PhD on *The Metafictional Narrativization of the Traumatized Body and Monstrous Femininity in Stephen King's Horror Fiction* at the same university. Her main academic interests are American popular fiction, Gothic and horror literature and the place of Stephen King within this genre, together with his impact on contemporary culture.



Andrea Ilona Csillag

*DE*

## **Linguistic Representations of the Concept of Surprise: A Cognitive Semantic Analysis**

Surprise is one of the universal basic emotions (Ekman et al, 1972), however, it is rather different from them because it can be either a positive or a negative emotion depending on the experiencer's cognitive appraisal of the situation. Kövecses (2015) claims that the language of surprise does not cover details of the control aspect of the emotion and, on the other hand, a wide range of physiological reactions accompanying the emotion. Therefore, he states that surprise has a number of non-prototypical features besides its prototypical characteristics.

Kövecses (2000:33) gives a short outline of disgust and lists only three metaphors that conceptualize it based on Kendrick-Murdock's (1994) unpublished manuscript. Kövecses's (2015) study gives a significantly longer list of figurative expressions of surprise, which contains both metaphors and metonymies. It is interesting that Kövecses (2015) argues that the concept of surprise lacks the attempt at control and loss of control stages, but Kövecses (2000) claims that the BURST CONTAINER metaphor (e.g. I just came apart at the seams.) refers to the fact that "the surprised person temporarily loses control over himself or herself."

The aim of my paper is to reconsider the language of surprise based on a corpus built from several internet sources and to investigate whether or not there may be further metaphors and metonymies identified, to find out about questions of control in relation to surprise and to check how the findings modify the concept of surprise (if at all).

**Keywords:** surprise, prototypical/non-prototypical, control, emotion concept

**Andrea Csillag**, PhD, is college associate professor at the Department of Foreign Languages of the Debrecen Reformed Theological University, Hungary. She earned her PhD in the linguistics program of the University of Debrecen in 2000. Her main academic interests include cognitive semantics, the language of emotions, the role of metaphor and metonymy in human cognition.



Sándor Czeglédi

*PE*

## **The Language Policy of the American Civil War (1861–65)**

The present paper compares and contrasts orientations towards languages and linguistic diversity as reflected in the presidential and congressional documents of the Union and the Confederacy during the Civil War years. The analysis relies on a proposed language policy spectrum framework based on Bernard Spolsky's language policy definitions (2004, 2009, 2019), and also utilizes Terrence G. Wiley's language policy classification scheme (1999) as well as Richard Ruíz's orientations in language planning framework (1984) for a more in-depth discussion. The findings indicate that although both the Union and the Confederate Congresses focused mostly on practical, narrowly-defined language (micro)management concerns (i.e. on substantive, specific policies), which frequently either ignored or deliberately denied minority language rights, the North also made substantive, general language policy decisions by promoting the first, federally-endorsed Plain English campaign in the history of the United States.

**Keywords:** Union; Confederacy; Civil War, Congress; language policy

**Sándor Czeglédi** is associate professor at the English and American Studies Institute (EASI), University of Pannonia (Veszprém, Hungary), where he teaches a variety of courses on American history, civilization, language (education) policy and applied linguistics. He regularly publishes on the Official English movement, language-related myths, bilingual education, language rights and language ideologies. His current research interests are focused on the interplay between nation-building and language politics in the 19th-century United States.



Katalin Czottner

*BGE*

## **The Miracles of St Patrick as told by Muirchú moccu Machtheni**

Saint Patrick is one of the best-known saints in the world, whose life was told and retold many times already in the Middle Ages to serve as an example to the believers of Christ. Most of us have heard how he rid Ireland of snakes or the way he explained the concept of the Holy Trinity with the help of a shamrock to the pagans of Ireland. Many of the legends about the Apostle of the Irish are already present in his first extant vita—i.e. biography of the saint—by Muirchú. When writing his vita, Muirchú followed the rules set forth by St Athanasius in his *Vita Sancti Antonii*. On reading the biography of the saint even one who is only vaguely acquainted with the legends surrounding various saints of late antiquity or the desert fathers will find many of the miracles attested to Patrick shockingly familiar to the extent of some being word for word repetitions of miracles of other saints. So where do these stories come from, what pool of miracles did Muirchú draw on, are there any of these stories that might originate particularly from Ireland and why his—what we would call today cut and paste method—did not bother his contemporaries?

**Keywords:** St Patrick, Muirchú, life of, vita

**Katalin Czottner** received her MA from ELTE, she has been teaching in higher education since 1998. She is presently teaching at BGE and PPKE. Her research area is early Irish Christianity with a focus on St Patrick.



Melinda Dabis

*PPKE*

## **Daughter, Mother, and AI in Kazuo Ishiguro's *Klara and the Sun***

Nobel laureate Kazuo Ishiguro's latest novel, *Klara and the Sun* (2021) brings the reader to new territories in several aspects: the non-human female narrator or the absence of memories are perhaps among the most striking novelties in this work. However, certain concepts recur from his previous novels with more intensity. The problematic nature of parent-child relationships has been featured in most of Ishiguro's writing, but usually in the background. In *Klara and the Sun* the female triangle of the narrator Klara, the human child Josie and the Mother brings up questions about motherhood, responsibility, emotional attachment, and dealing with grief, among others. In my paper I explore the characters' interactions amongst each other and the role they take in each other's lives; what emotional needs are met and what desires cannot be fulfilled.

**Keywords:** Ishiguro, female roles, motherhood

**Melinda Dabis**, PhD, is a senior lecturer at Pázmány Péter Catholic University; active in the programs English Literature and Culture, and Translation Studies. Her research interests focus on narratives, their forms and patterns in various fields and forms: memory in contemporary writer Kazuo Ishiguro's fiction, patient narratives, and cityscapes.



Berraf Hana Lina Dalel

SZTE

## **Telling Her Story: The Representation of Women in *Hamilton: An American Musical* (2015)**

“Who Lives, Who Dies, Who Tells Your Story?” These were the three questions that resonated within the walls of The Public Theater, New York City, as what critics would later describe as an outstanding performance came to an end on the 20th of January 2015. *Hamilton: An American Musical*’s author, Lin-Manuel Miranda, has been praised for turning the story of Alexander Hamilton, the United States’ first Secretary of Treasury, into an inclusive work of art which has since often been associated with the word “revolutionary.” It is undeniable that, much to some historians’ joy and others’ dismay, the musical based on Ron Chernow’s 2004 biography Alexander Hamilton succeeded not only in modernizing and “humanizing” the image of some of the Founding Fathers therefore reintroducing them into popular culture, but also in redirecting the projectors towards non-white Musical performers by turning what is often told as a white men centered narrative into an immigrant success story. Nevertheless, one ought to question whether the musical truly succeeds in its attempt to “revolutionize” the historical narrative by analyzing an important aspect of the Founding Era which is the lack of importance given to the women who are so often omitted from the narrative. This presentation will analyze Miranda’s representation of Angelica and Eliza Schuyler as well as Maria Reynolds in an attempt to explain the simultaneous presence of feminism and misogyny within the musical. To do so, equal importance will be given to the analysis of the audio-visual medium and Miranda’s socio-cultural context.

**Keywords:** New Historicism, Feminism, Representation, *Hamilton: An American Musical*, Contemporary Musical Theater

**Berraf Hana Lina Dalel** is a PhD student at the University of Szeged’s Doctoral School of Literary Studies. Her research will focus on the *Representation of Gender in Contemporary American Cinema Post-Me-Too* and the latter’s connection to the American historical and cultural context. Her areas of interest also extend to Modernism, Post-Modernism, Feminist and Post-Modernism literary criticism and Western Philosophy. Prior to that, she worked as an Adjunct Professor of Media Studies at the University of Algiers II from which she graduated with a Master’s Degree in Anglo-Saxon Studies.

Thi Anh Dao Pham

*PPKE*

## Non-Rhoticity in Vietnamese-Accented English

Although previous studies do not mention non-rhoticity as a feature of Vietnamese-accented English, the reality in Vietnam shows a disagreement. With the aim of investigating the Vietnamese-accented English's feature of non-rhotic accents in reality, from which suggestions to the teaching of English pronunciation to Vietnamese learners can be offered, the study focuses on addressing two questions: (1) What is the dominant accent of Vietnamese learners in different speech types in term of rhoticity? and (2) What are noticeable exceptions in the dominant accent?

A structured recorded interview was conducted: the researcher recorded (i) fully spontaneous speech in the form of monologues, (ii) partially controlled speech, (iii) fully controlled speech. The individual interviews were carried out with nine selected English learners at pre-intermediate level of English (A2) in EFL classrooms at Saigon University in Hochiminh City, Vietnam. The interview consisted of the questions about the informants' backgrounds at the same time examining the informants' performance in free-controlled speech and different reading tasks to consider the informants' performance in partially controlled speech and in fully controlled speech.

The results reveal that all the informants' pronunciation is non-rhotic in all speech types. This feature applies in Vietnamese-accented English as an L1 effect, in particular, the phonotactics of Vietnamese that no syllable-final [r] exists. However, across words the informants acquire linking, i.e. resyllabification, hence they are able to suppress their L1 for the linking-r. Furthermore, the results also help raise the awareness of accent distinction in the teaching of English pronunciation.

**Keywords:** Applied linguistics, phonology, Vietnamese-accented English, non-rhotic accent

**Thi Anh Dao Pham:** I have been a master of TESOL since 2012. Afterwards, winning Stipendium Hungaricum scholarship for PhD study, a fully-funded scholarship, I'm currently a doctoral student of Linguistics in PPCU. In particular, phonology is my interest and research field. For thesis, I'm doing the research on the comparison between Vietnamese-accented English and Hungarian-accented English.



Bence Dobos

*KRE*

## **Is It Truly Easier to Learn a Foreign Language in a Target Country?**

While many studies have shown that language learning in the target country can be a positive experience, the extent of its effectiveness is still a highly debated issue. Many think that going abroad to learn the second language (L2) in the target environment makes the process easier. Some believe, however, that learning a language abroad does not need to continue for an exceeding amount of time. In this research, I would like to shed light on the process of how the learning environment affects language learning. High-level proficiency in a language is a complex phenomenon and comprises several aspects. For speaking well, for example, besides knowing the grammar rules, learners also need to be aware and apply the appropriate pronunciation, they have to be fluent and accurate. Some cultural knowledge of the target country might also be necessary. All the mentioned factors, among others, might affect one's language proficiency. Those with an overly optimistic view about L2 learning in an immersed environment often believe that the learning process will be a pleasure and results will not be difficult to obtain. Studies, however, also highlighted the fact that the authenticity of the situations or some individual differences create anxiety for learners in the foreign context. In this research, I would like to show my preliminary qualitative findings based on data obtained from two groups of participants: those who learnt English abroad and those who learnt it in a classroom setting, attempting to prove that the latter group can also reach an excellent level at a foreign language, but it will not be the same as if they had learnt the language in a foreign country, and confirming the scientific sources stating that living in a target country is the best way to rapidly acquire a L2.

**Keywords:** second language learning, second language acquisition, immersion, learning autonomy

**Bence Dobos** is a fifth-year TEFL MA student at Károli Gáspár University of the Reformed Church in Hungary. His majors are English and German. He is planning to continue his studies as a PhD student in Language Pedagogy. He is interested in students' motivation, second language acquisition and individual differences in second language learning.



Péter Dolmányos

*EKKE*

## **“Yet something mourns”: Pastoral Elements in John Montague’s Poetry**

While the motif of the return in John Montague’s poetry has been widely discussed, the possible implication of return as retreat has received less attention. Montague’s childhood was spent in a rural environment in Northern Ireland, with a nearly Wordsworthian sense of the natural world surrounding him, which is recalled in several poems across the whole oeuvre of the poet. These accounts incorporate a relation with the pastoral tradition yet the consciously fronted temporal component represents an acute awareness of temporal discontinuity rather than a contrast between two worlds of simultaneous and parallel existence, thus the usual concept of retreat is contested. The reflective intelligence of the speaker does not surrender to the temptation of an idealised and idyllic sense of the past, and as a result, the poems tend towards the anti-pastoral. Montague’s rural world, however, includes characters as well that complement and thus complete the picture and it is often these characters that mitigate the harsh conditions of the Northern landscape.

The paper seeks to investigate these accounts and provide an insight into Montague’s sense and use of the pastoral tradition in his depiction of processes of change that make a return to the past impossible.

**Keywords:** Irish poetry, pastoral, retreat

**Péter Dolmányos** is associate professor in the Department of English and American Studies of Eszterházy Károly Catholic University, Eger, Hungary. His research interests concern a variety of aspects of contemporary Irish literature, focusing principally on poetry and specific elements of identity, and he has published several papers on the work of John Montague, Seamus Heaney, Derek Mahon, Paul Durcan, Eavan Boland and other prominent authors of the contemporary canon in various scholarly forums, both in Hungary and abroad. His most recent contributions to Irish studies are concerned with revisions of the pastoral tradition and the relations between myth and history as represented in the works of contemporary poets.



Judit Dombi

*PTE*

## **Common (?) Ground in Spoken Academic Interactions: Reasons behind Misfiring**

The internationalization of Hungarian higher education resulted in a rapid increase in ELF interactions taking place at universities, many of them being high-stakes and thus require increased efforts on behalf of interlocutors to avoid misunderstandings. Consequently, pragmatic models and frameworks that conceptualize interactional language use should be revisited to see to what extent they can account for language use in such communication contexts.

The present research is qualitative in nature and focuses on a number of conversational interchanges that took place between non-native speakers of English who came from different linguistic and cultural backgrounds. First, I examined how well Kecskés's (2013) socio-cognitive approach (SCA), with its focus on asymmetric interactions (e.g., interactions between interlocutors of different language backgrounds) can account for misunderstandings and also for strategies both to repair and to preempt misunderstandings.

The aim of the paper is to explore and account for the reasons underlying misunderstanding-related communication problems. In my analysis of natural data, I present the nature of common ground between interlocutors in an ELF context and focus on the construction of and reliance on the emergent side of common ground that is informed by the actual situational experience of speakers. Findings indicate that it is the false assumptions of interlocutors' shared knowledge and failure to construct emergent common ground that affect academic ELF interactions the most.

**Keywords:** English as a lingua franca, common ground, academic discourse

**Judit Dombi** is an Associate Professor of Linguistics at the University of Pécs, Hungary, where she teaches undergraduate and graduate courses in linguistics. Her fields of interest include theoretical and applied aspects of intercultural communication and pragmatics in intercultural and ELF contexts. Her recent research has focused on intercultural communicative competence, the communicative functions of directness and indirectness in interaction, and communication asymmetries.



Katalin Doró

*SZTE*

## **English-Language Supervision of International Doctoral Students: Language Challenges and Beyond**

A large body of research exists on the roles, responsibilities, pedagogical practices of masters' and doctoral supervisors in different higher education contexts, especially where international students are high in number. While in many English-speaking countries the outcomes of internationalization have been extensively researched over the last three decades, much less is known about Hungary, where international students in doctoral programs have been admitted in growing numbers in the last few years. Doctoral supervision is often reviewed only at times of exams, but what happens before students arrive at complex exams and defenses are yet to be explored. This study reports on interviews carried out with doctoral supervisors working in different fields at a large Hungarian university. The core areas investigated are language difficulties, students' lack of critical analysis, acculturation, time pressure and the role and responsibilities of the supervisors. It also explored what the main differences supervisors see between working with local and international students. Results indicate a need for more structured supervisor support at program and university level, a more thorough selection procedure, clearer guidelines for students about requirements and early feedback to students about possible shortcomings.

**Keywords:** doctoral students, doctoral supervisor, internationalization, English

**Katalin Doró** is assistant professor at the Institute of English and American Studies of the University of Szeged, Hungary. She has earned her PhD in applied linguistics with a focus on L2 vocabulary acquisition and use of university students and her habilitation degree on L2 academic writing. Her research interests include language learning strategies, L2 vocabulary use of English learners, English for Academic and Research Publication Purposes and language teacher identity formation. She teaches in English studies programs at BA and MA level, in English teacher education and in the doctoral program in English Applied Linguistics. She has extensive teaching experience in Europe as visiting professor.



Attila Dósa

ME

## **“Novels can’t not be about time”: Temporal Experience and Narrative Autognosis in Ali Smith’s Fiction**

Ali Smith (born in Scotland and currently based in Cambridge) has shown a lively preoccupation with time-related concepts in fiction, both making temporality a subject of philosophical reflection and experimenting with it through narrative devices. My paper will make some remarks on the linkage of metafiction to the philosophy of time in her fiction, with special attention to her novel *Hotel World* (2001), shortlisted for the Booker Prize in 2002; her fictional essay *Artful* (2013), originally delivered as the *Weidenfeld Lectures* at Oxford University in 2012; and *Autumn* (2016), the first instalment of her quartet of novels called *Seasonal* and also a Booker nominee in 2017. Assuming that temporality is a default criterion of both the making and the understanding of narratives, I will argue that our temporal experience reveals itself in the most versatile and entertaining of forms in her narratives. I hope to demonstrate that her prose contemplates temporality and puts its own temporal embeddedness to the test with uncommon intensity and awareness, confirming the notion that stories are time capsules. I will come to the conclusion that Smith’s narratives of/about time unproblematically integrate heterogeneous temporal philosophies in their restless quest for metafictional self-knowledge.

**Keywords:** philosophy of time, metafiction, analepsis

**Attila Dósa** is an Associate Professor at the University of Miskolc in Northern Hungary. He read English at the University of Debrecen, and was Chevening Scholar at St. Anne’s College, Oxford. He earned a PhD at the University of St. Andrews in Scotland. His research concerns the history of Scottish literature. His contributions to the field include the volume *Beyond Identity: New Horizons in Scottish Poetry* (Rodopi, 2009) and chapters on aspects of modern Scottish poetry and fiction in Carla Sassi (ed.) *The International Companion to Scottish Poetry* (ASLS, 2015); Milena Kostic and Sona Šnircová (eds.) *Growing Up a Woman* (Cambridge Scholars, 2015); Ema Jelínková and Rachael Sumner (eds.) *The Literary Art of Ali Smith* (Peter Lang, 2019); Jennifer Stock (ed.) *Contemporary Literary Criticism* (Gale, 2021); and *The Hungarian History of English Literature* (forthcoming). He is a reviewer for *Forum for Modern Language Studies*.

Fatima El Aidi

DE

## The Lost Childhood between War and Harsh Parenting in Oscar-Nominated *Capernaum*

In 2018, Lebanese filmmaker Nadine Labaki stole the limelight at Cannes Film Festival with her heart-wrenching film, *Capernaum*, which is a cinematic depiction of minor refugees and illegal migrants living in the slums of Lebanon and their enduring struggles with poverty, insecurity, statelessness and harsh parenting. Several Arab films have tackled these issues, but what earned *Capernaum* international recognition and an Oscar nomination was the protagonist's shocking request to the court: "I want to sue my parents.... because they gave me birth... and I don't want them to have more kids." This statement reflects these children's complex psychological trauma which resulted in the loss of innocent childhood and the unwillingness to live. For this reason, this study aims to investigate the reasons behind parental harshness and its effects on children's future expectations and mental health. The paper also focuses on the main characters' brutal realities by studying the filmmaker's reliance on the cinematic techniques of Italian Neorealism, such as the usage of real-life locations, non-professional actors, conversational speech, and an emphasis on emotions through extreme close-up shots. On the basis of these narrative and stylistic features, the analysis claims that harsh parenting has worse effects on children's well-being than poverty and war, and it also connects parents' upbringing in unstable social and economic circumstances to their conscious and sometimes unconscious maltreatment towards their children.

**Keywords:** children, harsh parenting, trauma, war, film

**Fatima El Aidi:** I'm Moroccan, and I hold a Bachelor's Degree in English Studies (2016) and a Master's Degree in Gender and Women's Studies (2018) from the university of Sidi Mohamed Ben Abdellah in Morocco. From 2018 till 2021, I have worked as a teacher of English in different private and language schools. I'm also a Stipendium Hungaricum Scholarship holder for the PhD program of Literary and Cultural Studies at the University of Debrecen, Hungary.





Alexandra Erdős

*DE*

## **“Signifying” Tradition in Langston Hughes’s Simple Stories**

Langston Hughes’s comic and simple character, Jesse B. Semple, became an African American cultural hero shortly after appearing in Hughes’s Chicago Defender column. As the blues and jazz poet he was, the construction of his “everyman” character relies on the trickster and blues sentiments inherent in African American life and experience. Since it is not a rigidly personalized form, but a creative and playful recapitulation of past experiences, Jesse B. “Simple” cannot be an average character. Tricksterism, or rather “signifying” (see Henry Louis Gates Jr) implies dynamism, and embodies the playful force of the “trickster figure” to create a new and distinct output. Signifying, as inherent in the discursive playfulness, makes it possible for Hughes to explore this fluidity of categories and transgression to create the in-between of categories to integrate and re-semanticize his black subjects in space. The aim of my research is to analyze Langston Hughes’s Simple stories to see how the discursive playfulness helps Simple to explore black stereotyping, and how Henry Louis Gates Jr’s “signifying” sentiment contributes to passing in-and-out of “rigid” categories to re-contextualizes past experiences.

**Keywords:** Hughes, fluidity, signifying

**Alexandra Erdős:** I acquired my BA (English Language and Literature) and MA (Multilingualism and Multiculturalism) from Partium Christian University, Nagyvárad, Romania. My BA thesis was “Initiation and Fight of a Black Woman Against Male Oppression in Zora N. Hurston’s Novel,” and my MA thesis was “Rewritten Life and Death Myths and Shamanic Initiation of Brandon Stark in George R. R. Martin’s A Song of Ice and Fire.” Currently, I am a second year PhD student at the Literary and Cultural Studies Doctoral School, University of Debrecen. My research area is African American Studies, and in particular Langston Hughes.

Tibor Fabiny

KRE

## “That no compunctious visitings of Nature...”: Shakespeare’s Conscience

A significant but rarely studied aspect of Shakespeare’s plays is the question/motive of “conscience.” This topic with its verbal, psychological and theological resonances runs throughout his plays. “Conscience” is, in fact, a key word in *Hamlet* and Shakespearean characters echo it in comic contexts as in *Richard III* or *The Tempest*. It was even thematized in iconographic compendia as the *Emblemata* of the Hungarian Johannes Sambucus (1564) or the *Iconologia* by Cesare Ripa (1593). Moreover, Shakespeare’s contemporary, the Cambridge Puritan theologian William Perkins (1558–1602) published the influential *A Discourse of Conscience* in 1596. Whether Shakespeare knew this book or not, he certainly heard the word, or, even recited it in the liturgy of the Anglican Church which he had to attend every Sunday. The etymology of the word conscience raises an enigmatic question as the Greek syneidesis means “seeing together,” or the latin “conscientia” (con-scientia) “knowing together”: seeing or knowing together “with whom”?

The intriguing cognate of conscience is “compunction” used only once, even in an adjective form in Lady Macbeth’s famous line “That no compunctious visitings of nature / Shake my fell purpose, nor keep peace between. / Th’ effect and it” (*Macbeth* in Act 1 Scene 5).

The paper offers an exploration and a semantic investigation of these loaded words with the hope to better understand and interpret Shakespeare’s plays.

**Keywords:** Shakespeare, conscience, compunction, *Hamlet*, *Macbeth*

**Tibor Fabiny** is the Professor (formerly the Head) of the Institute for English and American Studies and currently the director of the Center for Hermeneutical Research and the Jonathan Edwards Center-Hungary at the Károli Gáspár University of the Reformed Church in Hungary. He teaches Early Modern English literature, including the works of William Tyndale and William Shakespeare; Hermeneutics, the History of Biblical Interpretation; the History of British and American Christianity. He is the author of a book on biblical typology in English (*The Lion and the Lamb. Figuralism and Fulfilment in the Bible, Art and Literature*, London, Macmillan, 1992) and enlarged recent edition: *Figura and Fulfillment in the Bible, Art and Literature*, Wipf and Stock, 2016) and numerous articles in English and Hungarian related to Shakespeare and iconography and literature, hermeneutics and theology. His most recent book in Hungarian is *Isten maszkjai. Luther olvasása közben* (The Masks of God. On Reading Luther) published by L’Harmattan in 2021. His forthcoming book is on William Tyndale’s and John Frith’s debate with Sir Thomas More (*Mártírok vagy eretnekek?*; Martyrs or Heretics?).



Balázs Fajt

*BGE*

## **The Impact of Extramural English Activities on Second Language Learning Motivation**

With the advent of broadband Internet, we have access to more and more foreign language and, thanks to the dominance of the English language, typically English-language content. This English-language content (movies, series, video games, music, etc.) provides language learners with a plethora of target language input, thus creating an opportunity for them to learn target language elements consciously or even incidentally. In addition, another benefit of extramural English activities is that they are often pursued for entertainment purposes. As a result, they can greatly influence language learners' motivation to learn a foreign language, which is one of the main pillars of a successful foreign language learning process. The aim of the present research is to examine whether there is a relationship between extramural English activities and foreign language learning motivation. In order to investigate this, the quantitative research paradigm was adopted and a self-constructed questionnaire was devised. The results of the study show that several extramural English activities have a positive impact on foreign language learning motivation. Furthermore, even though the incorporation of various extramural English activities into EFL lessons is not a new phenomenon, it may be worthwhile drawing the attention of EFL teachers to the fact that the incorporation of language learners' extramural interests may potentially contribute to an increase in learners' foreign language learning motivation.

**Keywords:** extramural English activities, foreign language learning motivation, incidental learning, individual learner differences, quantitative research

**Balázs Fajt** is an assistant lecturer at Budapest Business School University of Applied Sciences' Faculty of Finance and Accountancy. He is also a PhD student and his research interests include incidental learning and several individual learning differences, such as second language learning motivation and second language learning anxiety and second language acquisition through extramural English activities, such as films, film series and video games.

András Fodor

SZTE

**“We were, we are, we will be”:  
The Formation of Utopia as a Change of the Spatial  
System in China Miéville’s *Iron Council***

The paper explores China Miéville’s attempt to change the spatial system in the narrative space of *Iron Council* (2004). He conceives the idea of utopia in an authoritarian, semi-fascist capitalist state, which proves to be successful. The utopian thought is developed from Miéville’s emancipatory politics that I read through the interpretation of Mark P. Williams reading of masses and multitude, who connected the notions with “Hardt and Negri’s conception of the multitude [that] denotes a collective, politically-charged identity which is not reduced to a unitary, homogeneous and singular identity such as ‘the people,’ but neither is it an undifferentiated, uniform collective like ‘the masses’” (476). Three political powers compete for the power position in the narrative space of *Iron Council*: Tesh, another city-state that wages war against New Crobuzon; New Crobuzon is represented by the Transcontinental Railroad Trust and the Crobuzan Militia; and the Iron Council, the rebellious company of railway workers that pilfer a train run by a railway trust whose aim is to cross the world meanwhile exploit the surrounding space and its workers. The Iron Council becomes an operating utopia on wheels. Furthermore, the Iron Council becomes the representation of utopia, then at the end of *Iron Council* the notion of utopia. In this paper I illustrate how Miéville constructs a sustainable utopia for those who build the Iron Council and how this utopia turns into an unsustainable one through the lens of rhetoric and spatiality.

**Keywords:** space, utopia, power

**András Fodor** is a PhD Candidate at the University of Szeged, Faculty of Arts, Doctoral School of Literature in Hungary. He has been publishing reviews and short stories since 2010 mainly in his native tongue, Hungarian. In 2016 he has won the JAKKendo-award for his manuscript of first collection of short stories, *A mosolygó zsonglőr* (The smiling juggler), which has been published later in the same year. His research interests are spatiality, cities, New Weird, and China Miéville.



Júlia Fodor

*KRE*

## American Founding Fathers and Cancel Culture

Washington and Lincoln have both managed to carve out a permanent image of the greatest leader of the American nation—that is until recently when under the scrutiny of the new cancel culture their legacy appears to be falling fast from their former, centuries-old, uncontested glory.

Social justice activists first demanded the removal of Confederate statues and street names in an effort to rid America of her last vestiges of “racist white men” memorialized on pedestals. Then, they began to call out some of the most prominent and revered founding fathers, George Washington, Benjamin Franklin, Thomas Jefferson, James Madison, and Texas founding father Sam Houston, etc.; not for their high ideals of a republic, or freedom of religion, of speech and of the press, but because of their hypocrisy as slaveholders, living off of the hard work, the suffering and chains of other human beings.

These great statesmen’s words and ideals which are generously covered in classrooms and reinforced by public memorials, and the great inconsistencies between their private lives and morals demand that we revisit our narratives about the American Founding Fathers.

**Keywords:** Founding Fathers, Cancel Culture, Narratives, Public memorials

**Julia Fodor** received her PhD at ELTE in 20th-century American history. She is a senior lecturer at the Department of Literary and Cultural Studies in English at Károli Gáspár University. She teaches courses on US and Irish History, as well as British, Irish and American Civilization.



Kinga Földvály

*PPKE*

## **Romani Kris as King Lear: Whose Shakespeare is World Shakespeare?**

*Romani Kris: Cigánytörvény*, also known under the title *Gypsy Lore*, is a 1997 film directed by Bence Gyöngyössi, which can clearly be seen and read as an adaptation of Shakespeare's *King Lear*. At the same time, the film is set in a Hungarian Roma community, and it is based on a real-life story the director heard among the Roma. Supported by Eurimages (European Cinema Support Fund), the film was made in a trinational coproduction, with an international cast, and released in three languages, Hungarian, German and Bulgarian. This international production background raises the question of an appropriate interpretive background—the film, often referred to as an example of “world Shakespeare” by Anglophone critics is embedded in several locally, nationally and linguistically specific contexts whose knowledge not only enhances its meaning but seems necessary to untangle some of the narrative's twists and turns. At the same time, the film, its wandering protagonists and its multivocal storytelling may offer us the perfect metaphor for describing how transnational adaptation can make a source texts no one's and everyone's at the same time.

**Keywords:** adaptation, world Shakespeare, King Lear, Romani Kris

**Kinga Földvály** is associate professor at the Institute of English and American Studies at Pázmány Péter Catholic University. Her main research interests include problems of genre in film adaptations of Shakespeare's plays, twentieth and twenty-first century British literature, and theories of visual and popular culture. She is the author of *Cowboy Hamlets and Zombie Romeos: Shakespeare in Genre Film* (MUP, 2020).



Éva Forintos

*PE*

## **Language Alternation in Hungarian-English Written Mixed-Language Discourse: A Post-Humanist Approach**

A post-humanist approach in applied linguistics proposes that sociolinguistic repertoires should not be comprehended as the individual competence of the sociolinguistic actor but in relation to social practices and spatial distributions (Pennycook, 2018). In the field of bilingualism, Pennycook (2016) suggests a more flexible interpretation of how the different linguistic resources are arranged by language users in their ordinary language practice.

For the study of language alternation in written discourse, Sebba (2014, 14) proposes the application of the methods and analyses of linguistic landscape researchers, who study multilingual signage in urban centres, and he refers to two techniques which can be a sign of “the degrees of integration or separation of languages a multilingual mixed-language text can include.” The aim of this paper is to investigate written mixed-language discourse following the new approach suggested by Sebba (2014), and applying information sources that support this approach which include facebook pages and newsletters published by members of the Hungarian communities living in English language dominant cultures. Contributors to these journals may find it an important and appealing alternative to rely on resources offered by more than one language and semiotics sources.

**Keywords:** applied linguistics, language alternation, linguistic landscape research

**Éva Forintos** (PhD) is associate professor at the English and American Studies Institute of the University of Pannonia, Veszprém, Hungary lecturing on linguistics and applied linguistics. Her research interests include bilingualism and contact linguistics. Her publications are mainly related to the contact linguistic study of the language of Hungarian minority communities in English speaking countries as well as the domain language use of these communities.

## Ecowomanism, Memory, and the Sacred

The interrelationship of memory, environment, and community has prompted ecowomanist thinkers to identify African American connection to nature as well as the African American role and responsibility in shaping as in stewarding nature from a theological perspective. As an offshoot of the environmental justice movement, ecowomanism aims to analyze race, class, and gender to address injustices in/through the environment, exposing environmental racism and exploring ecological possibilities of reparation (see Harris 2019). From a more centripetal angle, it centers on eco-spiritualities, which include a symbiotic approach to the environment based on African cosmologies and backed by theological inquiries. Melanie Harris, Kimberly Ruffin, and Diane D. Glave, among others, seek to re-establish the connection to and embeddedness in nature by emphasizing an African American environmental spiritual tradition of ancestors engaging the environment and, in this way, reasserting and authenticating the black community through contextualizing it in the environment. The environmentalist focus bears an ethical and moral demand that ranges from individual concern, through community bonding, to the stewardship of the lived environment. The present paper intends to examine aspects of the relationship of African American memory and the environment to show how ecowomanist theologies find rootedness in nature.

**Keywords:** ecowomanism, ecoracism, ecospirituality, African American

**Péter Gaál-Szabó** is college professor at the Debrecen Reformed Theological University. He received his PhD (2010) and habilitation (2016) in Literary and Cultural Studies from the University of Debrecen, Hungary. His research focuses on African American literature and culture, cultural spaces, religio-cultural identity, and intercultural communication. He has widely published in these fields, including the book *“Ah done been tuh de horizon and back”*: Zora Neale Hurston’s *Cultural Spaces in Their Eyes Were Watching God and Jonah’s Gourd Vine* (Peter Lang, 2010).





Edit Gálla

*KRE*

## **Our Dual Existence: Ghostly Others in Sheridan le Fanu's *In a Glass Darkly***

Joseph Sheridan Le Fanu's last published collection of ghost stories, *In a Glass Darkly*, contains five Gothic tales, connected by an intricate editorial finesse—where prologues, epilogues and multiple narrators complicate the reader's relationship to the text—the enigmatic title and also by recurring motifs. Combining methods of cultural studies—examining socio-cultural aspects such as the impact and relevance of Darwinism as opposed to Natural Theology, capitalism, the empire and Durkheim's theory of suicide—and close reading—focusing especially on “Green Tea”—this paper discusses the peculiar interrelationship between material and spiritual, logical and irrational components in the stories, and argues that these tensions deliver the frightening eeriness of the tales since the compelling force of cause-and-effect relationships propel the protagonists into mounting paranoia, dread and an inescapable fate, whether it is physical immolation or a gravely traumatising, death-like experience. It also contends that the ghostly apparitions are connected to the recurring mirror motif and that these spectral figures are the distorted mirror images, doppelgänger or even caricatures of the protagonists' selves, or an aspect of their selves such as a deep-seated guilt or desire: thus, the spectral figures themselves reflect the inextricable intermingling of “natural” and “supernatural” elements.

**Keywords:** Irish literature, Sheridan Le Fanu, ghost story, doppelgänger

**Edit Gálla** is an external lecturer at Károli Gáspár University of the Reformed Church in Hungary, she also teaches English at Semmelweis University. She received her PhD in 2018 at ELTE, Budapest: her dissertation examines Sylvia Plath's poetry.

## Educational and Cognitive Benefits of Video Games

The teaching methods which seemed to be working decades ago, might not be effective enough any longer. Students require an ever-changing classroom environment filled with various audio-visual effects, and they should learn by doing, by producing the knowledge themselves. Autonomous learners should be created who are responsible for their own development and can learn on their own, with only guidance and not traditional instruction from the teacher. Several studies have highlighted the educational and cognitive benefits of playing video games (Griffiths, 2002; Squire, 2003; Annetta, 2008). Games can increase creativity (Green and Kaufman, 2015), and they are also proven to be beneficial for improving communication skills (discussing, sharing, giving directions, answering questions) or vocabulary (Gee, 2003). Online gaming also affects social skills, as teamwork requires co-operation and accepting others' ideas. This research examines whether video games are beneficial educationally and whether they have a place in a 21st-century classroom as teaching tools or they should remain one of the main sources of entertainment nowadays. The data is to be collected in two phases: through studying the newest literature on the educational and cognitive benefits of video games; followed by an interview with a teacher who is currently using gamification in his teaching process. The key question this research aims to find an answer to is to what extent can video games be utilised in classroom language teaching, if at all.

**Keywords:** video games, educational benefits, cognitive benefits, learning by doing, autonomous learner, motivation

**Kitti Gebei** is a fifth-year Teacher Training MA student at the Károli Gáspár University of the Reformed Church. She is planning to continue her studies as a PhD student in Applied Linguistics. She is interested in gamification, motivation, the autonomous learner, and learning by doing.



Songul Dogan Ger

*ELTE*

## **Teacher's Attitudes and Practices Concerning the Development of Students' Cultural Diversity Awareness and Intercultural Communicative Competence**

As a result of globalization and mobility around the world, the need for effective communication in multicultural contexts has brought the recognition of culture teaching into the field of foreign language teaching. On top of teaching language skills, teachers are now expected to develop students' cultural diversity awareness (CDA) and intercultural communicative competence (ICC). This study describes a study aimed to pilot a research instrument designed to be used later in the author's larger-scale research on the development of students' CDA and ICC. The pilot study is based on in-depth interviews with three teachers. The interview study aimed to investigate how teachers perceive the concept of culture, what they think about culture teaching and how they develop CDA and ICC in their practices of teaching English. The findings of the study indicate that teachers are aware of cultural diversity and they have positive attitudes towards learning and teaching different cultures. However, they need to be encouraged to teach cultures more explicitly in various ways recommended in the theoretical background. In terms of piloting the research instrument, the findings also show that the interview schedule successfully probes teachers' attitudes and practices about the development of CDA and ICC.

**Keywords:** culture, cultural diversity awareness, intercultural communicative competence, pilot study, validation, teachers' attitudes and practices

**Songul Dogan Ger** has seventeen years of teaching experience in all primary year groups in different regions of the world: Vietnam, Tunisia, Bosnia and Herzegovina and now Hungary. She worked as a primary school teacher in a bilingual school in Ho Chi Minh City, Vietnam, for six years. She worked in Tunisia as an ESL teacher for a year. She worked as a Cambridge curriculum coordinator and primary school teacher who taught all core subjects in English in an international school, one of the Cambridge schools in Sarajevo, Bosnia. She is a specialist in teaching literacy, creative reading and writing. She is an inspiring, self-motivated and dynamic teacher with keen awareness and passion for children's learning and development. She likes being a part of and encouraging international and bilingual education and facilitating differentiated teaching techniques and awareness of interculturalism in multicultural settings.

She holds a bachelor's degree in elementary education and English Language and Literature, a master's degree in education, and a PhD candidate in Language Pedagogy and Applied Linguistics, working on developing intercultural communicative competence.



Tibor Glant

*DE*

## **Trianon—Without the United States?**

After 100 years Hungarians still hold the United States partly responsible for the punitive Treaty of Trianon (1920) and Hungarian history writing is yet to come to terms with the actual role Americans played in Paris and in post-Habsburg Central Europe. This paper first recites the role Americans played in the postwar settlement then plays with the idea of “what if” the US refused to participate in the peacemaking process.

**Keywords:** United States, Hungary, Treaty of Trianon, cultural memory

**Tibor Glant** is assistant professor at the North American Department, University of Debrecen. He holds a BA in English and History from UD and an MA and PhD from the University of Warwick, UK. His main interest lies in US-Hungarian relations, American culture and history, travel writing, and race relations. He is the author of eight books, two in English.



Brigitta Gyimesi

*ELTE*

## **The Wor(l)d of the Law: Legal Texts and World Creation**

In this presentation I plan to argue that, given that they are fundamentally linguistic phenomena, legal texts encourage (or at least do not prohibit) hermeneutical and ontological uncertainty in their interpretation. The legal categories that such texts create to divide reality into manageable segments could be exploited by virtue of their authoritative language use. For my analysis, I will rely on speech-act theory and possible worlds theory, both of which showcase the world-creating and world-shaping potential of language.

Jacques Derrida's "Declarations of Independence" provides a good example for how linguistic performativity and constructivity, these two pillars of speech-act theory, work on the legal-political level. The crux of Derrida's presentation is that political legitimisation (in this case the establishment of the United States of America) can be traced back to muddy linguistic grounds or, more radically, fictions. A set of legal texts thus create a legal discourse which we deem binding but which can equally be regarded as a kind of world view, an "autonomous world."

This is where possible worlds theory, which advocates the plurality of worlds or even realities, enters the picture. In this theory, the discourse and worldview created by legal texts is only one of the many ways to interpret and make sense of reality, following its own rules on how to differentiate between certain values. Thus, although an integral part of our experiences, legal discourse alone is not sufficient to comprehend and regulate reality. In short, speech-act theory and possible worlds theory can be helpful in calling into question the undisputed objectivity and legitimacy of legal texts.

**Keywords:** legal texts, speech-act theory, possible worlds theory, performativity

**Brigitta Gyimesi** is a third-year PhD student in the Modern English and American programme at the Doctoral School of Literary Studies, ELTE. In her dissertation, she is examining the ambiguous relationship between fact and fiction as two overlapping instances of linguistic phenomena, with particular focus on 20th-century literature.

Zsolt Győri

DE

## The Wednesday Play, Ken Loach and Autonomy

Capitalizing on the ideal of public service that included reflecting upon contemporary society, BBC 1 programmers sought to save the single play form by commissioning material to fill their play slot. Their commitment to produce stories relevant to the lives of a mainstream popular audience brought to life the *Wednesday Play* (1965–1970). Stirring up the polite depiction of social issues, story editors would not shy away from controversy or outrage that new directorial talent and the novel docudrama/the semi-documentary format sought.

Noone has been more outspoken supporters of the new format than Kenneth Loach, the master mind behind the documentarist revolution in public broadcasting. The poetics of representing working class heroes and communities fighting for autonomy and agency as developed in the *Wednesday Plays* serves as constant reference for Loach's feature films. In my presentation I argue that the non-stylised story-telling, handheld camera, the often improvised and authentic working-class language reminiscent of on-the-spot television reporting was essential to break through the superficial realism and the artificiality of commercial cinema's naturalism. I further argue that despite their thematic variety, Ken Loach's documentary television dramas champion autonomous working-class heroes and explore how the welfare state and organizations advocating the rights and interests of workers fall prey to standardization/bureaucratization, this way eroding the social institution of solidarity. My aim is to present the make-up of this critical stance not with reference to Loach's ideological commitments but his dramatic choices, mainly characterization.

**Keywords:** BBC, Wednesday Play, Ken Loach, autonomy, characterisation

**Zsolt Győri** is an assistant professor at the University of Debrecen, Institute of English and American Studies. His research interests include British and Hungarian cinema, documentary film, the intersections of cinema studies, spatial studies and cultural studies, and the synergies between cinema and popular music. He edited a collection of essays on British film history (2010) and co-edited three volumes dedicated to the relationship of body, identity, ethnicity, gender, space, and power in Hungarian cinema (DUP: 2013, 2015, 2018). His monograph in Hungarian, offers a critical introduction to Deleuzian film philosophy and analyses selected films [*Films, Auteurs, Critical-Clinical Readings*, 2014]. He is the co-editor of *Travelling around Cultures: Collected Essays on Literature and Art* (Cambridge Scholars, 2016), *Popular Music and the Moving Image in Eastern Europe* (Bloomsbury, 2018), *Eastern European Popular Music in a Transnational Context* (Palgrave, 2019) and is an editor of the *Hungarian Journal of English and American Studies*. His more recent edited volumes are *Postsocialist Mobilities* (CSP, 2021), and *Representations of Europeanness in European Cinema* (DUP, 2021).



Kata Gyuris

*independent researcher*

## **Decolonizing African Literature? The Reception of Two Recent Booker Shortlisted Novels**

It is fairly rare that African women writers should be close contenders for the Booker Prize, yet the 2020 shortlist featured no less than two such authors: Zimbabwean Tsitsi Dangarembga and Ethiopian Maaza Mengiste. Dangarembga's *This Mournable Body* (2018) and Mengiste's *The Shadow King* (2019) are both set in very distinct and turbulent time periods in their respective home countries and offer introspective glimpses into women's private and collective lives—an observation that frequently appears in reviews of the novels, too.

The main purpose of the paper is to survey the reception of these two novels, especially in comparison with other shortlisted works. As Ainehi Edoro writes in her piece “How not to talk about African fiction,” published in *The Guardian*, there is a tendency to submerge the African novel (already a problematic term) in its historical setting and the social issues it addresses, suggesting that if not all, then the majority of African literature can and should be read as national allegory. By offering a closer focus on Dangarembga's and Mengiste's novels, the paper will trace some of the major themes and factors that have enabled these novels to stand out in the Anglophone literary market. In doing so, I will also attempt to show how Edoro's criticism is pertinent in the case of these novels and how we may move away from traditionally allegorical interpretations and decolonize the ways in which we read and discuss African fiction.

**Keywords:** Booker Prize, African literature, African women writers, national allegory, decolonizing African literature

**Kata Gyuris** earned her PhD in Comparative African Literature from Eötvös Loránd University (ELTE), Budapest, Hungary in 2021. She spent the last two semesters of her PhD studies at the University of Kwazulu-Natal, Durban, South Africa. In her research, she focuses on contemporary Anglophone and Francophone African fiction, particularly on the interrelation between space and violence with a keen interest in cityscapes and cultural representations of human rights atrocities. She has published on J. M. Coetzee, Chimamanda Ngozi Adichie and Doris Lessing among other authors. She is co-founder of the Narratives of Culture and Identity Research Group at ELTE.



Norbert Gyuris

PTE

## Simulation vs. Singularity and the Open-Ended Crisis

*Take Shelter* (2011, dir. Jeff Nichols) portrays how the cozy strategies of simulation are suspended by the singular elements of an impending natural disaster and how the crisis is non-narratively expanded into a menacing and unfinished one. Despite the financially and existentially heroic efforts of the protagonist, the crisis finds him unprepared for the imminent catastrophe, which reveals how all the formerly known solution models fail. Crisis prompts numerous strategies of simulation, which are based on protocols and models that previously proved to be successful coping mechanisms. Simulation—as the organizing principle of a hyper-real, operational world rebuilt by already existing, either retraceable or untraceable building blocks or models—cannot cope with the newly emerging problems of a given crisis. The models mainly synthesized by earlier crises fail to describe the unknown, unexpected and unique factors of a new crisis, thus the singular characteristic and the resulting instability of the crisis and its liminal nature have to be examined. Simulation, a strategy that creates a hyper-real composing and composed of simulacra, might offer temporary or impartial solutions for some factors, but the complexity of any crisis also contains a variety of singular traits that no hyper-real solutions can tackle. As the duration of most of the crises are prone to interpretation in hindsight, in the middle of the crisis not only the measures to be taken but the very temporal nature and the resulting inconclusiveness of the ongoing crisis become factors of singularity.

**Keywords:** science fiction, apocalypse, simulation, poststructuralism

**Norbert Gyuris** is assistant professor at the Institute of English Studies, University of Pécs, Hungary. His field of study includes popular culture, science fiction, literary theory and American fiction. He is the author of numerous articles on American science fiction and postmodern literature and book on metafiction, hypertextuality and authorship (*A vénember lábnyma – metafikció, szimuláció, hipertextualitás és szerzőség*, Americana e-books, 2011).



Afaf Hamada

*ELTE*

## **The Political Allegory in Mosteghanemi's *Black Suits You***

My paper discusses the Arabic novel *Black Suits You* written by the Algerian author, Ahlam Mosteghanemi in 2012. It shows the ways in which the novel engages with French settler colonialism and its impacts, the Algerian revolution and its aftermath, the civil war and its effects, and the representation of the involvement of Arab women in these major events. It questions both the feminist Arab figure, and the marginalized female voice.

The larger aim of this research is to examine the politics and the history of Algeria. In *Black Suits You*, Mosteghanemi shows French settler colonialism through the War of Revolution, while presenting women's struggles as Arab females living in a traditional conservative society through an abusive love story between the two main characters, Talal and Hala. It is a romantic novel that equally stages the political scene, and the historical context.

I show that this novel is a feminist love story, but it fails to portray women's active involvement in the history and the politics of Algeria and erases the major war crimes committed against Algerian women.

**Keywords:** Postcolonialism, Feminism, Algerian Politics and History, Civil War, War of Revolution, Arab Females

**Afaf Hamada** is a second-year PhD student at Eotvos Lorand University, focusing on the representation of women in contemporary Arabic novels written by female authors. She obtained her BA degree in English Language and Literature from Al-Ahliyya Amman University in Amman-Jordan and her MA degree from Eotvos Lorand University in English Studies (Postcolonial Track). Her MA thesis was concerned with the representation of Australian Aboriginal women in selected works written by non-Aboriginal authors. Her fields of interest include contemporary Arabic literature, feminism, postcolonialism, and literary theory.

Merve Hançer

Muş Alparslan University

## A Woman's Place: A Study of Four English and Hungarian Novels

This paper explores the concept of feminism and the representation of female characters in English and Hungarian literature, pointing out their similarities and dissimilarities regarding the period and different cultures they were written in. Consideration is given to Virginia Woolf and her two outstanding novels, *Mrs Dalloway* and *To the Lighthouse*, Jeanette Winterson's *Sexing the Cherry*, and their counterparts in Hungarian literature, Margit Kaffka's *Colours and Years* and Magda Szabo's *Iza's Ballad* and *The Door*. The ways in which these significant female authors deal with women's problems, their position in society, and their attributed roles and identities from different perspectives are examined in detail. In each of these works, the female protagonist takes a stand against the identities and expected duties imposed on her as a woman and the abstract barriers constructed between female and male that aim to control her life. These works of fiction enable the female voice, so often disparaged and disregarded by men, to be heard; and enable us to observe how female writers characterize women. Therefore, these selected novels escape the precedent of male patriarchy and the representation of women in the works of male writers. Finally, critical points of feminism and the position of women in British and Hungarian society are compared so as to illustrate the persistent exclusion of women from active social life.

**Keywords:** Feminism, English Literature, Hungarian Literature, New Woman, the Victorian Era, Communist Regime

**Merve Hançer:** I graduated from Hacettepe University in the English Language and Literature department as a high honour student in 2018. During my bachelor, I did my minor program which is in English Interpretation and Translation at Hacettepe University and I received my certificate to be a translator. In 2021, I completed my master degree in Central European Studies at the University of Miskolc in Hungary. The main reason behind my choice for this field is my ambition and enthusiasm for the variety of cultures, their languages, histories, and politics. In my master thesis, I studied the comparison between English and Hungarian Literature in terms of the representation of female characters as I wish to contribute to the Hungarian literary world. Today, I work as a research assistant at Mus Alparslan University, Turkey. Meanwhile, I am currently doing my second master in my field, English Literature, in Turkey, to broaden my horizons and improve my knowledge in English Studies. As for my specialization here, I do hard at Irish Drama. Regarding my thesis proposal, I plan to elucidate the idea of "split selves in Irish Drama" depending on the play of Brian Friel's *Philadelphia, Here I come!*

Ágnes Harasztos

KJE

**“The Language of Abandoned Objects”:  
1989 Romanian Tempo-Localities in  
Patrick McGuinness’s *The Last Hundred Days*  
and Paul Bailey’s *Kitty and Virgil***

Postmodern British novels following travelogue traditions tend to describe East-Central European spaces in terms of Othering. The narrators of British East-Central Europe novels tend to contrast their own rational Western position to East-Central Europe as their very own subversion, as a Jungian shadow side that is both inside and outside Western cultural spheres. These discursive geographies can be conceived as heterotopias of the West.

Edward Soja claims that heterotopias are copious around events of systematic openings and closings. The events of 1989 in Romania created such a rupture in society and the two analysed novels by Paul Bailey and Patrick McGuinness are set in this time. Using Madina Tlostanova’s notion, these fictional discourses create a tempo-locality where dense affects of the recent totalitarian past, the finally freed trauma text of the tabooed World War II, and a tragic and absurd picture of the present state of Romanian society are all mapped.

Spatial theories (H. Lefebvre, E. Soja, M. Foucault, B. Westphal, D. E. Cosgrove) shed light on the complex social, historical, and simultaneously lived mental spaces these novels reveal. Abandoned megalomaniac Ceausescu buildings, remnants of WWII warscapes, and physical memories of totalitarian traumas are also inscribed into selves of the inhabitants of these spaces. The description of these Romanian tempo-localities is also endowed with an underlying post-dependent discourse, the discourse of the Westerner facing a hitherto masked part of European culture.

**Keywords:** heterotopia, spatiality, East-Central Europe novels, totalitarian cultural memory

**Ágnes Harasztos** holds a PhD from ELTE University Budapest, Modern English and American Literature and Culture Doctoral Programme. The title of her doctoral dissertation is *The Postmodern Baroque: Bruce Chatwin’s Utz and British Fiction on East-Central Europe at the Time of the 1989 Political Changes*. Her research topic concerns the reflection of the 1989 Political Changes of East-Central Europe in postmodern British novels. Her studies in this topic, among others, include a chapter in the volume *Tabish Khair Critical Perspectives: “Can the East-Central European Speak?”* and an article in *Neohelicon*: “Photographic Origins of Postmemory in Tibor Fischer’s *Under the Frog*.” She is the member of the Narratives of Cultures and Identity Research Group, which organized international conferences and also worked on joint publications.

Márta Hargitai

*ELTE*

**“Fate hid in an auger hole”:  
Confined Space as Representation of Evil in *Macbeth*  
(Play-Text and Four Film Adaptations)**

After the discovery of Duncan’s assassination, his sons, Malcolm and Donalbain quickly assess the situation in a moment of privacy and discuss what options they have in the aftermath. Donalbain concludes that they had better say nothing now that their fate hidden in an auger hole may rush and seize them, so they agree to flee Scotland.

In the present paper I aim at explaining how and why this image of carpentering, i.e. an auger’s hole is being used by Shakespeare to suggest evil space and more generally, how images of confined space are employed in the tragedy to give a local habitation and a name to evil.

For this, some frames from four highly regarded *Macbeth* film adaptations (Orson Welles 1948, Roman Polanski 1971, Rupert Goold 2010, Justin Kurzel 2015) will also be used for reference trying to explain why they all leave out the line in question and what they offer instead.

**Keywords:** Shakespeare, *Macbeth*, film, evil space, auger-hole

**Márta Hargitai** is Senior Lecturer in English Literature at the School of English and American Studies, ELTE, Budapest. She holds a PhD in Early Modern English literature. She has a major academic interest in Renaissance drama, philosophy, art, and theology as well as in film adaptations. Her publications include articles on the notion of time and space in *Macbeth* and *The Tempest*, the special affinities of Hitchcock’s films with Shakespearean theatre and dramaturgy, on masters or servants in *Doctor Faustus* and *Macbeth*, on Faustus’s decision on a possible belief-disbelief vs fixity-change spectrum, and most recently on restorative and reflective nostalgia in Renaissance drama.

Gabriella Hartvig

PTE

## The Contemporary Reception of *Memoirs of a Woman of Pleasure*

The publication history of *Memoirs of a Woman of Pleasure* or *Memoirs of Fanny Hill* is as intriguing as the work itself, being the first pornographic novel. It is not known exactly how much earlier before publication, John Cleland started to write the story and whether the first draft of the narrative was a co-production between him and his friend, Charles Carmichael, in Bombay, India. What is known is that a year after *Memoirs of a Woman of Pleasure* was published, it was officially withdrawn, its author, his publishers, and the printer were all arrested and charged with obscenity, and the book had been banned for more than two centuries.

Perhaps the immediate afterlife of *Fanny Hill* is not less interesting than the notices of the first editions. As it happened to so many eighteenth-century works, it seems *Fanny Hill* got anthologized, too, which marks its success among readers. *The Felix Farley's Bristol Journal* for 13 December 1783 advertises *The Beauties of the Memoirs of a Woman of Pleasure; or, The History of Fanny Hill*. The curiosity of this advertisement is that, for the first time, it alludes to the author's name, John Cleland, in reference to the cover of the book. Judging from the rather long list of recommended books that could also be had by the same publisher, it seems that J. Langham must have specialized in selling the stories of several trials where women were charged with adultery. This paper examines how *Memoirs* was advertised in newspaper advertisements, brief notices, and book reviews.

**Keywords:** John Cleland, *Memoirs of a Woman of Pleasure*, publication history

**Gabriella Hartvig**, Associate Professor of English Literature, University of Pécs, published *Laurence Sterne Magyarországon, 1790–1860* (Laurence Sterne in Hungary, 1790–1860, 2000) and *The Critical and Creative Reception of Eighteenth-Century British and Anglo-Irish Authors in Hungary: Essays in Intercultural Literary Exchange* (2013). Her articles have appeared in various journals including *The Shandean*, *The AnaChronist*, *Translation and Literature*, and *HJEAS*. She has also contributed chapters on the reception of Sterne, Ossian, and Swift to the series *The Reception of British and Irish Authors in Europe*. Her main area of research is the eighteenth-century British novel and its Hungarian reception.

Lajos Horváth

ELTE/PPKE/PIM

## **“A plaster replica of Venus di Milo” as the Mental Imprint of a Freudian Slip: A Comparative Study on Nabokov’s *Lolita***

The presentation is based on Nabokov’s *Lolita* through the reception of “a plaster replica of Venus di Milo,” which can be followed from Salvador Dali to Jeno Hubay. Highlighting a new historicist understanding on the representation of the postmodern satire genre, the comparative study reflects on the immature narrative travesty as a literary stream of consciousness, which is based on its textual but also conspiratorial, holometabolous metamorphosis. Also, the presentation follows a brief summary on the emerging of behaviorism as a structural contrast of the contextualized oneirology behind the figurative mask of Pan, which was based on a counter-productive Freudian psychoanalytic dream interpretation as a never-ending story. Thus, the transtextuality of a selfishly echoing desire as an unusual hypertext is followed by a hollow-hearted evoking of its withheld hypotext too. Yet, the misleadingly narrated mental state of the buck passing fiction works as a fake memoir on a “posttraumatic” panic disorder (under the literally puns and their extraordinary pangram), while its variant risk factors, including all types of the contextualized child abuse is revealed by the Russian-American novel after 1953, when the changes in political leadership on both the American and the Soviet sides shifted the dynamic of the Cold War.

**Keywords:** imprinting, behaviourism, travesty, satire

**Lajos Horváth** is an independent scholar, who earned his doctoral degree in 2019, after obtaining the Comparative Literature PhD Programme at the Doctoral School of Literary Studies, Eötvös Loránd University. His field of research is performative subjectivity in early modern English “Play-House” humour but his research interests include Shakespeare and Tudor studies, the representation of traditional genres of Medieval and Classical mythopoesis, Elizabethan and Jacobean sonneteer culture, and their additional pre-modern and modern Hungarian Shakespeare-translations. In his dissertation he argued on early modern hermeneutics of desire and its post-Ovidian and post-Chaucerian travesty in Shakespeare’s *Sonnets* as an extra-ordinary erudite comedy written for private audiences and small stages, based on a generic mixture of the pre-Baroque madrigal comedy and a literary representation of an imperfect Sonnet Corona volume with a traditional late-Medieval epilogue as a Complaint. His other work in progress projects were based on the English translations of Dezső Kosztolányi, including both his modern Hungarian Byron- and Shakespeare-translations, behind their modern Hungarian Elizabethan Cult as a literary overdue of a post-Romantic national paragon announced by János Arany. Horváth is currently working on the correlation of Shakespearean puns with bilingual authors as Nabokov and his postmodern American English novel *Lolita*, due to the reception history of his European contemporaries’ quasi “Self-defying” achievements in Opera Music and Fine Arts.

Brigitta Hudácskó

DE

## **Sherlock Holmes in Recovery: A Reading of Addiction and Recovery in *Elementary***

The idea of comparing the act of (fictional) detection and the act of enjoying serialized narratives (especially serialized narratives about detection) to a form of addiction is frequently applied in criticism on detective fiction. This notion is supported by the fact that, in serial narratives, we often encounter detectives who are addicted not only to mysteries but to mind-altering substances as well: we need look no further than Sherlock Holmes himself, who is fond of morphine and cocaine, much to the chagrin of the long-suffering Dr Watson. As Holmes claims, the “artificial stimulants” help him forget about the “dull routine of existence” that he abhors so. While the addiction is not always so obvious in later Great Detectives, we can frequently encounter detectives who are debilitated in other ways: Hercule Poirot and his obsessive care for his moustache, Inspector Rebus and his alcoholism, Peter Whimsey and his war-time trauma. A similar connection can be established between seriality and addiction as well: Robert A. Rushing, for example, explains at length about the perverted enjoyment a reader might find (or rather, fail to find) in the consumption of serialized narratives. Taking this point a step further, I argue that we can establish another analogy: not between seriality and addiction, but seriality and recovery. Therefore, in my paper I use the metaphor of recovery to examine a modern portrayal of the Great Detective in the series *Elementary* and present a recovery-based model of seriality and its consequences.

**Keywords:** Sherlock Holmes, detective fiction, addiction, seriality, recovery

**Brigitta Hudácskó** is a Lecturer at the Department of British Studies at the University of Debrecen, Hungary. Her main research interests are recent television adaptations of Sherlock Holmes stories, crime fiction and crime drama, and popular culture. Some of her recent publications include a chapter on the portrayal of Captain Thomas Gregson in the television series *Elementary* in *Victorian Detectives in Contemporary Culture: Beyond Sherlock Holmes* and an essay on detection and the seaside in Dorothy L. Sayers’s *Have His Carcase* (HJEAS, 2021).





Gábor Ittzés

*DRHE*

## **Picturing Eternity: God and the Space–Time Dimensions of Milton’s Heaven**

A fundamental paradox of Christian thought is the interaction of an eternal God with temporal human beings. That posed an enormous challenge for Milton when he decided to write a Christian epic, encompassing all time and space. His subject matter is the greatest ever change in human history, and his master text makes God an active agent in the temporally unfolding drama. Yet the same tradition to which he seeks to be faithful confesses God not subject to limitations of time. Milton inherits rather than invents the paradox, but he must find his own narrative solution to it. His answer is to portray God “above time,” that is, not in time but in space. This is certainly not without its own problems, for God is equally omnipresent. The spatial paradox, however, appears less disturbing and more easily manageable than the temporal one, and it serves Milton well as it helps him solve (or at least handle) a number of critical issues. In this paper I will explore how Milton constructs his heaven, and how he translates God’s eternity into spatial terms. The literalisation of the metaphor of being ‘above time’ does not only have conceptual benefits but also pays narrative dividends for Milton, offering him a way to represent an eternal, rather than merely immortal, divinity as a character in an epic.

**Keywords:** Milton, time, eternity, metaphor, narrative

**Gábor Ittzés** is Associate Professor at the Department of Foreign Languages and Head of the Kölcsey Ferenc Teacher Training Institute at Debrecen Reformed Theological University. He obtained his PhD in English Literary Studies from Eötvös Loránd University, Budapest, and his ThD in Systematic and Historical Theology from Harvard University, Cambridge, Massachusetts. He has widely published on Milton, Luther, Melancthon, the German Reformation, and religion and culture. He is the author or editor of several books, including *Milton Through the Centuries* (co-edited with Miklós Péti, 2012). His research interests include epic chronology and issues of Biblical interpretation in *Paradise Lost*.





Dóra Janczer Csikós

*ELTE*

## **A Theatre in the Canaries: *Opera Seria* in England—The Italian view**

The critical reception of the *opera seria* in England is well-documented. William Hogarth's prints, John Fielding's farces and Alexander Pope's poems depict many of the anxieties that the appearance of the opera in Britain provoked. In my presentation I would like to explore how the Italians felt about the British. I argue that Metastasio's operatic intermezzo *L'impresario delle Canarie* may be seen as a skit on the opera as a genre, but, equally validly, as the Italian librettist's astute commentary on the foreign—in our case British—audiences. From the paintings of Marco Ricci, painter of scenery for the opera at the Queen's (later King's) Theatre Haymarket, the correspondences of Giuseppe Riva, Italian diplomat in London between 1715–29, and the famous castrato Nicolini's letter to the Lord Chamberlain about the discomforts and mortifications he had to endure, an altogether different image emerges of the “Italian squaling Tribe” (Epilogue to *The Tender Husband*) than from the works of the British detractors.

**Keywords:** 18th-century arts, Italian opera, libretto, theatre

**Dóra Janczer Csikós** is a senior lecturer at the English Department of Eötvös Loránd University, Budapest. Her research addresses the intersections of art and literature, and issues of gender in the visual and material culture of the 18th century. In particular, she examines attitudes to rape in literature, music and painting, William Blake's composite art and the reception of the *opera seria* in Britain. Her book on William Blake's *The Four Zoas* re-interprets Blake's prophecy in the light of Lipot Szondi's psychoanalytical theory. She is currently working on a study on the myth of Orpheus and Eurydice in 16–18th centuries in Britain. Her projects focus on the rationalization of violence, and its impact on the victims.



Syrine Jerbi

*ELTE*

## **The Ethnic and Religious Historical Background of Arab Migration in the US in the Pre-9/11 Era**

Arab Americans trace ancestry to various waves of immigrants of the countries comprising the Arab World. What is referred to as the Arab world are countries forming the Arab league, mainly countries of the MENA region. Throughout the course of its history, the United States witnessed mass migration by giving opportunities to people from all over the world to enter its borders. This opportunity presented an escape from home countries as well as a one life-chance to reach financial stability. Immigrants coming from the MENA region saw the US as a nation in the process of making which can easily open doors for social and especially economic stability. As there is no clear status about the diasporic Arab American immigration, this paper analyses their ethnic and religious background in the pre-9/11 era. It also discusses how far these newcomers are integrated into American society and are willing to give up their culture in favor of the American dream.

**Keywords:** Pre-9/11, Arab Americans, immigration, MENA region, identity, American history, integration

**Syrine Jerbi:** I am an international student from Tunisia pursuing an English PhD at the department of Literary and Cultural Studies at Eötvös Loránd University, ELTE. I was granted the Stipendium Scholarship for both MA and PhD programs.

My master's thesis examined the transition of American society, from civic to ethnic, at Károli Gáspár Református Egyetem, Budapest. My PhD studies remain focused on American politics and culture. It examines the identity crises of Arab immigrants to the United States as well as Arab American identity before and after 9/11. I am currently working within the theory of Americanization, in relation to mainly the Arab American identity crises.

I had different experiences in teaching. I gave English classes for beginners in Tunisia as well as I gave lectures at the University of Sousse, Tunisia. I also voluntarily taught English to Syrian refugees in Egypt with the Syrian organization khatwa, and taught English to middle school students at the school of the Libyan embassy, in Budapest. Currently, I am teaching Arab American History at the humanities department of ELTE University.



Krisztina Jilling

DE

## **The Gothic Necropolis in Dan Simmons's *Drood* and Charles Dickens's *The Mystery of Edwin Drood***

As a subcategory within Neo-Victorian literature, Neo-Dickensian novels often reflect upon, among others, the style, narrative technique, characters or spaces used by the great Victorian writer. Dickens's innovations in the field of the urban Gothic are constantly recycled by neo-Dickensian fictions, which, however, are themselves always in search of innovation, revisiting but at the same time altering and reforming Dickens's Gothic London. This is what I intend to show in the present paper through an analysis of Dan Simmons's 2009 novel *Drood*, exploring his recycling of Dickensian urban Gothic, focussing on the transformation of Victorian Gothic London into a Necropolis. I shall argue that the pervasive motif of the Necropolis is the key to Simmons's unique Neo-Dickensian transformation of urban Gothic. However, it is not only those Dickens novels that are set in London that are able to evoke Gothic horrors in an urban setting, but also his last and unfinished novel, *The Mystery of Edwin Drood* (1870). Despite its provincial setting, Edwin Drood can be seen as the culmination of Dickens's urban Gothic. While *Drood* does recycle specific motifs from Dickens's crime novel, in Simmons's novel, the unfinished Edwin Drood functions as a metonymy of Dickensian urban Gothic, and the key to Simmons's strategy is the motif of the city as a Necropolis. London and Cloisterham are depicted as Gothic Necropolises, cities of the dead, both literally and metaphorically.

**Keywords:** Neo-Victorian fiction, Neo-Dickensian fiction, urban Gothic

**Krisztina Jilling** is a PhD student of the British Studies stream at the Doctoral School of Literature, University of Debrecen. Her field of research is neo-Dickensian fiction within neo-Victorian literature. Her research interests include the connection between neo-Dickensian and Dickensian literature, how today's literature reflects upon and rewrites the works, life and biography of the nineteenth-century author.

Tamás Karáth

PPKE

## Chaucer's Ventriloquist: Peter Ackroyd's Retelling of *The Canterbury Tales*

Peter Ackroyd's fascination with late medieval London and Chaucer has manifested itself in two works of fiction. *The Clerkenwell Tales* (2003) amalgamates the characteristics of medieval detective fiction, historical novels, and London's architectural and social history. *The Canterbury Tales: A Retelling* (2009) ventriloquizes Chaucer in a way that the author calls translation and adaptation. My paper will investigate how Ackroyd recreates Chaucer's legacy for contemporary literary consumption with a focus on the paradoxical nature of Ackroyd's approach. His retelling of *The Canterbury Tales* insists on the notion of "translation," while Ackroyd rejects any "laws and general rules" of translation and "liberates" Chaucer's work by rewriting its style, transforming its narrator, and glossing over selected details. Also inspired by the fundamental idea of *The Canterbury Tales*, *The Clerkenwell Tales* evokes Chaucer's London and the characters and illusionary frame of his narrative as a diversionary tactic. The clue to the dilemma of the novel, that is, whether the mystical visions of Sister Clarisse are in any way intertwined with the Lancastrian coup and the deposition of Richard II in 1399, lies outside Chaucer's *oeuvre*. The figure of Sister Clarisse is constructed through intertextual references to the revelatory writing of Julian of Norwich and to the testimonies of female Lollards accused in the Norwich heresy trials of 1428–31. Instead of Chaucer's story-telling game and competition, Ackroyd plays with the discourse of medieval discernment (telling good and evil visions apart), which can resolve the mystery of the novel.

**Keywords:** Peter Ackroyd, Geoffrey Chaucer, *The Canterbury Tales*, translation and adaptation

**Tamás Karáth** is associate professor at the Institute of English and American Studies of Pázmány Péter Catholic University (PPKE) and at the English Department, Faculty of Pedagogy of Comenius University in Bratislava. In 2008, he defended his PhD dissertation on late medieval English literary reflections on the limits of the acquisition of knowledge. He habilitated in 2016 with a monograph on Richard Rolle, published by Brepols in 2018. His research interests involve medieval English mysticism, late medieval English religious culture (including theatre), medieval translation, and heterodoxy in late medieval England. He has taught courses on medieval English literature, English and American literary history, and British history and society at PPKE, Comenius University, KRE, CEU, and abroad (Lausanne, Padua, Warwick, and Eichstätt) in frame of the Erasmus mobility program. He has been co-founder and organizer of the international annual workshop series "Research Days in Medieval English Studies" providing alternative forums for the discussion of research projects related to medieval and early modern English literature and culture. He is editor of (and author of several chapters in) the recently published medieval volume of the new *Hungarian History of English Literature*.



László Gábor Katona

*PE*

## **A Critical Examination of the Second Amendment of the US Constitution: Intent, Interpretation & Implications?**

The language of the US Constitution was deliberately written to be specific in certain areas while allowing flexibility in others. This came from the wisdom and foresight of the founding fathers who realized that there will be developments in the future of the country which they could not possibly predict. Therefore, certain areas must be left open to interpretation and allow the legislative and judicial processes to offer clarification and ultimately precedent for future cases. Inarguably, one of the most deliberated sections of the US Constitution is the second amendment which deals with the right to bear arms.

The goal of this presentation is to provide a targeted, critical examination of the evolution of the second amendment's language while examining the historical events leading to, during and following the drafting. This will then be applied to federal and state legislation and judicial proceedings regarding the right to bear arms and the precedents that were set as a result.

As the presentation delves deeper into the language, historical and social contexts regarding the second amendment, the question of whether the right to bear arms is actually a right will also be pondered. Ultimately, the aim is to demonstrate that despite often simplistic reporting regarding the second amendment and challenges arising from it, the issue itself is far more complex. An element of forensic linguistics is also introduced as the intent of the founding fathers is also questioned taking into consideration the historical context during which the amendment was drafted.

**Keywords:** Second amendment, right to bear arms, intent, historical context, precedent

**László Gábor Katona** joined the English and American Studies faculty at the University of Pannonia in 2020 as a language instructor and native language lecturer. He teaches language improvement classes as well as instruction and methodology courses for teacher trainees. His study interests include forensic linguistics, instructional methodology, US History, and minority studies.



Attila Kiss

*SZTE*

## **The Peacham Drawing Revisited: “Composite Reading” and the Emblematic Logic of Representation**

The Peacham drawing (also called the “Longleat manuscript”) is believed to be the only surviving contemporary Shakespearean illustration, although several scholars have questioned its authenticity or its exact relation to Shakespeare’s *Titus Andronicus*. My contention in this paper is that a coherent reading of the drawing can be established on the basis of a “composite reading” (Richard Levin). This interpretation takes into consideration the clusters of images which are interrelated and governed by the emblematic logic of representation in the tragedy.

**Keywords:** Shakespeare, *Titus Andronicus*, Peacham drawing, emblematic representation

**Attila Kiss** is associate professor and head of the English Department at the Institute of English and American Studies of the University of Szeged. He is the co-founder of REG-CIS, the Research Group for Cultural Iconology and Semiography, and co-organizer of the biennial Shakespeare-conference “Jágónak.”

György Kiss

DE

## **“Little tired invalid”: Gender, Disability and Childhood in Frances Hodgson Burnett’s *The Secret Garden* and Johanna Sypri’s *Heidi***

The paper offers a comparative analysis of two children’s novels through the lens of disability, childhood, and gender studies, arguing that disability creates gendered identities for child characters in classic children’s literature. Johanna Spyri’s 1880 Swiss novel, *Heidi*, and Frances Hodgson Burnett’s 1911 British work, *The Secret Garden*, are popular pieces of classic children’s fiction to this day. Both novels feature characters with physical disabilities: *Heidi*’s Klara Sesemann and *The Secret Garden*’s Colin Craven are both confined to their wheelchairs and sick rooms as invalids. Although disability and physical Otherness play crucial roles in both novels, the general approach to these themes differ in the two texts. Relying on the ideas of Robin Wilson, Martha Stoddard Holmes, and Kylee-Anne Hingston, the paper analyses opposing ideas of 19th-century disability and gender roles by comparing the figures of Klara and Colin: in both instances, disability functions as a rite of passage in the children’s maturation process, it is an essential step in Klara and Colin’s *Bildung*. Eventually, the children are “cured” by the power of love, care, and nature; while destructive parenting can be read as the cause of their poor physical condition. The paper explores how harmful parental instructions are motivated by contemporary gender roles concerning childhood education, as well as the lack of medical knowledge in the field of spinal deformities and mental disorders.

**Keywords:** gender, disability, 19th century, childhood, care

**György Kiss** is a first-year PhD student of the Doctoral School of Literary and Cultural Studies at the University of Debrecen in Hungary. He is mainly interested in disability, gender, and Victorian studies, currently exploring blind female characters and disabled female identities in Victorian literature. He is particularly interested in such representations in the works of Elizabeth Gaskell, Charles Dickens and Wilkie Collins.



Sándor Kiss

*DE*

## **The Reagan Administrations and the Framing of Confrontations in Environmental Politics**

In 1981 the Reagan administration and the New (Religious) Right started to dismantle the existing environmental consensus in order to boost the American economy after the stagnation of the 70s, and to make the US self-reliant on strategic resources as a reaction to the turmoil in the Middle East. In my research I explore the emerging religious and utilitarian frames of the administration's "anti-environmental" policies. The utilitarian frame has its traditions in American environmental politics, but not on this scale, and in a more balanced manner compared to the 1980s. The religious environmental communication was something new in the political arena and research shows that it was first represented by Secretary of the Interior James G. Watt, who drew them from Christian environmental groups, which ideas were incorporated by the Republican Right later on. As a reaction the Democratic Party gave way to more radical tones, often channeling them through various NGOs and the media. Through the history of this conflict, we may better understand the environmental aspect of today's American political tribal war.

**Keywords:** Reagan era, environment, environmental politics, communication, framing



Zsuzsánna Kiss

KRE

## Absence and Presence Engaged in “that sweet conversation”: Sir Philip Sidney’s *Astrophil and Stella*

The first English sonnet cycle, the comic anatomy of hopeless love in Queen Elizabeth’s court, melancholy and glamour: labels we easily attach to Sir Philip Sidney’s *Astrophil and Stella*. But when reading the poems of this cycle, we may glance into a stunningly sophisticated and ambivalent exercise of self-representation. Starting with the Petrarchan patterns, Sidney creates the persona of a devoted but unrequited lover who can only dream of being promoted by his adored lady from slavery to service. As amorous worship and exaltation does not free Astrophil from his urgent need for Stella, his “bliss,” the sonnets step by step will outline the defects of the whole ‘staged’ love narrative until the point where the lover divided between love and lust gives up his fruitless quest.

My paper will examine whom (and what instances) Astrophil addresses his words in the sonnets, and who (and what instances) speak to the persona of the cycle, along the three main parts of the “verse epic.” The paper will as well outline how exuberance, absence and presence, intimacy, playfulness, despair, cold rationality, disillusionment, withdrawal and alienation are expressed in Sidney’s sonnets. Among other references, the paper will compare some sonnet features from *Astrophil and Stella* with some of Shakespeare’s sonnets.

**Keywords:** sonnet cycle, self-representation, anatomy of love, persona

**Zsuzsánna Kiss** studied Hungarian and English language and literature at Cluj (Kolozsvár) University, Romania, and has been teaching since 1988. She defended her PhD (CSc) at the Hungarian Academy of Sciences Budapest in 1998. In 2004 she obtained a diploma in drama pedagogy. Currently she is a part-time lecturer at Gáspár Károli University of the Reformed Church, Budapest. She published two books on the Hungarian translation and stage history of *King Lear* (*Búnak bohócai* [Clowns of Sorrow], Protea Budapest, 2010 and *Leár. Lear király*. Reciti Budapest 2016), edited a collection of Shakespeare studies (*Our Wonder and Amazement: Shakespeare*, Nyíregyháza University 2016), published a volume of poetry translation (from Romanian poet Nichita Stănescu) in 2017. Her other field of research is 19th-century Hungarian theatre. Her translation of *Astrophil and Stella* is just about to be completed.

Zsolt Komáromy

*ELTE*

## Reflections on Rhetoric in Dryden's "Absalom and Achitophel"

Dryden's "Absalom and Achitophel" stands in a tradition in which such a political poem was regarded as an oration. Yet, it is just as difficult to determine the rhetorical kind to which this oration belongs as it is notoriously difficult to determine the poem's literary genre. I discuss certain sections of the poem that reflect on the status and nature of rhetoric, and observe also the kind of rhetorical performance the poem enacts. I conclude that Dryden makes space for deliberative rhetoric in an epideictic performance by acknowledging the element of fabrication in rhetoric. I also suggest that this has historical reasons and throws some light on the status of rhetoric in Restoration poetry.

**Keywords:** rhetoric, Dryden, Restoration poetry

**Zsolt Komáromy** is associate professor at the Department of English Studies, Eötvös Loránd University. His main fields of interest are the British literature of the "long eighteenth century" and the theory and practice of writing literary history. He is the author of the monograph *Figures of Memory: From the Muses to Eighteenth-Century British Aesthetics* (Bucknell University Press, 2011), and co-editor of *Párbeszédben Ruttkay Kálmánnal: Egy rejtőzködő életmű újraolvasása* (Reciti, 2015), *Worlds of Hungarian Writing: National Literature as Intercultural Exchange* (Farleigh Dickinson University Press, 2016), and two volumes of English literary history in Hungarian, *Az angol irodalom története 1640–1830* (Kijárat, 2020).



Amy Kósa

PPKE

## **“She Was the C. S. Lewis of Her Time”: Parallels Between Rachel Held Evans’s and C. S. Lewis’s Fiction**

After Rachel Held Evans, Tennessean author and public theologian passed away, Jason Byassee, a professor of theology paid his respects by comparing her to C. S. Lewis, the most renowned theologian of the 20th century. Although Byassee’s claim primarily refers to Held Evans’s bridge-building role, influence, and immense popularity among readers, the author’s much less-discussed fiction also proves that she is worthy of this honorable remark.

C. S. Lewis is equally known for his non-fiction and his fiction, the most popular of the latter being the seven-volume *Narnia* series, which introduces theological concepts and symbols through adventures in a fantasy world. Meanwhile, Rachel Held Evans is generally acknowledged for her autobiographical writings, however, her book *Inspired* contains fictional short stories reinterpreting Bible stories in a modern context, in order to make the message of the chapters more relatable to the readers. In my presentation, I will draw parallels from these books in order to examine the authors’ depiction of God, their portrayal of social issues, their characters, their settings, their style of writing, and the projection of their own set of values into their fiction. Since C. S. Lewis’s books are widely popular in American evangelical culture (even though the author himself was British), and Rachel Held Evans also comes from an evangelical background, I will also touch on some factors that differentiate these two authors and their work from other well-known evangelical titles in the United States.

**Keywords:** evangelical, progressive, theology, literature, Christianity

**Amy Kósa** is a researcher of Christianity in the US. She is currently in the second year of her postgraduate studies at PPKE. Her dissertation is going to examine the dynamics between progressive and evangelical Christianity in the US based on the works of Rachel Held Evans and Nadia Bolz-Weber, from both a literary and a cultural aspect. Amy completed both her BA degree and MA degree in English at KRE. During her studies, she had the privilege of being an exchange student in England and in the US, as well as working as a Student Writing Support intern. She started her personal research of American progressive Christianity in 2016, which focused on the situation of LGBT+ Christians in the US, resulting in her bachelor’s thesis in 2018, which became a subject of great interest, guest lectures and an OTDK presentation. Afterwards, she extended her area of study to overall American evangelical and progressive Christianity by writing her master’s thesis about the novels of Rachel Held Evans, a progressive-turned, formerly evangelical author and theologian. Since she pays great attention to her field of interest and the accurate representation of American Christian issues, she has been in regular contact with several American Christians, and she has been visiting a related annual conference in the US since her exchange in 2018, which she has been holding online workshops for since the summer of 2021.



Ágnes Zsófia Kovács

SZTE

## **The Poetics and Politics of Architecture in Edith Wharton's *Italian Villas* (1904)**

Edith Wharton's first critical success as a novelist was *The House of Mirth* in 1905, but by this time she had already established herself as an author on interior decoration and art history with her *The Decoration of Houses* (1899) and *Italian Villas and Their Gardens* (1904). Architectural metaphors abound in Wharton's first novel, while discussions of actual architectural styles and constructs fill her books on art. The presentation surveys reasons for Wharton's interest in architecture from the direction of her non-fiction. In her non-fiction, Wharton saw architecture as a material manifestation of historical continuity, as many of her Victorian contemporaries did. Yet Wharton's interest was not limited to accounts of valued structures, but extended to processes of cultural appropriation. As a case in point, her book on Italian villas surveys how historical trends in Italian villa and garden architecture intersect, which makes her reflect on ways of writing art history.

**Keywords:** Edith Wharton, historical continuity, architecture, art history, Italy

**Ágnes Zsófia Kovács** works for the Department of American Studies at the University of Szeged. She defended her PhD on the role of the imagination in Henry James in 2004 and received her habilitation on James's and Wharton's nonfiction in 2011. This paper is part of her project on Wharton's travel writing. She teaches courses on nineteenth-century, modern and contemporary American literature and literary theory.



Eszter Krakkó

*EKKE*

## **Images of Solitude: Abstract Paintings and the Figure of the Female Artist**

A novel beginning with the word “Isolation,” which also comprises its first sentence and its first paragraph, Jennifer Johnston’s *The Railway Station Man* explores the positive and the negative sides of leading a solitary life as a female artist on the north-west coast of the Republic of Ireland. The two violent incidents that shatter the life of Helen Cuffe, but, ironically, also add to her integrity as a professional artist, are the deaths of her husband and her son, both of whom respond critically to her way of life and her artistic aspirations. In this sense, the shadow that the Troubles cast on her life also liberates her and eventually leads to her emergence as a professional female artist, whose main sources of inspiration become the surrounding landscape and the sea. These sublime spaces, as I intend to prove, transform in Helen’s interpretation into abstract images, and towards the end of the novel, with the explosion that kills her son and shatters the glass walls of her seaside studio, an Abstract Expressionist painter is also born.

**Keywords:** art, gender, novel, Irish literature, Jennifer Johnston

**Eszter Krakkó** is junior lecturer at the Institute of English and American Studies at Eszterházy Károly Catholic University, Eger, Hungary. She teaches 19th-century British, Canadian and Irish literature and translation. She is also a PhD student in the English and American Studies Programme at the Doctoral School of Literary Studies, University of Debrecen.

László Kristó

*EKKE*

## Schwa in English and Welsh

The aim of this presentation is to examine and compare the phonological behaviour of Schwa in English and Welsh. By “phonological behaviour”, we are referring to the following aspects: (i) Stress: Is Schwa stressable? Or, is it always “weak,” i.e. unstressed? (ii) Length: Is Schwa short, long, or either? (iii) Status as a default (epenthetic) vowel: Does Schwa ever serve as a default vowel? (iv) What is the relationship, if any, between (i), (ii), and (iii)?

In the first part of this presentation, we shall take a look at various interpretations of the term “Schwa” itself, pointing out that the term is slightly more than ambiguous – and then, not unexpectedly, there will be a range of possible answers to the above questions. The second part of our presentation will examine the status of Schwa in English to some extent.

More importantly, as the Welsh language is presumably less known with the audience, we shall devote the third part of the presentation to Schwa in Welsh. We shall present some of the relevant data, going on to consider their relevance with regard to the above questions, as well as some of the answers that have been given to them; word stress will turn out to be especially important. Finally, we shall summarize the essential points, showing that English and Welsh are not that different at all, if the placement of word stress is taken into consideration.

**Keywords:** schwa, English, Welsh, length, stress

**László Kristó** graduated, as an MA student, at ELTE (Eötvös Loránd University), Budapest, in 1997. He received his PhD in 2006, also from ELTE. He has been teaching Linguistics for 25 years at universities such as ELTE, PPKE (Pázmány Péter Catholic University), KGRE (Károli Gáspár University of the Reformed Church), and EKE (Eszterházy Károly University), called EKKE (Eszterházy Károly Catholic University) since August 1st, 2021. His primary interests are Phonology, Morphology, and Historical Linguistics.



Daniella Krisztán

*DE*

## The Visibility of Women in Ghada Amer's Art

Having lived and studied years in Egypt, Paris and New York, Ghada Amer has been exposed to several cultural milieus, which is undoubtedly traceable in her art. In their theme, her works ranging from drawings, paintings, ceramics, steel and bronze sculptures, installations and embroidery generally revolve around an unadulterated feminine power and individual integrity. Amer daringly thematizes female pleasure and sexuality through depicting silhouettes of (naked) women in the most relaxed and confident manner or in overtly erotic positions exerting a sense of absolute sexual liberation. However, her technique of combining and merging several art forms in one piece, for instance by painting on her sculptures, forming ceramics into her deformed “canvas,” and embroidering her acrylic paintings, seems to be not less indicative of her endeavour to subvert the concept of what could be called “fine art” than her provocative subject matter. This paper explores how Amer’s art reflects a manifold hybridity owing to this palimpsest of genres, the democratic application of craft to turn it into art, and her particular method of incorporating (either Arabic, French or English) written text together with female figures, which in case of canvas paintings is additionally superimposed with a number of vertical or horizontal embroidered thread lines. As a result, the several layers of media—the intertwining words, bodies and embroidered lines—enact a new artistically and culturally hybrid language and a multiply feminine aesthetics as Amer employs the traditionally feminine craft of embroidery in order to expand women’s visibility both as subjects and artists.

**Keywords:** Ghada Amer, Egyptian art, fine art

**Daniella Krisztán** is a first-year PhD student at the Institute of English and American Studies and the Doctoral School of Literary and Cultural Studies at the University of Debrecen. Her research interests include cultural, gender, and literary studies. Her recent project focuses on the literature and visual arts of contemporary Egyptian women and their space and reception in the Western cultural context.



Rebeka Kuszinger

DE

## **Narrative Voice and Violent Childhood in Toby Litt's *Deadkidsongs***

Novels revolving around childhood written for an adult audience are gaining an unparalleled popularity in contemporary British fiction, perhaps ironically so, since cultural critics like Neil Postman have noted the erosion of the distinction between children and adults. Exploring the indicators of the “adultification” of children, Postman mentions the growing involvement of children in adult crime and violence. Giving visibility to the crisis of childhood and eroding the image of the innocent Romantic child, many contemporary British novels deploy non-traditional, oftentimes disturbing, violent, murderous child characters. The representation of such child characters constitutes the basis of Toby Litt's *Deadkidsongs* (2001). The four children protagonists are in a constant fluctuation between the positions of “being at risk” and “being risky,” since the novel displays parental abuse, childhood death, suicide and murder. Parallely, the narrative voice of *Deadkidsongs* constantly changes in accordance with the mental state of the children. The atmosphere of the novel is suffused with the idea of war which constructs the political and cultural framework of the novel within which childhood and violence can converge. My paper analyses the relationship between the narrative voice and the representation of violent child characters, while also connecting the portrayal of childhood to the presence of war.

**Keywords:** Toby Litt, childhood, British fiction

**Rebeka Kuszinger** is a first-year PhD student of the Doctoral School of Literary and Cultural Studies at the University of Debrecen. Her research is focused on the representation of childhood and its entanglement with narrative strategies in contemporary British fiction. Her research interests include childhood trauma, abandoned children, the blurred border between childhood and adulthood, and untraditional child characters.



Bence Gábor Kvéder

*PTE*

## **Discursive Identities: Performing the Self through Words in G. B. Shaw's Plays**

Regarding the proportion of conversation and action in theatrical conventions, George Bernard Shaw's plays seem to suffer from an obvious imbalance between the two—with the former being dominant. A conspicuous feature of Shavian drama is the strongly verbal—and often apparently discursive, even somewhat didactic—nature of these works, in which physical motion is almost marginal compared to the long speeches and discussions provided by the playwright. With stage instructions being more concerned with various characters' personalities and backstories, as well as with the socio-cultural aspects and consequences of their attributes, the performative value in Shaw's plays can be traced mainly on a verbal level: in the words uttered on stage—or on page.

Treating Shavian drama as literary texts primarily meant to be read, in my paper I focus on the different ways in which selected characters manage or fail to perform their identities and legitimize their Selves merely through the channel of the spoken word. Applying the works of performance theorists such as Enikő Bollobás, Marvin Carlson, Colin Counsell, and Martin Meisel as the main bases of my analysis, I intend to highlight some segments of monologues and polemic dialogues in which—by introducing, paraphrasing, negating or arguing for their social classes, genders, ideologies or status as human beings—these talkative orators created by, and somewhat similar to, G. B. Shaw attempt to define and represent themselves within the frames of both the circle of *dramatis personae* they belong to and the world/environment they are surrounded by.

**Keywords:** performance, identity, Self, discourse, polemic dialogue

**Bence Gábor Kvéder:** since 2018, I have been a PhD student of the Doctoral School of Literary and Cultural Studies at the University of Pécs, where I also teach BA courses at the Institute of English Studies. The main field of my doctoral research, conducted under the supervision of Mária Kurdi, is late nineteenth- and twentieth-century Irish drama, with a special focus on the potential Modernist aspects of George Bernard Shaw's plays.



Eszter Lánkos

*PPKE*

## **“Within her bosom it shall dwell”: “Venus and Adonis” and Cultural Memory**

This presentation argues that the last scene of Shakespeare’s narrative poem “Venus and Adonis” is a metaphor of cultural memory in the making. According to Jan Assmann (2007), the “rupture between yesterday and today, in which the choice to obliterate or preserve must be considered, is experienced in... death” (2007). It is “the primal scene of memory culture,” which tries to find an answer to the question “What mustn’t we forget?” Shakespeare’s narrative poem “Venus and Adonis” is deeply rooted in Ovid’s version of the couple’s tragic love story (*Metamorphoses*, Book X.). Still, the story goes even further back in time to Adonis rituals. Why was this story so important that it was recreated time and again in different media, thus remaining for a long time in the centre of the Western cultural canon? Is it simply a tragic love story, or does it also stand for something else? In the last scene of the poem, Adonis’ dead body is “melted like a vapour,” and a little flower appears in its place. Venus picks it and swears to keep it as a reminder. What do Venus’s gestures stand for? What does the little purple flower stand for? “The dead have always been absent in person, and their unbearable absence—that is, their death was made good by the presence of images” (Belting, 2011).

**Keywords:** Shakespeare, cultural memory, iconology, renaissance

**Eszter Lánkos** is a second-year PhD student at the Doctoral School of Literary Studies at Pázmány Péter Catholic University, Budapest. She received her MA in English Language and Literature at the Károli Gáspár University of the Reformed Church. She wrote her thesis from the forest scenes of Shakespeare’s tragedies. Now she is researching the iconology of love and death in early modern literature and art, with special regards to the story of Venus and Adonis. She first became interested in the topic while working as a docent at the Museum of Fine Arts in Budapest. Her research interests include iconography and iconology, early modern English drama, Shakespeare and cultural memory studies.

Borbála László

DE

## Not Just Truffles: A “Sumbiocentric” Documentary of the Piedmontese Truffle Culture

What *The Truffle Hunters* (2020), Michael Dweck and Gregory Kershaw’s latest documentary, undertakes is no trifle. The film presents an entire system of interdependent lifeforms that begins with the white Alba truffle, existing symbiotically with the oak trees on the roots of which it grows, and continues with the symbiosis of the truffle hunters and their dogs, whose shared way of life hinges upon the elusive fungus. Although the portrayed network is endemic to the Piedmontese forests in Northern Italy, it is also influenced by global conditions, most importantly capitalism, climate change and deforestation. Considering all these details, *The Truffle Hunters* offers itself to be read as a “sumbiocentric” documentary. As Glenn A. Albrecht explains, to be “sumbiocentric” is to focus on “the shared life between collaborating organisms in microbiomes, holobionts, mesobiomes and the biosphere,” that is, to take into account “the harmony of interests in the total symbioment.” In my analysis, I will therefore apply “sumbiocriticism,” a reading practice proposed by Albrecht in his 2019 book, *Earth Emotions*, which appraises texts in terms of their focus on symbiotic entanglements and their capacity to advocate sumbiocentrism. Besides examining how *The Truffle Hunters* maps the intricate system of symbioses under scrutiny, my presentation will also investigate whether the film itself joins the portrayed symbioment and gives something in exchange for the eccentric subject, namely, an increased public awareness and respect for the Piedmontese truffle culture—an alleged intention of the filmmakers.

**Keywords:** ecocriticism, symbioses, dog representations, human-canine relationship

**Borbála László**, PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen, Hungary, is engaged in animal studies, exploring the (inter) relations between human and nonhuman animals in cultural products and phenomena. She is particularly interested in the phenomenological, biopolitical and bioethical implications of representing dogs in literature, popular and art films.



Kinga Latala

*Jagiellonian University in Kraków*

## **“The autumnal autobiographer”: Siegfried Sassoon and Life Writing**

Although Siegfried Sassoon died half a century after the end of the First World War, he is primarily known for his war poetry, which has overshadowed his later works. However, the bulk of his literary output consists of (auto)biographical prose, which has received considerably less scholarly attention than his poetry. My proposed paper sets out to examine Sassoon’s engagement with different modes of life writing: the fictionalised memoir and the memoir “proper,” diaries (including the contents of his unpublished journals held by Cambridge University Library), letters, and biography. The aim of the paper is to analyse Sassoon’s process of self-fashioning and compare his portrayals of himself and his literary alter ego George Sherston in his two trilogies (the Sherston one: *Memoirs of a Fox-Hunting Man*, *Memoirs of an Infantry Officer*, and *Sherston’s Progress*, and the later one: *The Old Century and Seven More Years*, *The Weald of Youth*, and *Siegfried’s Journey*, 1916–1920), as well as to discuss Sassoon’s metacommentary on his own (auto)biographical writings, arguing that his works offer not only an insight into his life and creative process but also a reflection on life writing.

**Keywords:** Siegfried Sassoon, life writing, autobiography

**Kinga Latala** is completing her PhD thesis in the Department of Comparative Studies in Literature and Culture at the Institute of English Studies, Jagiellonian University in Kraków. Her research interests include World War I and the interwar period in literature, focusing on the autobiographical writings of Siegfried Sassoon and Christopher Isherwood, as well as humour in the works of P. G. Wodehouse in the context of translation studies.

Zsuzsanna Lénárt-Muszka

DE

## The Ailing Maternal Body as a Site of Unknowability and Violence in Willa C. Richards's "Failure to Thrive"

American literary newcomer Willa C. Richards's short story "Failure to Thrive" (2019) thematizes physical, mental and emotional health by centering a young and presumably white American couple and their newborn. Numerous references to different types of violence emerge as markers of the maternal throughout the story to such an extent that the protagonist's body becomes the site not only of difference and unknowability but of violence as well. Violence cannot be disentangled from the experience of motherhood in the diegetic world: not only does motherhood figure as a state that entails or invites many types of brutality, but it also inflicts harm by severing, altering, or injuring several facets of the characters' lives. Motherhood is portrayed in the context of acute and chronic illness as a pathological, fraught, even destructive state, which, as evidenced by the many textual silences, is also inherently incommunicable both as a cause and effect of this disruption. By presenting a pessimistic, grim view of becoming a mother, "Failure to Thrive" offers an implicit critique of several, socially constituted, interlocking issues. I anchor my analysis in motherhood studies and argue that motherhood is the discursive lens through which interlocking issues of embodiment, dehumanizing medical practices, and diverse types of violence are exposed in "Failure to Thrive." While attending to the narrative design of the story, I demonstrate how the ailing mother becomes a figure on whom the tropes of violence and incommunicability as well as the wide-reaching implications of ill health are mapped out.

**Keywords:** motherhood studies, maternal body, violence against women, trauma

**Zsuzsanna Lénárt-Muszka** is an instructor at the North American Department of the Institute of English and American Studies, University of Debrecen, Hungary. She received her doctorate from the University of Debrecen (2021); the title of her dissertation is *Mothers in the Wake of Slavery: The Im/possibility of Motherhood in Post-1980 African American Women's Prose*. Her research interests include the portrayals of maternal bodies and subjectivities in contemporary American literature and visual culture, Black feminism, girlhood studies, Afropessimism, and Canadian literature.

## Three Virginian Founding Fathers and Three Last Wills: The Problem of Slavery and the Testaments of George Washington, Thomas Jefferson, and James Madison

All three Founding Fathers were the members of the slaveholding gentry class of Virginia, but their different circumstances led them to make very different decisions regarding the future of their slaves in their last wills. It is widely accepted by laymen that George Washington (1732–1799) manumitted his slaves by his last will, while Thomas Jefferson (1743–1826), and James Madison (1751–1836) refused to do so. Reality is more complicated. Contemporary Virginia law did not allow Washington to manumit all of the slaves who were under his control when he died in 1799, and Thomas Jefferson did manumit a few of his slaves in his last will, when he passed away in 1826. James Madison did not manumit any of his slaves in his testament indeed, when he died ten years after his friend. The attitude of the three founders was really different. There were 317 slaves under the control of the first president of the United States in 1799, and Washington could manumit 124 of them. On the other hand, due to the enormous amount of debt he accumulated during his long life, almost the same number, 126 of Jefferson's slaves had been sold at auction after his death, and he manumitted only 5 members of his human property in his testament. Overall, Thomas Jefferson emancipated only 7 of his slaves, while he “alienated” by gift or sale more than 400 of the 600 slaves he owned during his lifetime. Due to the precarious situation of his finances, the decline of agriculture based on slavery in Virginia, and with the ambiguous future of his much younger wife in view, the childless James Madison decided not to manumit any of the more than 100 slaves he owned when he died. In my paper, I try to figure out the family, political, practical, ideological, or financial reasons of their different decisions.

**Keywords:** American history, Founding Fathers, Slavery

**Csaba Lévai:** I am an associate professor of history at the University of Debrecen (Institute of History). My main fields of interest are the colonial era, the period of the American Revolution, and the history of the early republic. I am especially interested in the complex relationship of the leaders of the American Revolution and the institution of slavery. I have published several articles and book chapters about these topics in English and Hungarian. I published three books in Hungarian. My first monograph was about the famous “republicanism debate” in American historiography about the intellectual sources of the political thought of the Founding Fathers (2001). The second is a collection of my shorter studies and essays (2013), and I also published a monograph about the transatlantic slave-trade and the emergence of the different slave systems in British North America during the 17–18th centuries. All my books had been published by L'Harmattan in Hungarian. I did seven longer research trips in the United States by the support of different fellowships (two Fulbrights, University of Virginia, Indiana University, Boston College, International Center for Jefferson Studies, National Library for the Study of George Washington). PhD: University of Debrecen, 2001. Habilitation: University of Debrecen, 2014.

Ildikó Limpár


PPKE

## **The Scientific Revenant Reloaded: Living Dead Existence in HBO's *Westworld***

Popular screen narratives of the 2010's that focus on the conscious and sentient machine keep examining "the ontology of the technoscientific object," a task that Catherine Waldby claims was first performed by *Frankenstein*. The new, science-induced subjectivity that *Frankenstein's* revenant and the sentient and conscious androids share results from the hybridity of the monstrous body that is both dead and live—that is, undead. While accentuating this duality merged in one body is a ubiquitous topos in contemporary science fiction concerned with the technosubject, the living dead existence receives a uniquely complex treatment in HBO's *Westworld*, one that goes well beyond the interpretation of the monstrous body as the fusion of the machine and the human. Most importantly, while Shelley's text makes a case for the monster being a live, sentient being who could have a place among humans despite his clear alliance with death, *Westworld* uses various strategies to emphasize the hosts' unnatural status by foregrounding their associations with death despite their stunningly live and human-looking appearance. The present paper will focus on these various strategies, textual and visual alike, which allow the renegotiation of death as non-finite and transgressable for the hosts. Special attention will be paid to examining the visualization of trauma and the significance of fragmentation and allusions to the theme of remembering and hence, of the past.

**Keywords:** undead, android, memory, past, film

**Ildikó Limpár**, Senior Lecturer of English, Pázmány Péter Catholic University, Budapest, holds a PhD in English and an MA in Egyptology and works in the field of Monster Studies. Her monograph entitled *The Truths of Monsters: Coming of Age with Fantastic Media* was published by McFarland in 2021 and focuses on the use of monsters as literary tools addressing life challenges in coming-of-age fantasy and science fiction. She is editor of *Displacing the Anxieties of Our World: Spaces of the Imagination* (published by Cambridge Scholars Publishing in 2017) and an anthology of essays in Monster Studies written in Hungarian and published by Athenaeum in 2021.



Franciska Linszky

*ELTE*

## **Depictions of the Virgin Mary by D. G. Rossetti and J. M. Cameron**

“And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women” (Luke 1:28). The Virgin Mary has always been in the centre of Christian art and is one of the most frequently depicted Biblical personae. In my presentation I would like to invite the audience on a journey to the nineteenth century England and evoke the rendition of the Mother of God through the works of Dante Gabriel Rossetti, a painter, poet, translator, one of the founders of the Pre-Raphaelite Brotherhood; and Julia Margaret Cameron, an early portrait photographer, one of the pioneers of this new form of art. Incorporating “the divine art of photography” (as Cameron named it) into such an analysis is less widely practised, therefore I endeavour to juxtapose “The Girlhood of Virgin Mary,” “Ecce Ancilla Domini,” two paintings by Rossetti, and “Mary Mother,” “Madonna with Two Children,” two photographs by Cameron. I attempt to provide a brief outline of the religious situation of the given era (Oxford Movement, Tractarianism etc.) which enables me to interpret the aforementioned works of art in context. Then I observe the reasons behind the choice of themes, draw attention to the similar features, highlight the differences, and shed light on the underlying ideology and Christian symbolism.

**Keywords:** Virgin Mary, Dante Gabriel Rossetti, Julia Margaret Cameron, Victorian religion, Victorian art and culture

**Franciska Linszky:** I am a first-year PhD student at ELTE in the Modern English and American Literature and Culture Programme, an English teacher and a qualified photographer. In my research I attempt to merge the topics I am passionate about, thus, I focus on the relationship of literature and the ‘divine art of photography’ through the lens of Julia Margaret Cameron. During my MA studies at ELTE I concentrated on the sister arts and submitted my thesis on the Pre-Raphaelite Sisterhood. I also translated and illustrated *Hand and Soul* by Dante Gabriel Rossetti. Furthermore, I have an MA degree in Teaching English as a Foreign Language and possess a wide experience in teaching English to students at different levels.



Béla Lukács

*DE*

## **The Role of L1 in Figurative Language Processing by Hungarian Learners of English**

My paper examines the metaphorical use of English and L1 influence in English essays written by Hungarian students. The analysis of metaphorical use and L1 influence may provide us with valuable data in terms of language teaching and learning. My article consists of two major parts. In the first, I briefly describe how I conducted the essay writing and what the parameters of the essays were; in the second, the challenges I encountered are discussed, namely, the difficulties in the identification of errors and metaphors as well as challenges in error classification. There are two research questions that my study attempts to answer: 1) What types of metaphorical errors occur in L2 essays by Hungarian students at B1–C2 level; 2) To what extent can L1 transfer explain the errors. Metaphorical error is defined as the incorrect use of a metaphorical lexical item. First, I identified and classified the spelling, lexical, and grammatical errors of the lexical units in the texts. My categories in error identification were based on Nacey's (2010, 2013) error taxonomy. Second, the lexical units including any of these errors were analysed for metaphoricity. To identify metaphors and demarcate the lexical units I followed MIPVU (Steen et al. 2010). Apart from my Hungarian L1 intuition, an English native speaker's intuition, L1 and L2 corpora as well as monolingual and bilingual dictionaries were applied in the course of detecting errors and L1 transfer.

**Keywords:** L1 transfer, error, metaphor

**Béla Lukács** is a PhD student of English Linguistics at the University of Debrecen. His field of academic interests are metaphor errors and the use of metaphors in English essays composed by Hungarian students majoring in English. Metaphors are identified with MIPVU protocol (Steen et al. 2010). Another concern in the course of his research is the investigation of Hungarian L1 transfer appearing in English essays written by Hungarian students of English. L1 transfer is investigated by means of error identification followed by error classification based on James (1998) and Nacey (2010, 2013). Possible correlation between metaphor use and L1 transfer is also of interest in his research. Recently, he has been investigating these research aims also conducting written tests involving students.



Csaba Maczelka


*PTE*

## Early Modern English Utopias in the Digital Age

This paper provides a critical assessment of the way the study of early modern English utopias has changed with the advent of digital technologies and the evolving field of digital humanities and digital literary studies. The first part focuses on Thomas More and the foundational text of the early modern utopian tradition, *Utopia*, and examines the extent to which the promises and expectations of a 2015 survey about the “Digital Thomas More” have been fulfilled and realised. This is followed by a more comprehensive overview about recent histories and monographic treatments of the genre, where the use of the sources and methodologies fostered by digital literary studies will be the primary focus. The results of this survey will be contrasted not only with advancements in some other areas of literary history, but also with earlier prophecies and prognostications about how the digital turn would shape and challenge traditional accounts of literary history. The final part of the paper highlights potential future directions and offers some preliminary results as well.

**Keywords:** utopia, digital humanities, genre, early modern

**Csaba Maczelka** (PhD, 2014, University of Szeged) is an assistant professor at the Institute of English Studies, University of Pécs (Hungary). His primary research area is early modern English literature, particularly the history of sixteenth-seventeenth century English utopias and prose fiction. Other research interests include early modern Hungarian literature and digital humanities. He published a Hungarian monograph on early modern English utopias, and a Hungarian handbook for Thomas More and his *Utopia*. Author of numerous English and Hungarian essays, reviews, translations, and interviews from the mentioned fields.



Hajighasemi Mahdokht

*ELTE*

## **Lost in Marriage, Hurt in Love: Scripts of Gender in Sue Kaufman's *Diary of a Mad Housewife***

This talk takes Sue Kaufmann's *Diary of a Mad Housewife* as its starting point to demonstrate the normative gender scripts of the 1960s and after. It was in 1967 when Kaufman wrote her most powerful piece of fiction, right at the peak of the Women's Rights Movement in the US. In line with the classical liberal feminists such as Betty Friedan and Simon de Beauvoir, this novel was a clear example of how feminists assess women's situation at that time. The 1970 movie adaptation of the book, directed by Frank Perry, won several awards, successfully picturing how the feminine gender roles were socially constructed and executed. Penning the demanding expectations from a wife and a mother in the 1960s through this novel's first-person point of view gave deeper layers to this piece without projecting the stereotypical emotional meltdowns as a tool for projecting housewives' problems. As the speaker will demonstrate, perfect wives and mothers, as superscripts of gender, are still being advertised in many ways even in the 21st century. Patriarchy still tries to shape women's lives according to normative scripts; marriage is still being recognized as the ultimate goal for women, with motherhood being their ultimate mission in life. New forms of control over the woman's body and life under the adhesive labels of perfect mother and wife dominate social media, reminding us that women still should struggle with the same age-old problems despite ideological changes.

**Keywords:** Motherhood, Kaufman, Perry, Gendered identity, Mad Housewife

**Hajighasemi Mahdokht** is an Iranian student studying at Eötvös Loránd University, Budapest. Having received her MA in American Studies from ELTE in 2017, she is currently a Stipendium Hungaricum PhD student in Gender Studies, conducting comparative research in fairy tales.



Renáta Marosi

*J. Selye University*

## **New Women in the Banks' House: Travers's Female Advocates of Scientific and Social Change**

Mary Poppins, the Balloon Woman, Ms Calico, Clara Corry, and her daughters Annie and Fannie through various methods but with the same intention encourage and support scientific and technological innovations: in order to claim a new perspective on identity, gender relations and to emphasise the importance of self-definition and self-knowledge. Thus, they join the activities of the late-nineteenth and early twentieth-century feminist movement; for the same reason, Mary Poppins and her companions could be decoded as New Women, who challenged existing gender relations and as professional career women, they worked to promote Britain, while at the same time, advocating for women's rights. In what way do P. L. Travers's New Women urge social and scientific change? In what particular activities are they involved? Do they need any emotional and/or financial support to achieve their goals? Do they succeed? How far do they go both literally and figuratively in order to succeed? The presentation intends to find answers to the aforementioned questions while, at the same time, it wishes to demonstrate and justify the Victorian setting—which coincides with the period of the first wave of feminism—of Travers's famous twentieth-century book series.

**Keywords:** Mary Poppins, New Women, scientific discoveries, social changes

**Renáta Marosi** is a senior lecturer at J. Selye University. Her research area includes children's literature (with a special attention to Victorian fairy tales and fantasy literature), popular culture and drama pedagogy. Added to this, she teaches British and American culture and history, lessons which aim at developing English language skills and a few courses on literature.



Éva Mathey

DE

## János Pelényi and Hungary during World War II

János Pelényi was appointed as Envoy Extraordinary and Minister Plenipotentiary of the Kingdom of Hungary to the United States in 1933. In view of the growing German influence in Hungary and, consequently, Hungary's fragile international position, Pelényi sought to secure the goodwill of America. As early as April 17, 1939 in "The Secret Plan for a Hungarian Government in the West at the Outbreak of World War II," Pelényi proposed that the constitutional Hungarian government go into exile and establish in the West a government, which would provide no legitimacy for the changes that a possible Nazi German invasion may affect in Hungary. Pelényi believed, as he put it in a memorandum sent to the Hungarian government on April 17, 1939, that Hungary had to "prepare for [various] imaginable contingencies [...] to preclude another Trianon or an even worse fate at the end of the war," therefore he tried to further Hungary's case during the war and help create a situation for Hungary in which her post-war position would be much better than it had been after World War I. The presentation proposes to discuss his efforts and activities towards these ends.

**Keywords:** Hungary, World War II, János Pelényi, American–Hungarian relations

**Éva Mathey**, assistant professor of the North American Department, the Institute of English and American Studies, University of Debrecen, teaches American history and culture. Her special fields of research include American society and political culture during the period between the world wars, Hungarian–American relations with special emphasis on the interwar years, and her interest also extends to the history of the American woman. She earned a PhD in American Studies from the University of Debrecen in 2012. She has published articles both in Hungarian and English in journals such as, for example, *Aetas*, *Studii de limbi si literatură moderne*, *Eger Journal of American Studies*, *Hungarian Studies Review* and *Hungarian Journal of English and American Studies*. Her monograph on Hungarian revisionist efforts toward the US has recently been published by Debrecen University Press.

Gyöngyi Matus-Kassai

*ELTE*

## **“Since My Conversion so Sweetly Tastes...”: Conversion in *As You Like It***

This paper analyzes Oliver’s speech in Act 4 Scene 3 of *As You Like It* in the light of early modern discourse on conversion, especially conversion narratives. Conversion became a central concern of Shakespeare’s time due to the fragmentation of the Christian world and the encounters with other religions. According to Paul Yachnin, Shakespeare’s theatre can be seen as conversional, as the author harnessed the neuralgic preoccupation with conversion of his age and, by “translat[ing] religious conversion into other kinds of narrative,” provided space for critical reflection. Consequently, it is not surprising that, in most Shakespearean plays, conversion is not an outward religious change, but rather an inward, moral phenomenon, with an emphasis on personal relationships: in Lieke Stelling’s terminology, spiritual, and not inter-faith conversion. Oliver’s case conforms to this pattern, but it is also exceptional because unlike other Shakespearean conversions, it is explicitly labelled as such. The paper analyzes the speech in detail, highlighting words and concepts that tap into a network of religious ideas of the time like nature, (un)natural, kindness, and atonement. It is also highlighted that these interconnected concepts all emphasize the social dimension of conversion. In addition, seemingly odd elements like the serpent, the lioness, or Oliver’s wretchedness (“wretched,” “ragged,” and “overgrown with hair”) and slumber are accounted for with the help of biblical allusions. Finally, the parallels between this Shakespearean passage and conversion narratives are also investigated with the help of contemporary texts.

**Keywords:** Shakespeare, conversion, conversion narrative, allusion

**Gyöngyi Matus-Kassai:** third-year PhD student at ELTE, in her dissertation, she investigates religious concepts in Shakespeare’s age and his drama. She graduated from ELTE as a teacher of English and Latin in 2017. She likes to combine the areas she is interested in—literature, classical and modern philology, theology—in an interdisciplinary approach. Being passionate about finding links between different cultures and periods, she likes investigating how concepts and motifs evolve across time and travel across cultures. Her main interests are Bible translation, Reformation studies, Shakespeare studies and early modern literature.

Michael McAteer

*PPKE*

## **Bordering on Bedlam: Violence and Limit Experience in Christina Reid's *Joyriders***

Christina Reid's 1986 play, *Joyriders*, depicts a Government Youth Training programme that is located in the Divis Flats area of North and West Belfast in the mid-1980s. The play addresses the experiences and attitudes of some teenagers on this scheme and those of the social worker who manages it. Regarded as a site of Catholic working-class social deprivation, the Divis Flats was one of many internal border-spaces in Northern Ireland from the 1970s to the 1990s that were localized mirrors of the official border separating the two jurisdictions on the island of Ireland. With extremely high levels of unemployment among its inhabitants, the flats were a strong support-base for the Provisional Irish Republic Army (IRA) and the Irish National Liberation Army (INLA). The British Army constructed an observation post on top of Divis Tower (the tallest building in the complex) in the 1970s, leading to heavy military surveillance of the area and recurrent gun-battles between the Army and the paramilitaries over the course of 25 years.

While joyriding as depicted in Reid's play can be regarded as symptomatic of the conflict zone in which it is set, it also transgresses the boundaries through which the political violence between the British state and Republican paramilitaries are acted out. Looking at joyriding as a limit experience, I draw upon the ideas of Georges Sorel and Walter Benjamin to show how the ecstatic and fatal violence of joyriding in *Joyriders* transcends the terms through which political violence in 1980s working-class Belfast is framed.

**Keywords:** Belfast, The Troubles, joyriding, violence

**Michael McAteer** is habilitated Associate Professor at the Institute of English and American Studies, Pázmány Péter Catholic University. He is the author of over fifty publications in the field of Irish literary criticism, including the books *Standish O'Grady, AE, Yeats* (Irish Academic Press, 2002), *Yeats and European Drama* (Cambridge University Press, 2010) and *Excess in Modern Irish Writing* (Palgrave Macmillan 2020).



Laura Mike

*SZTE*

## **Collective Trauma and Martyrdom in Early Modern English Revenge Tragedy**

Trauma lies at the heart of revenge tragedy. This popular genre of post-reformation England incessantly revolves around forms of dying, maimed bodies, unburied corpses and violence but recent literary criticism (Dunne, Oppitz-Trotman, Eisaman Maus etc.) eschews easy categorization of these plays as being merely blood-thirsty. Instead, they try to chart the fundamental crises of Stuart–Tudor England birthing such intriguing art. One of these traumas is unquestionably the religious turmoil called the English reformation(s). Inspired by recent scholarly endeavor, which successfully applied trauma theory to early modern literature, I choose to take a different tack. I contend that a social theory of collective trauma, as put forward by Kai Erikson, Jeffrey C. Alexander and others, is indispensable to the study of post-Reformation England's socio-historical phenomena and to the interpretation of revenge tragedies which, in my reading, represent the vicissitudes of a traumatized society.

One main tenet of this collective trauma will be sorted out for analysis, which is the sacrificial crisis. As David K. Anderson expounds in his recent book, contemporary records show that although the execution of common criminals was hailed with cheerful interest, martyrdom was a different matter. Prominent intellectuals, as William Tyndale, John Foxe, John Donne lifted their voices against the cruelty of these executions. In the analysis of revenge tragedies, including “The Duchess of Malfi,” I will look for clues how the ambivalences and traumas of religious persecution played out on the Early Modern English stage.

**Keywords:** early modern English drama, revenge tragedy, reformation, collective trauma

**Laura Mike** is a third year PhD candidate at Szeged University. Her chosen field of research is cultural studies, specifically the intricacies of early modern English revenge tragedy. Her research mainly draws from the results of a recent literary trend called the religious turn, joining the vast scholarly work revisiting and reinterpreting the English reformation(s) and its aftermath in English society. This presentation discusses an important segment of her unfolding dissertation project.





Katya Mojszejeva

*KRE*

## Teaching in Korea

Drawing on my personal experience of teaching English at a middle school in South Korea, this talk will explore the Korean English language teaching context by first explaining Korean people's attitudes towards education in general, and towards learning foreign languages, English, in particular. I will use my extensive observation notes and pictures taken during my field-work to explain how English classes are taught by local teachers, and how this differs from European-style teaching. A typical school schedule for a middle schooler preparing for highschool will also be described to illustrate an average student's workload. Two main areas of my talk will be the analysis of students' strengths and weaknesses when learning English and the description of the preparation methods for the TOEIC language exam, which plays a significant role in Korean students' lives. I would also like to mention some negative aspects of studying in South Korean schools: how strongly students are affected by the educational system physically and mentally, how attending school and extra classes and staying in school until midnight influence students' wellbeing, and how suicide has become a main issue amongst young students due to grades and the importance of academic accomplishments.

**Keywords:** culture, mental health, suicide, TOEIC

**Mojszejeva Katya** is a sixth year Teacher Training MA student at the Károli Gáspár University of the Reformed Church. She is planning to continue her studies as a PhD student in English Language and Literature. She is interested in English learned as a foreign language, multilingualism and the connection between culture and language.

Judit Mudriczki

*KRE*

## Audiovisual Translation and the Translation Flows of Shakespearean Drama in Hungary

Unlike Hungarian stage performances that still demand retranslations of Shakespearean drama, most film adaptations dubbed into Hungarian have simply modified a few “canonized” Hungarian literary translations. This “textual favoritism” is very surprising for at least two reasons. First, audiovisual narratives in Shakespeare adaptations in the past one hundred years differed both in text and in visual content to such an extent that would reasonably demand dissimilar Hungarian dubbing scripts. Second, the preference for the use of classic Hungarian translations occasionally even overwrites conventional expectations of lip sync dubbing. This paper intends to answer the question why translation conventions are so different in Hungarian theaters and in the dubbing industry, and also how audiovisual translation influences the translation flows of Shakespearean drama. In order to identify the main audiovisual translation strategies Hungarian dubbing script writers apply, I will cite examples from four Hungarian dubbed versions of both *Romeo and Juliet* and *As You Like It*. These film adaptations are chosen because, besides their broadcast on Hungarian TV channels, most of them are also available on DVDs or accessible through online streaming services and therefore strongly influence our contemporary Hungarian perception and understanding of these sixteenth-century plays. I will also argue that Hungarian dubbing practices eventually determine the intergenerational translation flow and cultural canonization of not only Shakespeare but also his classic Hungarian translations.

**Keywords:** Audiovisual translation, Shakespeare, adaptations

**Judit Mudriczki** is a senior lecturer at the Department of Arts Studies and Art Pedagogy, Károli Gáspár University of the Reformed Church in Hungary, Budapest. She earned her PhD as a Shakespeare scholar at Pázmány Péter Catholic University in Hungary in 2010 and she has a considerable teaching experience in both translation and English studies. She is a member of the European Society for Translation Studies and a research group focusing on modern Hungarian literature at Pázmány Péter Catholic University, Hungary. Her academic interest covers transdisciplinary fields and includes Shakespearean drama, adaptation studies, didactics of translation, audiovisual translation, and English–Hungarian cultural relations.



Beatrix Nagy

KRE

## Neo-Victorian Perspectives on Femininity and Madness in Gillian Flynn and Stephen King

My presentation analyzes two contemporary novels, Stephen King's *Misery* from 1987 and Gillian Flynn's *Gone Girl*, published in 2012, and their main female characters, Annie Wilkes and Amy Dunne, as well as the novel's meta-characters, Misery Chastain and Amazing Amy. By comparing and contrasting these characters one is able to discover several features they have in common despite the difference in time and the narrative angles from which they are portrayed. The aim of the analysis is to provide a new interpretation, a Neo-Victorian reading of both novels, and explore the construction of madness and femininity in the narratives. The ur-text of the "madwoman" is Charlotte Brontë's classic novel *Jane Eyre*, in which Bertha Mason is the mysterious and mad woman character hidden in the attic of Rochester's house. The Victorian stereotypes and grave misunderstandings, surrounding women and mental disorders are strongly echoed in both modern novels. One great difference between the periods, however, is that the characters of Flynn and King are at the forefront of the narrative and not haunting it from the background; madness is indeed the reason for their prominence in the novels. Their madness proves to be an escape route from all the stereotypical social expectations set by a patriarchal society. In my presentation I attempt to answer why it is significant for these characters to break out of the mould into which Victorian concepts about gender and mental disorders placed them. An earlier version of this presentation has been performed at the 35th OTDK in 2021.

**Keywords:** feminism, neo-victorian, madness, Gillian Flynn, Stephen King

**Beatrix Nagy** obtained a master's degree in English Studies at Károli Gáspár University of the Reformed Church in Hungary in 2021. She won first place at the 35th National Scientific Students' Associations Conference (OTDK) in 2021. She currently works as an English language teacher and intends to begin her PhD studies in 2022.

## Challenges of Metaphor Identification in L2 Essays

This paper presents a small-scale study of figurative language (FL) production in essays written by B1 and B2 (CEFR level) Georgian learners of English. The data is collected from argumentative essays written by senior high school students as a preparatory task for the university entrance exam. To ensure that the participants' language level is objectively evaluated a placement test was administered which qualified the participants for B1 or B2 levels. The method of metaphor identification implemented in the study is MIPVU (Metaphor Identification Procedure Vrije Universiteit). The study explores the major challenges that may arise in MIPVU, such as 1) identification of the lexical units in the text, 2) the use of dictionaries in establishing senses, 3) determining the contextual meaning of these lexical units, 4) deciding about their basic (literal) meanings and 5) finding the relationship between their basic and contextual sense. The latter step involves decisions concerning the figurativeness of function words, distinguishing metaphor from metonymy, comparing senses located at various points of the human-non-human and concrete-abstract continuum, deciding to what extent to consider the history of sense developments, difficulties of categorizing the senses of erroneous vocabulary items where the intended sense is conveyed by the writer with the wrong word that does not have the given sense in English. This study is part of a project to identify different kinds of errors made during FL production, with a special emphasis on the errors influenced by L1.

**Keywords:** figurative language, metaphor production, idioms, L2

**Narimanishvili Tamari:** I am a second-year PhD student at the University of Debrecen, Doctoral School of Linguistics. I am also an instructor in the Department of English Linguistics at the University of Debrecen. My main research areas lie in cognitive linguistics, second language acquisition, figurative language and metaphor production. More specifically, the research I am currently conducting with my PhD supervisor, Attila Cserép, examines the influence of the L1 on figurative language use in essay writing among Georgian learners of English. The study also explores the major challenges that may arise in the method of metaphor identification.



Rita Nándori

DE

## Acculturation and Inuit Identity within Multicultural Canada

To address the complex questions regarding the future of multiculturalism and what it means to be Canadian and share a national identity, it is prompt to engage with Indigenous perspectives first. Exploring how acculturation affects lifestyle, customs, language and literature, I assess the shift in Inuit culture and identity within the fabric of Canadian multiculturalism. As an investigative tool, I apply John Berry's fourfold model and Peter Weinreich's identity structure analysis to consider the impact of acculturation. I also introduce the significance of spatiality in Inuit culture from the standpoint of human geography and study the changes within the organization of Inuit settlements from early contact times onwards. Moreover, I apply Pierre Bourdieu's generational theory to the notion of *inummariit*, or real Inuit, to analyze the marked changes in the understanding of Indigenous identity. Additionally, I examine the formation of amalgamated identities which reflect acculturative build-up. I question if through fostering inclusion, a composite Canadian identity should emerge. Furthermore, I inspect the role of the official recognition of Inuit Nunangat—the Inuit homeland—in establishing and asserting a uniquely Inuit identity within the cultural context of Canada. Partnering with Inuit education professionals, I study the possibility of amending K–12 school curricula from an Indigenous viewpoint. Finally, I deliberate if through prominently featuring Indigenous intellectual cultures in the school curriculum, some of the crucial issues around multiculturalism and Indigeneity can be addressed.

**Keywords:** Arctic homeland and Canadian multiculturalism, Indigeneity, Renegotiating Inuit identity, Acculturation, Inuit intellectual culture

**Rita Nándori**, having completed her studies at UBC, became interested in Inuit storytelling after an extended stay in Nunavut, working as a teacher. Currently she pursues a PhD in Canadian Studies at the University of Debrecen, focussing on Inuit intellectual culture, and specifically on the significance of homeland, heritage, and identity in Inuit oral and written poetry. As a Hungarian-born Canadian, she applies her experiences in biculturalism to her research of Inuit culture within the Canadian multicultural framework. She is a member of the Central European Association for Canadian Studies, the European Society for the Study of English, and the Hungarian Society for the Study of English. Her scholarly articles have been published, among others, in the *Central European Journal of Canadian Studies*, the *Hungarian Journal of English and American Studies*, and the *Eger Journal of American Studies*.



Zana Nura

*DE*

## **Women's Diaries as a Form of Escapism: The Case of Katherine Mansfield**

Women's self-inscription in diaries began with the improvement of literacy and the increase of educational opportunities; the peak of productivity for women's personal writing was during the pre-WWI era. Diaries—and the interpretation of diaries—have changed over time. First, they were primarily analyzed for extracting information about a writer's life and time, mainly as documents that provided a historical account. Women, however, used their diaries as a means of expressing themselves as well as a form of escapism, like for example, the short story writer Katherine Mansfield. She was born in New Zealand and educated in London, lived a short but eventful and somewhat tumultuous life (marriages and divorces, miscarriage at a young age, losing her beloved brother in war to whom she speaks in what she calls “huge complaining diaries,” and fighting tuberculosis that led to her untimely death at the age of 34). Despite everything, she dared to take the chance to do what not many women could: travel, get educated, live a bohemian lifestyle, and publish. Apart from her professional writing she also kept a diary which she used for multiple purposes. As one function, her diary served as an escape from unpleasant situations, but at times also from her professional writing, “this is sheer sin, for I ought to be writing my book, and instead I am pretending here” (1916). This research paper analyzes how Katherine Mansfield used her diary as a form of escapism.

**Keywords:** Women's diaries, escapism, Katherine Mansfield

**Zana Nura** is a first-year PhD student of the Doctoral School of Literary and Cultural Studies at the University of Debrecen in Hungary. She is mainly interested in women's diaries, specifically those of Katherine Mansfield. She is currently analyzing the style, content, setting, literary devices, as well as exploring them in terms of issues like: edition history, the ethics of editing, and the results of editorial interference.

Zsófia Orosz-Réti

DE

## Time Loops and Traumatic Temporalities in Video Games

The present paper proposes a comparative analysis of two video games: *Oxenfree* (Night School Studio, 2016) and *Twelve Minutes* (Annapurna Interactive, 2021), both of them heavily narrative-focused with a strong reliance on conversations and meaningful decisions that have an impact on the ending. In *Twelve Minutes*, the player controls a husband, who has to solve a murder mystery from his wife's past in maximum 12-minute loops before a cop enters the apartment and kills him, restarting the loop. *Oxenfree*, on the other hand, recycles the tropes of teen horror films with a group of youngsters in the centre, who travel to an abandoned island, where supernatural events seem to take place, and by mistake they generate glitches in time which generate loops, while they have to come to terms with their respective pasts.

Even though time loop as a narrative feature has been a recurring solution in many video games in the last few years (both in AAA-titles, such as *Deathloop*, and indie games like *Forgotten City*, *Outer Wilds*), these two games share yet another trait: both focus on unprocessed memories, and, as the paper argues, mirror the “broken record” temporality of personal traumas. The paper compares the ways the two games make use of spatial exploration, their symbolism, how they promote or undermine agency, integrate death and failure and challenge the point-and-click tradition to investigate underlying traumas and work on any possibility for healing.

**Keywords:** trauma, time loop, video games, *Oxenfree*, *Twelve Minutes*

**Zsófia Orosz-Réti** is a senior lecturer at the Department of British Studies of the Institute of English and American Studies, University of Debrecen. She gained her PhD in 2015. The title of her dissertation is “*It’s all eighty to us*”: *Approaching the cultural memory of the 1980s in Hungary* (Contemporary strategies, popular myths and their afterlife). Her primary research areas include cultural memory, popular culture and new media, while she is also interested in science fiction film and literature, music videos and television series. She teaches courses on 20–21st century British culture, postcolonial literature, and on video games.

## **Stereotyping-Constructed Prejudice and the Cosmopolitan Arab Woman in Fadia Faqir's *Willow Trees Don't Weep***

It comes as no surprise that the representation of the unprivileged diasporic migrants as cosmopolitan subjects permeates contemporary literary texts particularly some of those committed to address matters of border-crossing, cultural identity, displacement, (un)belonging and hybridity. The anglophone Arab author Fadia Faqir's novel *Willow Trees Don't Weep* (2014) accounts for the transformation of the personal identity that a disfranchised Arab woman undergoes due to her experiences of multiple dislocations. The novel's protagonist Najwa embarks on an intricate journey from her birthplace Jordan to Pakistan, then Afghanistan all the way to England to follow her absent father's footsteps. Through this journey, Najwa constructs a fluid cosmopolitan subjectivity that serves as a unique strategy to redefine her consciousness/personhood and provide her with agency against the multiple partial stereotypes inherent in the conventional norms of the different patriarchal societies in which she moves. Drawing upon various conceptual theorizations of cosmopolitanism as a transnational notion that pertains to specific marginal groups in the diaspora, the current study principally explores the processes that have an impact on Najwa's formation of identity with regard to her multiple displacements as delineated in Faqir's narrative. It aims at revealing how prejudices rooted in stereotypes against the novel's female protagonist drive her to emerge as a rootless subject with a persistent sense of unbelonging. It also aims to accentuate in what ways she, in response, constructs a fluid cosmopolitan identity among several counter-cosmopolitan institutions as a unique method of acquiring self-empowerment.

**Keywords:** diaspora, cosmopolitanism, cultural identity, Faqir's novels

**Ayham Abu Orouq**, PhD Candidate at the Institute of English and North American Studies, University of Debrecen, Hungary, does a PhD research on the Jordanian-British author Fadia Faqir's four major novels. He published four academic papers on Henrik Ibsen's *A Doll's House*, on Arthur Miller's *Death of a Salesman*, on Faqir's *Pillars of Salt* and on Faqir's *My Name is Salma*. His research interests primarily focus on anglophone Arab fiction, diasporic writing, gender studies of the Arab world and postcolonial theory.





Viktória Osoliová

SZTE

## Revival and Revitalization of the Female Gothic Genre: Contemporary Women's Gothic Fiction

In this presentation, I aim to demonstrate the current female/feminist trends in contemporary women's Gothic fiction, namely the domestic gothic, queer gothic, ecogothic, the new weird etc. While authors like Fred Botting envisioned the end of Gothic, but many critics emphasized the continuity and the relentless vitality of the genre. It is important to acknowledge that women have been contributed to the Gothic genre since its beginning with coded expressions of their anxieties over domestic entrapment and female sexuality. Many viewed Gothic as popular literature and deemed it trivial or "girly gothic" meant to entertain the masses. Nevertheless, the Gothic Romance is still considered as one of the most controversial literary genres. Since the early 1990s, however, there has been a debate over the usefulness of the "Female Gothic" as a separate literary category or genre. In the second half of the 20th century a web of female authored Gothic writing has convinced contemporary critics to revise traditional concepts of literary influence. The Female Gothic is particularly susceptible for the representation of various female anxieties, desires and contemporary female authors turn to the Gothic literary mode and try to establish a specific and original mode of writing. I wish to prove that nowadays Gothic and horror is having a renaissance and more and more books by women are lining in the bookshelves. The focus of my presentation is to prove that "Female Gothic" is a broad and fluid category—while both interrogating it and acknowledging its many mutations (feminist Gothic, comic Gothic, postfeminist Gothic).

**Keywords:** contemporary Gothic, female Gothic, revival

**Viktória Osoliová:** I was born on 15th September in 1995, in Ipolyság, Slovakia. Currently, I live in Szeged. I am a first year PhD student at the Doctoral School of Literature in the English Literatures and Cultures PhD program at Szeged University, Hungary. I did my BA and MA English Studies at Szeged University from 2015 till 2021. I did my MA English Studies with the English Culture and Society: Gender Through Literature and Cultures in English specialisation. I am interested in Female Gothic and 19th-century Victorian literature and culture. My BA thesis was about the Victorian stereotypes of femininity in William Makepeace Thackeray's *Vanity Fair*. My MA thesis was about the representation of Female Gothic anxieties in Daphne du Maurier's *Rebecca*. I would like to write my doctoral dissertation about the 20th- and 21st-century contemporary Female Gothic.



Anett Osztotics

*KRE*

## **The Situation of Secondary Grammar School Teachers during the First Phase of the Forced-Online Education Period**

The COVID-19 pandemic has affected every aspect of our lives, including the access to and the methods of education. As a result of the closure of schools, teachers and students had to rapidly adapt to remote teaching in spring, 2020. Moving fast from face-to-face to online education aggravated the situation for teachers. They had to change all the methods they used in the classroom and figure out new ones. They had to invent new materials to teach effectively and they had to find a solution for testing students' knowledge. My research project focuses on this situation, and teachers' admirable solutions to it. My study is cross-sectional and qualitative in nature. It includes my five semi-structured interviews with my former secondary grammar school teachers of various disciplines. The interviews were also complemented by online classroom observations. The findings revealed that the teachers' main concern was student inactivity: not speaking and hiding from the camera. An additional problem was the increased preparation time for the lessons (circa 30 minutes more time per each class). The online class observations confirmed what teachers disclosed in the interviews. At the time of writing, face-to-face classes are allowed, and after the forced-online education phase, it will be interesting to see how teachers hold their lessons, whether the classes are different from the ones before the pandemic. This is the direction I would like to take with my research.

**Keywords:** Covid-19 pandemic, education, teachers, activity, effectiveness, preparation time, modern technology

**Anett Osztotics** is a fifth-year MA student in Teacher Training at Károli Gáspár University of the Reformed Church in Hungary. She is planning to continue her studies as a PhD student in Applied Linguistics. She is also a student of Melanchthon Lutheran College of Excellence where she is studying literature, communication and media science, and she is the editor of the college's journal. She is interested in online education, language pedagogy, second language acquisition, psychology and communication science.



Sarolta Osztoluczky

PPKE

## “Gethsemane and Eden”: Gardens of Transience and Timelessness in Contemporary Literary Discourses

This presentation will discuss two gardens and garden metaphors which represent such abstract ideas as temporality, transience, sickness or death. Even though these gardens do exist in reality, more of us are familiar with them from literature. The gardens of Derek Jarman in Dungeness and Péter Nádas at Gombosszeg have acquired a metaphoric existence due to literary texts, they have been filled with meaning in the imagination of the readers, and they point to something beyond themselves. While constant change is part of the natural existence of gardens, these metaphoric gardens or garden metaphors are transferred to a certain timelessness, an everlasting present by the literary texts. This aesthetic existence or metaphoric overdetermination also affects the actual gardens themselves: if we are familiar with the poems or narratives written about them, we are no longer able to regard them as neutral spaces devoid of meaning.

**Keywords:** metaphoric gardens, Derek Jarman, Péter Nádas

**Sarolta Osztoluczky** (1977) Senior Lecturer at the Department of Hungarian Literature at Pázmány Péter Catholic University, Hungary. She teaches courses in narrative theory and the poetry of the late modernity. She published a monograph on the poetry of Attila József in 2014. Her other fields of interest include Hungarian prose in the second half of the twentieth century. Her most recent edited volume is *A mindenség ernyőjére kivetítve. Hatvanéves az Iskola a határon* [Projected upon the Dome of the Universe. Papers for the Sixtieth Anniversary of the Publication of *School at the Frontier* by Géza Ottlik] (Budapest, 2021).

## Graffiti for Hire: The Problematic Side of the Commercial Street Art Initiative

Generally perceived as the polar opposite of institutionalized art, both in its technical aspects and ephemerality, street art became a new means for transforming the city space. This space, which is often thought to be public, however, is usually owned privately, hence it becomes a place for advertising. Even though working without consent on a particular site gives the essence of this artistic genre, it also constitutes to the criminalization of the artform. Besides its more “traditional” mocking and awareness-raising tendencies that one could observe in projects created by individual street artists, one side of street art has gradually turned into commercial art. It can be observed that these pieces of “aerosol advertising” or “graffiti for hire” are mainly spray-painted works. Besides the guerrilla or unofficial marketing of certain products, services, or places, there are municipally or individually commissioned works in modern capitalism, turning graffiti into “trendy” or “youthful” designer ads, while violating the norms of a complete genre for financial purposes. The current research explores how the presence and significance of an essentially subcultural phenomenon in the world of marketing and in the art market are problematic. Besides showing the process of the unique piece of illegally created street art getting mass-produced by advertisers, the paper also focuses on those aspects of street art that make its pieces consumable.

**Keywords:** street art, contemporary art, graffiti, advertising

**Eszter Ozsváth** is a first-year PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen, Hungary. She mainly focused on literary works during her BA studies, her paper, titled “Run and Catch: Movement and Identity in ‘The Loneliness of the Long-Distance Runner’ and *The Catcher in the Rye*” was even presented at the Hungarian National Scientific Students’ Associations Conference in April 2019. During her MA studies, her interest turned towards visual arts, and she has been investigating the potential of street art as activist art concerned with social issues and injustices. She presented her previous researches at several conferences, for instance, at the 21st Annual Conference of the Scottish Association for the Study of America held at the University of Dundee, Scotland. With the research on which she based her MA thesis, titled “Sleeping Rough on Street Art: Homelessness, Performativity, and Body Imagery in Contemporary North American Street Art,” she attended the 35th National Scientific Students’ Associations Conference in April 2021, and won the first prize in the Visual Arts category. Besides her academic interests, she is currently studying cultural journalism as part of a Petofi Literary Fund scholarship, at the Hungarian Theatre Museum and Institute (OSZMI) in Budapest. She is working as an editor for *Magyar Teátrum Online*.

Katalin Pálincás

KRE

## Charlotte Smith's "Beachy Head": Interrogating the Human and the Non-Human

"Beachy Head," the title poem of Charlotte Smith's 1807 posthumous volume, weaves together a mixture of discourses and poetic genres as it imagines the landscape of the South Downs populated by human and non-human inhabitants, and formed by contemporary events, history and geological deep time. Critics have demonstrated that the poem insistently negotiates, questions and blurs boundaries, such as between natural and human history, the scientific and the poetic, the global and the local. Most recently, Anne D. Wallace proposed that an existential indeterminacy defines the poem as it renders the boundaries between the living and the non-living porous and uncertain.

This presentation aims to trace the movement of the poem and follow closely how the focus shifts from one element of the landscape to the next and how human and non-human presences guide and subtend this shifting attention of narration. How does the oscillation interrogate various domains of knowledge and attitudes? How does the poem create indeterminacy through the constant change of scale and perspectives? And, most importantly, how does Smith's "Beachy Head," through interrogating the boundaries between the human and the non-human, register fugitive or otherwise lost experiences and re-think poetry's relationship to the ecological?

**Keywords:** human and non-human, ecology, indeterminacy

**Katalin Pálincás**, Independent Researcher, holds a PhD in Comparative Literature from Indiana University, Bloomington. She has taught courses at Indiana University, at the School of English and American Studies, Eötvös Loránd University, and at the Department of Literary and Cultural Studies in English, Károli Gáspár University. Her main research areas are British Romanticism, women poets of the eighteenth and nineteenth century, lyric theory, with a special emphasis on questions of temporality, affect theory and phenomenology. Her publications include "The City as a Lyric Archive of Affects in Lisa Robertson's *Occasional Work and Seven Walks*" (*Geographies of Affect* [2021]), "Moments of Suspension in Lyric Poetry: Hanging Listening in Wordsworth's 'There was a Boy'" (*Rare Device: Writings in Honour of Ágnes Péter* [2011]), "Táj, tényekkel. Vers és jegyzet párbeszéde Charlotte Smith Beachy Head című költeményében" ["Landscape and Facts: Poem and Accompanying Notes in Charlotte Smith's Beachy Head"] (*Forradalom és retorika. Tanulmányok az angol romantikáról* [Revolution and Rhetoric: Essays on English Romanticism, 2008]), and excerpts from Mary Wollstonecraft's writings translated into Hungarian (*Angol romantika. Esszék, naplók, levelek* [British Romanticism. Essays, diaries, letters, 2003]). Her contributions on eighteenth and nineteenth-century women poets and on the sonnet are forthcoming in the Hungarian Scientific Research Fund (OTKA) sponsored volume *Az angol irodalom magyar története*. She teaches Hungarian literature to International Baccalaureate students at the American International School of Budapest.

Fruzsina Papp

DE

## **“Therefore, I own America”: On-Screen Female Agency in *The Morning Show***

*The Morning Show* (2019), created by Jay Carson and Kerry Ehrin, was chosen for this paper because it deals with the representation of women’s vocality, the question of silencing, and the role of women on-screen and in behind-the-scene positions. The show follows the turmoil that started after numerous allegations of sexual misconduct against the male co-host of the eponymous diegetic morning news broadcasting. Season One explores the culture of silence in the workplace and the way the patriarchal structure of a news channel/the media perpetuates the rape culture that has been under scrutiny since the beginning of #MeToo in 2017. While the movement brought a renewed interest in the female gaze and the objectification of women on screen, *The Morning Show* draws attention to the question of female vocality and the culture of silence. It contrasts men “hiding in implications” and women verbally reclaiming the agency that a fundamentally male-dominated industry has taken away from them. Applying notions such as symbolic annihilation (Gay Tuchman) and Amy Lawrence’s theory of women’s three-tier relationship with their voices, this paper examines the ways women claim agency, how they use their own voices, and the problematic representation of women who speak up, traditionally regarded as offensive, aggressive, or obnoxious. It further argues that the fictitious events represented in *The Morning Show* not only explore issues such as sexual harassment at the workplace, or the impact of #MeToo on those surrounding the events, but also deepen the discourse on silencing women, while also creating an explicit connection between agency and voice.

**Keywords:** *The Morning Show* (2019), female voice, female agency, #MeToo

**Fruzsina Papp** is a first-year PhD student at the University of Debrecen. In her research, she focuses on gender-based silencing, the representation of women on screen. She is particularly interested in the role of women in powerful behind-the-scenes positions, mostly in films and series produced from the 1990s onwards.



Éva Pataki

DE

## **“The Final Continent”: Geographies of Emotions and Emotional Geographies in Jhumpa Lahiri’s Short Fiction**

Emotional geography has “a common concern with the spatiality and temporality of emotions, with the way they coalesce around and within certain places” (Davidson et al. 2007). A study of literary representations of the spatiality of emotions may be especially suitable for unraveling the complex emotional relations between people and environments and may lead to a better understanding of geographies of emotions and emotional geographies, how feelings generate and mediate our behaviors in and attitudes to places and spaces. My paper maps the location of emotions in both bodies and places, investigating the interconnections between individuals’ sense of place and affective relationships in a selection of Jhumpa Lahiri’s short stories. My analysis primarily focuses on the development of attachment and a sense of belonging in the characters, as well as of their affective relationships with people and places, and argues that the two processes intertwine, are mutually constructive and constantly changing, since emotions are fundamentally “relational flows, fluxes or currents, in-between people and places” (Davidson et al, 2007).

**Keywords:** emotional geographies, sense of place, belonging, affective relationships

**Éva Pataki** is a lecturer at the North American Department, Institute of English and American Studies, University of Debrecen. She defended her doctoral dissertation, *Space, Movement and Identity in Contemporary British Asian Fiction*, at the University of Debrecen in 2015. Her main area of research is postcolonial literature and a comprehensive study of identity, with a specific focus on contemporary literature and film of the South Asian diaspora. She published three book chapters (in *The Routledge Companion to Pakistani Anglo-phone Writing*, 2018; *Space, Gender and the Gaze in Literature and Art*, 2017; and *Cultural Imprints in the Age of Globalization: Writing Region and Nation*, 2012, respectively) as well as essays and reviews on British Asian fiction in *Filológiai Közlöny*, *The AnaChronisT*, and *HjEAS*, among others.





Márta Pellérdi

PPKE

## **John Paget's *Hungary and Transylvania* (1839) and the Political Reasons behind the Incomplete Hungarian Translations**

John Paget's *Hungary and Transylvania; with Remarks on their Condition, Social Political and Economical* from 1839, stands out from the rest of the travel narratives written about the region in the nineteenth century. In terms of the variety and depth of the descriptions of the social, political, and economic conditions in the East-Central European country and province, Paget's comprehensive and objective text reveals the author's intention to re-discover the history and culture of a neglected European nation who have attempted for centuries, successfully, and often unsuccessfully, to orient their politics toward the West rather than the East. In revealing passages, he discusses the relationship between Hungarians and the various nationalities living in *Hungary and Transylvania*. Curiously, although there have been two Hungarian editions of Paget's travel narrative (Helikon 1987 and Kriterion 2011), the latest translation being an expanded version, it still remains an abridged version of the original narrative with two hundred and fifty pages remaining untranslated to this day. The presentation discusses the possible political and editorial considerations that allowed significant passages to be omitted from the text and calls attention to the relevance of the omitted passages and the necessity of a new and complete translated edition.

**Keywords:** East-Central Europe, travel writing, British-Hungarian cultural relations, translation, publishing

**Márta Pellérdi** is Associate Professor at the Institute of English and American Studies, Pázmány Péter Catholic University, Budapest. She holds an MA in history and a PhD in American Literature from Eötvös Loránd University, Budapest. She has published studies on George Moore, Robert Louis Stevenson, Vladimir Nabokov, and John Paget in various journals and edited volumes. Her recent interests include travel writing and British-Hungarian historical and cultural relations.





Maksim Pelmegov

DE

## **The Trans-Siberian Railway in American Travel Writing, 1900–1903**

In the late nineteenth century, the Russian Empire and the United States were increasingly engaged in international cooperation and in reconsidering mutual perceptions of each other. Travel writing (both ways) played a key role in Russian-American cultural interactions. Americans developed a keen interest in the Trans-Siberian Railroad (years of construction: 1891–1916), one of the grand infrastructure projects of the age, because they had just completed their own transcontinental lines. The fact that three travelogues written by Americans of different social status—*Around the world via Siberia* (1902) by surgeon Nicholas Senn, *A New Way Around an Old World* (1901) by clergyman Francis Clark, and *The Great Siberian Railway from St. Petersburg to Peking* (1903) by professional traveler and author Michael Shoemaker—were published within just a few years clearly testifies to such interest, both among readers and publishers. This paper analyzes the description of Russian travel conditions in contrast to American railroads as well as the way the three authors chose to comment on the natural landscape of Siberia (in reference to the American West). In addition, we briefly compare the attitudes of three authors towards Russia as an empire and a great power, and explore the ways in which they contrast Russian and American ways of life. All three travelogues were published before the Russo-Japanese war, which dealt a blow to the Russian Empire's prestige in the world and influenced mutual perceptions of Russia and the United States, hence the choice of the relatively short time frame.

**Keywords:** Russian Empire, United States, Trans-Siberian Railway, travel writing

**Maksim Pelmegov** is currently a 1st-year PhD student in University of Debrecen specializing in North American subprogram (Doctoral School of Literature and Cultural Studies). However, he was born in Syktyvkar, Russia, where he completed both BA and MA and History. Regarding research, his interest lies in Russian–American ties and connections (which include literary, cultural, economic, diplomatic etc.) as well as mutual perceptions in early 20th century. It is in that direction where he plans to undertake further research as well as his PhD thesis. Apart from taking part in All-Russian and international conferences (for instance, international «Lomonosov» forum), Maksim also has participated in many volunteer activities (including World Festival of Youth and Students in 2017, Sochi) and has been previously an exchange student in Hungary.

Zoltán Peterecz

*EKKE*

## A Hundred Years Ago: Theodore Brentano, the First American Minister to Hungary

The history of American-Hungarian relations has enjoyed a renewed interest in the past thirty years. Despite this fact, there are still many uncovered or poorly commented episodes and persons concerning this academic territory. The presentation wishes to shed some light on one such character and period. It was in 1922 that for the first time the United States and Hungary established official diplomatic relationship. As a consequence, the two countries exchanged ministers, thus a long line of American ministers began to come and reside in Hungary. The very first of them was Theodore Brentano, who served five years in Budapest, 1922–1927, but who seems to have disappeared from historical memory in both countries. Since 2022 marks the one hundredth anniversary of the established diplomatic relationship, the presentation will introduce Theodore Brentano, the first American minister to Hungary, and his work here. Brentano's years coincided with momentous events in Hungary in the post-Trianon decade, and was a time of relatively active relationship between Washington and Budapest. Using primary and secondary sources alike, the talk will hopefully provide a sorely missed episode and also rekindle interest in what took place a century ago.

**Keywords:** Theodore Brentano, American–Hungarian relations, League of Nations, 1920s

**Zoltán Peterecz** earned his PhD degree at Eötvös Lorand University, Budapest, in 2010. He teaches as an associate professor at the Institute of English and American Studies at Eszterházy Károly Catholic University, Eger, Hungary. His main field of research is American history, American foreign affairs, and American–Hungarian relations in the first half of the twentieth century, on which subjects he regularly publishes articles. He has also done exhaustive research on the financial reconstruction of Hungary orchestrated by the League of Nations (*Jeremiah Smith, Jr and Hungary, 1924–1926: the United States, the League of Nations, and the Financial Reconstruction of Hungary*. London: Versita, 2013), of which the Hungarian version came out in 2018. His book that appeared in 2016 introduced the history of American exceptionalism to Hungarian readers (*A kivételes Amerika* [The Exceptional America]. Budapest: Gondolat Kiadó, 2016). He translated the diaries of Nicholas Roosevelt, American minister to Hungary, 1930–1933, Nicholas Roosevelt, *Forradalmi időkben Budapesten és Bécsben. Egy amerikai katona–hírszerző–diplomata feljegyzései 1919 első feléből* [Revolutionary Central Europe: Diary of an American in 1919]. Eger: Líceum Kiadó, 2019. He is the editor-in-chief of *Pro&Contra*, an online journal for PhD students and young academics.



Márton Péri

*PPKE*

## **John Lukacs: I.1. The Inter-Service Dispute Viewed with European Eyes (1950)**

Lukacs's little known article is the earliest of the three of his writings that appeared in the *Navy Proceedings* in the fifties. The 26-year-old refugee from Hungary quite passionately enters the interservice debate that was fought between the US Navy and the US Air Force defending the American naval service. The writing is very interesting because later some of its strategic ideas were used by Samuel P. Huntington in his seminal article that described the cold war naval strategic concept in 1954. Lukacs's article is unique in the sense that in his later writings he never seemed to have returned to the ideologically charged tone.

**Keywords:** John Lukacs, Cold War, US Navy, Samuel P. Huntington

## Introducing the AVOBMAT (Analysis and Visualization of Bibliographic Metadata and Texts) Multilingual Research Tool with a Case Study on 18th-Century British Press History

Digital tools and methods have become an increasingly integral part of research and teaching in English studies. The objective of this paper is to demonstrate the workflow, different analytical functions and features of the multilingual AVOBMAT (Analysis and Visualization of Bibliographic Metadata and Texts) data-driven digital tool. This new web application enables digital humanists to critically analyse the bibliographic data and texts of large corpora including digital collections at scale. The unique features of the AVOBMAT toolkit are that (i) it combines bibliographic data and computational text analysis research methods in one integrated, interactive and user-friendly web application; (ii) the implemented analytical and visualization tools provide interactive close and distant reading of texts and bibliographic data. Users can conduct, for example, topic modelling, network analysis, and named entity recognition. AVOBMAT helps users to realize the epistemological challenges, limitations and strengths of computational text analysis and visual representation of digital texts and datasets. The export functions of AVOBMAT facilitate the reproducibility of the results and transparency of the pre-processing and text analysis. The different functions of AVOBMAT will be illustrated with a case study on 18th-century British press history.

**Keywords:** digital humanities, natural language processing, metadata, computer-assisted text analysis, 18th-century studies, press history

**Róbert Péter**, PhD, dr. habil, is an Associate Professor in the Department of English at the University of Szeged where he teaches courses concerning British history and digital humanities. He holds Master's degrees in English studies and Mathematics. He produced his MA thesis at the University of Oxford for the University of Szeged. He co-edited the book *Researching British Freemasonry, 1717–2017* (Sheffield: University of Sheffield, 2010). He is a founding editor of three peer-reviewed journals including *Digitális Bölcsészet* [Digital Humanities]. He has been awarded Fulbright and British Academy Visiting Fellowships. Róbert was a Bolyai Research Fellow of the Hungarian Academy of Sciences for three years during which he carried out research concerning 17th–18th century Anglo-Hungarian relations. He is the general editor of the five-volume primary resource collection entitled *British Freemasonry, 1717–1813* (New York: Routledge, 2016). He has a strong interest in digital humanities, in particular, the development and use of stylometric, text and data mining methods for the analysis of large collections of historical and literary texts. He is the main coordinator of the AVOBMAT (Analysis and Visualization of Bibliographic Data and Texts) research tool development project. He is a founding member of the DARI-AH (Digital Research Infrastructure for the Arts and Humanities) Bibliodata Working Group.



Éva Péteri

*ELTE*

## Pre-Raphaelite Marriages

Pre-Raphaelitism, noted for its intention to reform the prevalent artistic practices of the period, its meticulously detailed painting-technique, its striking colours, its close affinity with literature, is perhaps best known of its frequent presentation of beautiful women. Elizabeth Siddal, Jane Morris, and Annie Miller became iconic beauties of Pre-Raphaelite art, while also becoming more intimate with some of the painters. It is interesting to see that many of the Pre-Raphaelite painters could marry their beloved ones only by overcoming certain difficulties. An overview of Dante Gabriel Rossetti's long and troubled engagement to Elizabeth Siddal; Ford Madox Brown's and William Holman Hunt's intention to educate and marry the low-born Emma Hill and Annie Miller, and Hunt's marriage first to Fanny, then to Edith Waugh later; and John Everett Millais's marriage to the divorced wife of the famous art-critic, John Ruskin reveal personal tragedies as well as the social prejudices and anomalies of the Victorian age.

**Keywords:** Pre-Raphaelite, art, marriage

**Éva Péteri** is a senior lecturer at the Department of English Studies, Eötvös Loránd University, Budapest. Her field of research includes the literary aspects of Pre-Raphaelite art, and the connections between Victorian and Hungarian art and culture. Recently she has written on the popular art of J. E. Millais, James Collinson's depiction of St Elizabeth of Hungary, and F. M. Brown's *Work*, and contributed two essays ("Female Roles, Female Destinies: Aspects of Femininity in Pre-Raphaelite Art" and "Dreams and Reality: The Pre-Raphaelites and the Gödöllő Artist") to the exhibition catalogue of *Desired Beauty: Pre-Raphaelite Masterpieces from the Tate Collection*.

Károly Pintér

PPKE

## American Civil Religion after Trump

The concept of American civil religion was first formulated by Robert N. Bellah in the late 1960s, during a critical stage of post-war American history. After a period of academic popularity, the idea sank into relative obscurity by the last decade of the century. In the 2010s, civil religion has made a remarkable comeback in academic discourse, and this is hardly a coincidence: the growing ideological chasm between the two major political parties, the unceasing intensity of the culture wars, the breakdown of public debate into isolated social media “echo chambers” and similar unsettling developments have prompted several authors, like Peter Gardella, Raymond Haberski, and Philip Gorski, to reach back to the idea of civil religion as a relevant concept to offer potential common ground for a spectacularly disunited nation.

In my presentation, I am proposing to examine the prospects of American civil religion in the 2020s, after its foundational notions have been subverted by the presidency of Donald Trump as well as the shocking events of January 6, 2021. Can we still meaningfully talk about an American Creed that is accepted and adhered to on both sides of the political aisle and across a broad ideological spectrum? Or is the storming of the Capitol by a bunch of self-styled “patriots” the harbinger of a new era in American history in which even the idea of what constitutes patriotism, who stand for “the people” and what the common principles and norms of the republic are will degenerate into tribal concepts? Are we on the brink of a major paradigm shift in the history of American civil religion? These are the questions I am planning to seek some tentative answers for.

**Keywords:** civil religion, US politics, Donald Trump

**Károly Pintér** is associate professor and currently chair of the Institute of English and American Studies, Pázmány Péter Catholic University (PPKE), Budapest. He received his PhD in English Literature in 2005 from ELTE University, Budapest. His study entitled *Anatomy of Utopia: Narration, Estrangement and Ambiguity in More, Wells, Huxley and Clarke* was published in the US in 2010 and won the HUSSE Junior Book Award in Hungary in the same year. Within literary studies, he specializes on utopian studies as well as H. G. Wells and classic English-language SF. His other research interest is American history and culture, particularly the American presidency, church-state relations in the US and the phenomenon of American civil religion. He also wrote introductory textbooks on British and American culture. In 2017 he was Visiting Fellow of the Nanovic Institute at Notre Dame University.

Ágnes Piukovics & Réka Hajner

*PPKE & PE*

## **Róna(r)utca and Stefánia(r)út: Hungarians and the Intrusive-R**

Of the many un-Hungarian pronunciation features of English, Intrusive-R is special in that Hungarian EFL learners almost never notice its existence before being explicitly taught the feature, as well as in that learning about the feature gives students a level of amusement that interestingly no other un-Hungarian feature of English pronunciation is able to generate. Our paper intends to shed light on what various language-internal and language-external factors play a role in the perception of Intrusive-R by Hungarian learners. The factors under scrutiny include stress, R-quality, quality of vowel preceding the Intrusive-R, amount of exposure to non-rhotic English varieties, exposure to explicit pronunciation instruction and lexical bias.

The participants involved in our study are a group of BA students of English Studies (n=15), who are taking part in a series of experiments (mostly involving discrimination tasks) before, during and after a specific training (studying Intrusive-R as part of their first course in English pronunciation at the BA programme). In earlier phases of our research into this phenomenon, we found that the feature of lexical bias overrides all other factors prior to explicit instruction. This time we are turning our attention to what happens after the training, and we intend to prove that the other factors manifest themselves only during and shortly after the pronunciation course (with stress being the most decisive factor determining the perception of Intrusive-R), and their effect fades away a few months after the sessions.

**Keywords:** L2 phonology, Hungarian-accented English, Intrusive-R, L2 perception

**Ágnes Piukovics** is assistant lecturer at Pázmány Péter Catholic University (PPKE). She holds an MA in English Studies (University of Pécs, 2014), an MA in Teacher Education (PPKE, 2015) and a PhD in linguistics (PPKE, 2021). Her field of research is second/foreign language phonology and pronunciation acquisition, with special focus on the case of Hungarian-accented English. She has been working at PPKE since 2016, as a full-time lecturer since 2018. She has also been a part-time lecturer at Károli Gáspár University of the Reformed Church since 2015.

**Réka Hajner** is an MA student at the University of Pannonia, where she is currently completing two MA programmes (Applied Linguistics, Instruction of English as a Foreign Language). She is planning to continue her studies at PhD level.



Róbert Pölcz

SZTE

## **Occult Narratives of the Human Body: Representations of the Microcosm in Robert Fludd's “History of the Two Worlds”**

Between 1617–26 the Oxford alumni Paracelsian doctor Robert Fludd published an unfinished grand opus subdivided into batches of tractates. *The Utriusque Cosmi... Historia* (History of the Two Worlds) was an encyclopedia of the cosmos, humans and the sciences presented against a complex and arcane philosophical and theological background. His books became instantly popular and fiercely contested both in scientific and ecclesiastical circles involving such notable figures as Kepler or Mersenne. The second volume about the Microcosm contained a tractate about human proportions. The illustrations in it became a commonplace in a wide variety of cultural works since then, and can be found anywhere ranging from history and theory of science publications to contemporary artworks or cover pages of esoteric publications. Although the images themselves were treated individually by scholars specializing in the field (Huffman 2019, Godwin 1979), their sources and sequentiality were never examined in detail. In this paper I will try to track down some of the precursors of Fludd's illustrations, examine the context in which they are presented, and show how he digests them into his own Alchemical-Neoplatonic narrative. One discreet line of antecedents come from the Medieval medical tradition, especially medical Astrology: the iconic “Zodiac Man” and “Bloodletting Man” of medieval medical tractates and calendars. Another well-known representational genre that surfaces in his text is the “Vitruvian Man” echoing the illustrations from the ever-popular re-editions of Vitruvius' *The Ten Books on Architecture*.

**Keywords:** body, representation, Fludd, Neoplatonism

**Róbert Pölcz** studied English Language and Culture, Theology and History before enrolling into the Literary Studies PhD program at the University of Szeged. Currently he is in the process of writing his dissertation on the cosmology of English Paracelsian doctor Robert Fludd.



Violetta Popovics

*DE*

## **More than Just a First Lady: Hillary Rodham Clinton, an Independent Political Entity**

Hillary Rodham Clinton's first ladyship is considered as a unique chapter in American history because she was the first ever First Lady to maintain a post-White House professional career which confronted the traditional role of a supporting wife. Clinton's political career divides into three different stages: pre-First Lady era (when she worked as a lawyer), First Lady tenure (centering around her role as chair of the Task Force on National Health Care Reform), and post-First Lady years (which includes her years as Senator from New York, Secretary of State under Barack Obama, and the election campaign of 2016). This presentation examines this unique post-First Lady era with all of its ups and downs, including Clinton's role as New York Senator, then as Obama's Secretary of State, and her failed presidential campaign in 2016. She consciously prepared herself and her party for the run for office in 2016, which was to be the culmination of her political career as well as a major victory for women in the male dominated world of American politics. Naturally, HRC has been the subject of enormous media attention throughout her life, because of her successes and spectacular failure in the run against Donald Trump. This presentation explores the creation and evolution of her post-First Lady political identity using, *inter alia*, her third memoir, *What happened?* (2017), an account of her loss in the 2016 presidential campaign.

**Keywords:** First Lady studies, Hillary Clinton, election of 2016

**Violetta Popovics** graduated from the Teacher Training Program at the University of Debrecen, Hungary. She is a member of the Hatvani Istvan Extramural College. Besides working as an English and a History teacher, she is a PhD student in the North-American literature and culture subprogram at the Doctoral School of Literature and Cultural Studies. Her main field of research is in connection with First Ladies, especially the changing role of First Ladies since the Progressive Era.

Francis J. Prescott-Pickup

*ELTE*

## **Distance Learning in the Time of Covid-19: What Lessons Can We Learn in Higher Education?**

During the lockdown period caused by the Covid-19 pandemic, which began in March 2020 and extended until September 2021 in Hungarian schools and universities, educators throughout the education system were faced with many challenges and forced to work in a totally new way, as were students. This resulted in a period of intensive learning as teachers had to quickly adapt to teaching through the use of digital platforms and various online apps. Now that we are returning to a more traditional way of delivering education, albeit perhaps only temporarily, it behoves us to ask whether we can benefit from this intensive learning experience and if so, how. This small-scale qualitative research study focuses on the experiences of university students in the English institute of a large university and seeks to answer the question of how online education can be delivered in an effective and convenient way for both students and educators. The raw data was gathered using an online questionnaire and long follow-up interviews were done with 8 students. By coding and category building, some of the key characteristics of successful synchronous and asynchronous university courses were identified and further analysis explored how students thought about their learning in the future. The presentation will finish by making some comparisons with similar research from other parts of the world and by considering what lessons we might want to learn from this period.

**Keywords:** distance learning, 21st-century education, tertiary education, qualitative research

**Francis J. Prescott-Pickup** studied English at the University of St Andrews in Scotland, graduating with an MA degree in 1988. In 1993 he received a PGCE in English from the University of Heriot Watt. He has been teaching English ever since, first of all in secondary schools in Edinburgh, and then as a lecturer at Eötvös Loránd University and then as a senior lecturer in the English Department at Károli Gáspár University, Budapest, before returning to ELTE as a senior lecturer in the Department of English Language Pedagogy. He completed his PhD in Language Pedagogy in June 2014, focusing on the experience of first-year students learning to write at university. He was on the organising committee of IATEFL-Hungary from 2011–2017 and has also represented IATEFL-Hungary in the Cooperation and Innovation in Teachers' Associations (CITA) Erasmus+ Project (2014–2016). He is presently the co-editor of *Working Papers in Language Pedagogy*. He is interested in communicative language teaching, learner autonomy, group dynamics, using drama in the classroom, teaching writing skills and 21st-century education.



Andrea Puskás

*J. Selye University*

## **Updating Girl Role Models in Children's Literature: *Enola Holmes* and the Case of the Female Adventurer**

The presentation focuses on the phenomenon of adaptation in children's literature by examining Nancy Springer's *Enola Holmes* series. The series is the adaptation of Sir Arthur Conan Doyle's Sherlock Holmes stories and provides an alternative universe to them by making the fourteen-year-old Enola Holmes, the younger sister of Sherlock and Mycroft the protagonist and the main investigator of the plot. Enola takes the lead and attempts some detecting on her own when her mother goes missing and she escapes from her brothers to avoid being sent to a boarding school and starts to live all alone in London. The series abandons stereotypical female images such as the protective mother, the princess, the old witch, the innocent maiden or the obedient school-girl and presents new sides of girlhood and femininity. Enola takes on roles, experiences adventures and carries out actions which were considered as inappropriate for adolescent girls in Victorian England and by doing so, the feminine concerns of the period are displayed through the eyes of an adolescent girl. The images of independent and intelligent girls whose aspirations go beyond the roles prescribed to them by social expectations and the updated definitions of girlhood outdate and redefine the "tomboy tradition" in children's literature.

**Keywords:** adaptation, children's literature, Enola Holmes, female images

**Andrea Puskás**, PhD works at the J. Selye University, a Hungarian minority university in Slovakia, Komárno where she is currently the head of the Department of English Language and Literature. She holds a PhD from English literature at the Eötvös Loránd University in Budapest, Hungary. Her main research interests span the methodology of teaching English as a foreign language, teaching young learners, twentieth-century Shakespeare interpretations and adaptations and teaching English and American literature.



István RÁCZ

DE

## Re-Reading John Betjeman in a Post-Secular Age

In this paper I will focus on John Betjeman's 1966 volume of poetry, *High and Low*, and address the problem of how his Anglican belief and his sceptical attitude shape his poems and poetics. I will point out that although he frequently emphasizes the significance of church rituals and praying, confession is a more important form in his poetry than prayer. His persona plays a Victorian role in a post-modern age, and in his poems, religion means Protestant Christianity. In Betjeman's poetry there is continuity between God, Nature and human society—this conviction is the basis of his anti-modernism. But religion was problematic for him from his early childhood, and the problems never fully disappeared. This is particularly well shown in his horror of eternity. I will demonstrate a powerful representation of his dilemmas in two twin poems, "Good-bye" and "Five O'Clock Shadow." Although confession is also a type of text rooted in religious practice (just like prayers), Betjeman's confession is that of a poet transformed into the subject of his own poems. As one of his biographers has pointed out, in some of his poems the hope offered by Jesus is "born in paradox and raised in mystery," which the poet uses against his anxiety of eternity. In my reading, this means that he uses one uncertainty against another. Religion is strongly present in his world view, and so is doubt. This is why his poetry deserves re-reading in our post-secular age.

**Keywords:** poetry, Christianity, prayer, confession

**István RÁCZ**, Professor in the Department of British Studies, University of Debrecen. His main field of interest is 19th- and 20th-century British poetry. He teaches courses on 19th- and 20th-century British literature and poetics. He has published books and studies on romantic poetry (Blake and Shelley), translation studies and contemporary British poetry, including two monographs on Philip Larkin and two books on post-1945 British poetry. He has edited a volume of studies on Sylvia Plath and Ted Hughes. For thirteen years he was director of the Institute of English and American Studies. Currently he is a member of the board in the Regional Committee of the Hungarian Academy and contributing editor of *Hungarian Journal of English and American Studies*.

Aicha Rahal

*PPKE*

## **Post-Modern Approaches to Language Policy: Investigating the Role of Agency in the Tunisian Higher Education Context**

The Tunisian higher education context is characterized by the absence of official policy documents regarding the use of the languages of instruction. In this regard, agency plays the role of policy creation and implementation. Johnson and Johnson (2015) argue that post-modern approaches highlight the role of agency in implementing language policies. Agency is defined as “the capability of persons to make choices and act on these choices” (Martin, 2004, p. 136). It includes individual efforts, resources and contextual and structural factors (Biesta and Teddar, 2006). This presentation seeks to investigate the role of agency in implementing language educational policies in the Tunisian higher education context that support the promotion of English. In other words, this study tries to explore how agency can play a role in the creation of local language policies that meet local demands and needs. Methodologically, the study relies on the results of a questionnaire on Tunisian teachers’ and students’ perceptions regarding language policies, English use and the promotion of English in Tunisian higher education. The study also relies on desk research as a method to collect and analyze data from reports and speeches. The presentation will start by giving an overview of the language situation in the Tunisian higher education context and language policies background. Then, it will present the results of the questionnaire and the analysis of desk research. After that, the discussion moves to report the different perceptions of language policy “influencers,” such as teachers, students, researchers and their agentive role in making changes.

**Keywords:** Language policies, Tunisian higher education, agency, perceptions, the promotion of English

**Aicha Rahal** is a PhD researcher in applied linguistics. Her research interests are sociolinguistics, language policy, psycholinguistics, language pedagogy, etc. She participated in many international conferences in Tunisia, Malta, France, the UK, Morocco, Prague, Turkey, Germany, Dubai, Russia, etc. She is the author of many papers, including “English or Englishes? A question of Multilingual reality,” “Transdisciplinary Approach to Linguistic Diversity: Can we co-exist without ‘one English’?” etc. She is the co-editor of the forthcoming book *World Englishes and Language Assessment*. She was a former online teacher assistant with the US Department of State and the University of Oregon. She was the laureate of the Africa Award, Liverpool 2019.



Angelika Reichmann

*EKKE*

## Ford Madox Ford's "Cold Pastoral": *The Last Post*

The present paper discusses the last volume of Ford Madox Ford's *Parade's End* (1924–28). As Andrew Hampson and Robert Purssell highlight, whether *The Last Post* is an integral part of the tetralogy has been heavily debated since Graham Greene decided to publish the 1963 edition of the "Tietjens Saga" as a trilogy. As they go on to explain, a major charge against the volume is "tying up too neatly various loose ends" (2013). Indeed, *The Last Post* seems to call for an interpretation in the pastoral tradition, which suggests that Ford's novel—especially in comparison with Rebecca West's *The Return of the Soldier*—ends in an idyll, even if it is not free from certain ironies inherent in pastoral literature (O'Malley 2007). Let me argue that on closer scrutiny these ironies fundamentally undermine the "too neat" ending of the tetralogy. They include Valentine Wannop's subjugation in an apparently fully patriarchal relationship with Christopher Tietjens and her abandonment of feminist ideals, the paralysed and muted Mark Tietjens' assumption of the central role in the novel and the deferral of Christopher's own utopian dream to an indefinite future in Valentine's wishful thinking about her unborn son. Ford's "cold pastoral" can hardly conceal the lingering tragic effects of WWI and—although it apparently embraces change—projects a sense of irretrievable loss.

**Keywords:** WWI, pastoral, irony, feminism

**Angelika Reichmann**, Professor of English Literature, Eszterházy Károly University, Hungary, teaches classes on twentieth-century literatures in English and Cultural History. She is the author of *Desire—Identity—Narrative: Dostoevsky's Devils in English Modernism* (2012) and has published widely on English and Russian modernist rewrites of Dostoevsky's classic novel—on Andrey Bely, Fyodor Sologub, Joseph Conrad, Aldous Huxley, and John Cowper Powys, among others. She is currently working on mapping up postmodernist engagement with Dostoevsky's *oeuvre* in literatures in English, which prominently features research on J. M. Coetzee. Her chief academic interests include intertextuality (adaptation theory) and female Gothic.

Gabriella Reuss

PPKE

## Sándor Hevesi and the So-Called Shakespeare-Cycles

The so-called Shakespeare cycles were 10–13 plays (with the exception of only 6 plays in 1927) in each season performed one after the other within a fortnight or so, in a festival-like manner. The scheme Sándor Hevesi proposed for the National in June 1900 was modelled upon foreign examples, e.g. the Mozart and Wagner cycles in Munich, to increase the visibility of Shakespeare and attract audiences. During the years of the Great Depression Hevesi's means were severely limited by precarious finances, so sets had to be reused which pressed him to invent a flexible solution for all Shakespeare productions: a permanent frame with exchangeable inner panels.

This paper will look at contemporary criticisms and performance texts to trace how Hevesi worked with the text and the space/set available for him. Stripping off the time-consuming scene changes and working creatively with space Hevesi apparently managed to speed up the pace of the performances. Although critics repeatedly complained about the lack of new productions and of adequate attention to individual plays within a season's cycle, they also admitted that audiences, albeit surprisingly heterogeneous, adored these festive events: seeing and talking about the National's Shakespeares became fashionable and chic, in short, an essential part of social life. Unexpectedly, despite the recycled and shabby set design, what he soon achieved beside stable subscriptions was a renewed, intense public interest in Shakespeare.

**Keywords:** Shakespeare, theatre, stage adaptation, Hevesi

**Gabriella Reuss** is Senior Lecturer in English Literature at Pázmány Péter Catholic University, Hungary. Many of her publications, including her Hungarian monograph, *Shakespeare Londonban és Pest-Budán. Az előadás emlékezte* (L'Harmattan, 2017) concern the promptbook of the earliest restoration (1834) of the tragically ending *King Lear* which she found to exist in the Bodleian Library, and address the problems and the potential of such theatre documents in the reconstruction of 19th-century acting and performing traditions. Her other fields of interest are Hungarian theatre history, contemporary strategies of adapting Shakespeare to the stage and puppet Shakespeares.

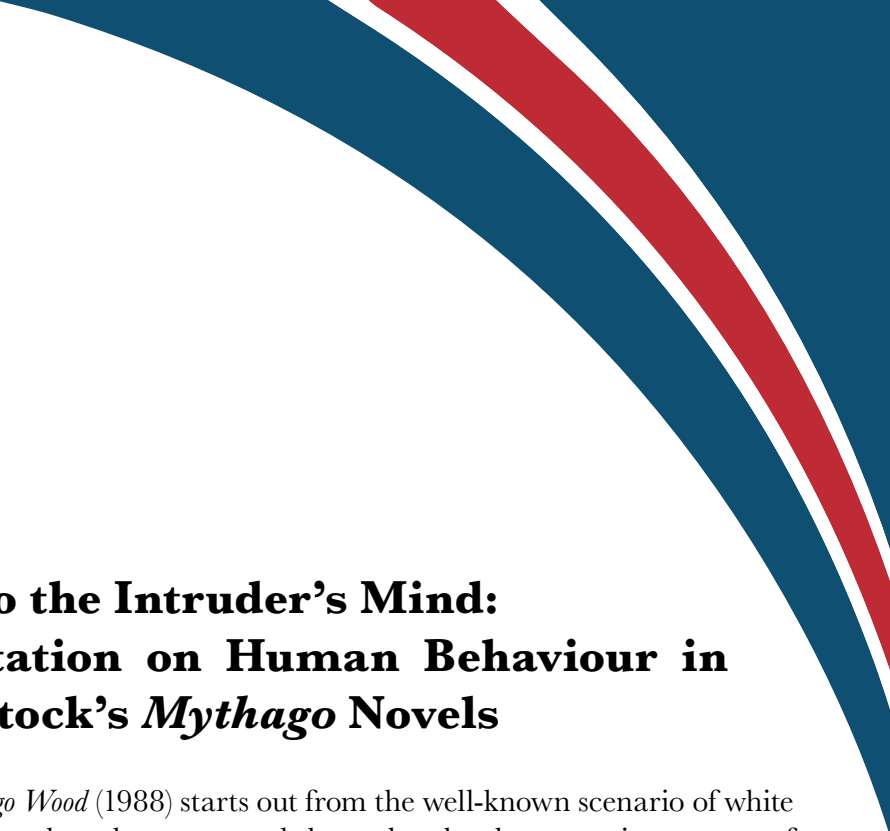
## **Needs Assessment in Developing EYL (English for Young Learners) Teacher Training in Indonesia: The Role of Local Contextual Factors**

This presentation discusses a needs assessment conducted prior to the development of an in-service teacher training. In the bigger picture, it is part of a study entitled Developing EYL teacher training in Indonesia. Teaching EYL in elementary schools in Indonesia can be categorized as an extracurricular subject, requiring responsible delivery from both the school and the teachers. The absence of an official curriculum for English as a subject and the heterogeneous skill levels of the English teachers in each school contribute significantly to the complexity of teaching EYL. Several studies reported shortcomings in the teaching of EYL, especially in providing quality teaching and training for teachers. A training program for EYL teachers is projected to be a proposed solution for the aforementioned problems. To start the development of EYL teacher training, a comprehensive needs assessment is necessary. This needs assessment plays a crucial role because it helps to picture what training material is needed, when the suitable time for the training is and how to deliver the training. Taking local contextual factors into account (central government policy, society's demand and school initiatives), the needs assessment conducted employed classroom observations and interview sessions with the teachers. The result of the needs assessment showed that the teachers required basic English skills related to giving instructions and pronunciation practice. Due to the time availability, the training was conducted after school hours in the teachers' home school. The inflexibility of the training schedule and the venue were considered to be reviewed. In response to the recent global situation, trainings might be better conducted online, which, technically, can give more options for scheduling.

**Keywords:** needs assessment, English for Young Learners, teacher training, local contextual factors, needs analysis

**Al Ikhwan Fadqur Rohqim** is an ESP (English for Specific Purposes) teacher in a private Health Sciences College in Indonesia. He has taught several English language courses such as English for Nursing, English for Midwifery and English for Sanitarian. He is interested in ESP teacher identity development and the application of EMI (English as Medium of Instruction) in higher education. He is a PhD student at Doctoral School of Linguistics of Pázmány Péter Catholic University.





Mónika Rusvai

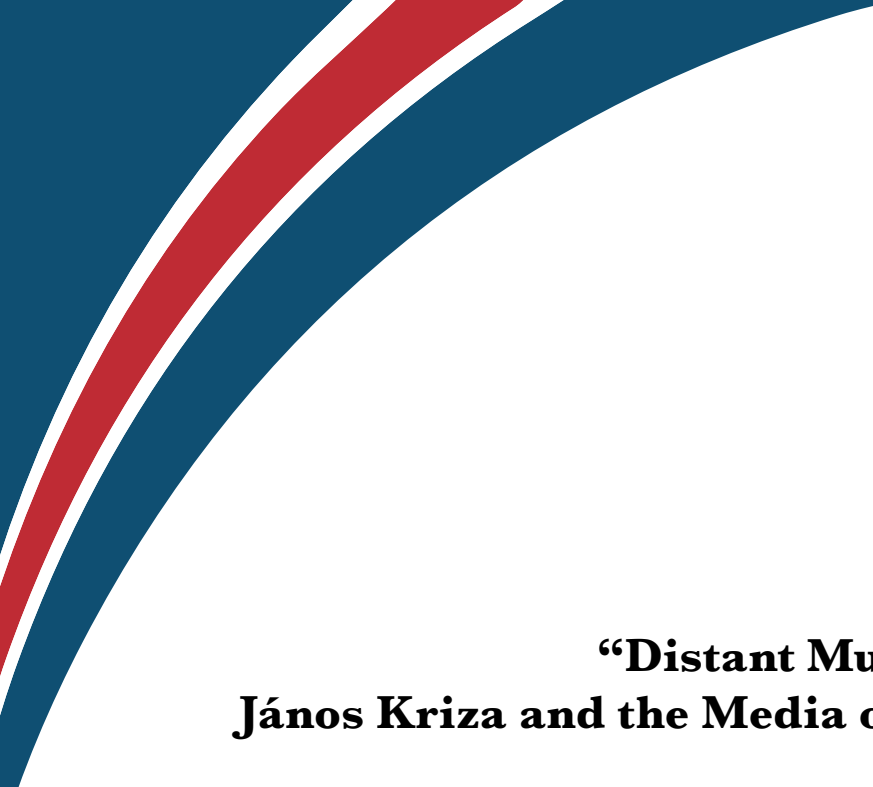
SZTE

## **Intruding into the Intruder's Mind: The Influence of Vegetation on Human Behaviour in Robert Holdstock's *Mythago* Novels**

Robert Holdstock's first Mythago novel, *Mythago Wood* (1988) starts out from the well-known scenario of white male scientists conquering an unknown land—only to be conquered themselves by the mysterious power of the wood. Trees of this ancient woodland can enter the human mind and turn its unconscious content into their own material: mythic landscapes and legendary heroes all made of wood. The paper argues that Holdstock's concept of Mythago Wood is a unique, eco-philosophical construct that casts new light on human–nature relationships by giving agency to the vegetal other. Through an analysis of plant encounters in various *Mythago* texts, the paper highlights that contrary to fantasy tradition, Holdstock refrains from showing plant power by mobilising or dubbing the vegetal. Trees of Mythago Wood can affect human behaviour while remaining plant-like: silent, immobile yet receptive of environmental stimuli. The fact that the content of the human mind is also among the vital stimuli for this fictitious wood calls our attention to the interconnectedness of all beings. *Mythago Wood* blurs the boundaries of the human and the vegetal by its wooden re-enactment of human mythology and offers human intruders the experience of non-linear vegetal temporality.

**Keywords:** critical plant studies, fantasy literature, Holdstock

**Mónika Rusvai** is a PhD student at the University of Szeged, Hungary. She has been involved with the fantastic since her BA studies. During her MA she got acquainted with monster theory, and wrote her thesis on the cultural significance of various European dragons. Since then, her road turned to the enchanted forests of European fantasy: she currently focuses on Robert Holdstock's *Mythago* novels, and intends to cast new light on the series through a combination of critical plant studies and fantasy theory. As a fantasy author herself, she eagerly advocates literary myth-making of all cultural backgrounds.



Veronika Ruttkay

*KRE*

## **“Distant Music”: János Kriza and the Media of the Scottish Ballad**

Ballads have long been thought to express something fundamental about national culture from Percy’s *Reliques* to Joyce’s “The Dead” and beyond. And yet, this “something” has been notoriously hard to catch. The ballad keeps slipping in and out of media, from orality to MS, from broadside to anthology, from singing to instrumental music and back, in all possible directions. This paper examines a ballad translation by János Kriza—the foremost Hungarian collector of the 19th century—to see how Scottish balladeering might have served as a medium through which his own engagement with Transylvanian ballads was imagined. Kriza’s work as a folklorist and dialectologist has been widely acknowledged. But modern scholarship has ignored his translations, which tend to be viewed as preludes, at best, to his great achievements. Recent studies, however, have started to reveal the extent to which balladeering had been an international affair from the 18th century onwards. Whether we take the work of Walter Scott, Goethe, or—above all—Herder, one crucial incentive for the making of national ballads was translation. Even Burns can be said “to have translated himself” (Simpson 2006), and nowhere more palpably than in the songs composed for George Thomson’s musical collections. Therefore, I look at Kriza’s work through the lens of international balladeering, focusing on his translation of a Burns song (“O mirk, mirk is this midnight hour”)—itself an adaptation of a traditional ballad, but first published by Thomson with piano accompaniment. Attending to its various media and especially how text and tune are configured in different versions, I highlight the role of the “untranslatable” acoustic qualities in making the genre such an important vehicle of national culture for the 19th century.

**Keywords:** ballad, translation, 19th century, Scottish, Hungarian

**Veronika Ruttkay** teaches at Károli Gáspár University. She has published articles and book chapters on mostly 18th- and 19th-century literature, including the work of S. T. Coleridge, Mary Shelley, Percy Bysshe Shelley, Robert Burns, and the Hungarian reception of Burns and Shakespeare.

Erika Sajtós

*PPKE*

## **Centralised KIT as a National Identity Marker in New Zealand English**

The pronunciation of the short front vowels is a salient feature of New Zealand English (NZE) and this study aims to prove that the significance of the KIT vowel is threefold by providing acoustic evidence that centralised KIT developed in NZE when New Zealand became independent as a means of expression of national identity. Further evidence is provided that the centralised KIT vowel has a crucial role in distinguishing Australian English from NZE as well as marking ethnicity within New Zealand.

We also aim to demonstrate that the pronunciation of the KIT vowel is positively valued in NZE by carrying out a comparative analysis of the formant values of the KIT vowel in different speech styles. Last but not least, the most surprising aspect of the data is the difference in the extent of lowering and centralisation between male and female speakers in NZE.

In our research, we rely especially on Schneider's dynamic model (Schneider, 2003) and Trudgill's new-dialect formation (Trudgill, 2004) stating that these theories perfectly complement each other and serve as a solid base for our hypotheses. To support this claim, an acoustic analysis of speech samples, collected from New Zealanders as well as from existing archives, was carried out using Praat. Formant values of New Zealand, Australian and Maori speakers are provided as direct evidence and the empirical findings of the present study provide a new understanding of the complex role of the KIT vowel in NZE.

**Keywords:** KIT vowel, New Zealand English, national identity

**Erika Sajtós:** I received my BA degree in English and American Studies from Pázmány Péter Catholic University in 2021, therefore I am at the beginning of my career as a researcher in English studies. My field of research is the phonology and phonetics of New Zealand English with special interests in the pronunciation of vowel sounds. In my BA thesis, I investigated how short front vowels shifts in New Zealand English resulted in the unique pronunciation of these vowels and presented my research at the 35th OTDK in Miskolc, Hungary as well as the 15th Student Conference in Linguistics in Leiden in April 2021. After that, I began to work on my next project, also in connection with New Zealand English, but this time focusing on the KIT vowel from a sociolinguistic point of view.

Prior to that I studied microbiology at Eötvös Loránd University and finished my studies in 2007. In the same year, I started working for the Institute for Veterinary Medical Research in the Enteric Bacteriology and Food-borne Zoonosis Research Team. After five years I decided to change my job and I have been working for the Hungarian Institute for Forensic Sciences in the Laboratory of Forensic Physics and Inorganic Analysis since 2012. Translating and proofreading scientific material and occasionally acting as an interpreter are also part of my job since I earned my degree in English and American Studies. Currently, I am unaffiliated but I am planning to start my MA in linguistics studies in September 2022.



Rudolf Sárdi

*South Mediterranean University, Mediterranean School of Business*

## **Joycean Echoes in John Dos Passos's *Manhattan Transfer***

The aim of the present paper is to draw thematic and structural parallels between James Joyce's *Ulysses* and John Dos Passos's *Manhattan Transfer* by arguing that the captions of Joyce's Aeolus episode may have prompted Dos Passos to break with nineteenth-century descriptive methods and turn towards the practice of Modernism in the ways in which the visual field is represented. *Manhattan Transfer* (1927) represents a departure from the linear and realist narrative modes found in earlier literary traditions. In adopting filming montage techniques and presenting New York as an animate environment, Dos Passos transformed the city into the primary object of the novel, or rather, an agency constitutive of its own inhabitants' lives. Through his markedly modernist experimental gesture, the author depicts a capitalist environment in fragments, consisting of transient impressions, cultural signs, and streams of consciousness; most of these techniques bear frequent affinities with James Joyce's *Ulysses*. In later life, Dos Passos admitted that Joyce had a bearing on his modernist treatment of the city in his own work. Indeed, the way in which Joyce describes the kaleidoscopic toing and froing of his characters in Dublin helped Dos Passos design a similar mosaic-like structure for *Manhattan Transfer*. It will be further elucidated that Joyce's "discontinuous series of visualized fragments" (Spindler, 1981) recur distinctively in *Manhattan Transfer*, urging the reader to undergo an experience generated by the radical changes of the early twentieth century.

**Keywords:** montage, narrative techniques, visual representation, city, cultural signs

**Rudolf Sárdi** is an Associate Professor of South Mediterranean University, Tunis, Tunisia, where he teaches foreign languages and liberal arts. He earned his PhD in 2014 in Modern English and American Literature at the Faculty of Humanities of Eötvös Loránd University. He has published articles on modern and postmodern English and American literature in peer-reviewed international journals. Currently, he is working on his book on the theme of the otherworldly in Vladimir Nabokov's fiction. He is also a Lecturer at École Normale Supérieure of the University of Tunis.

László Sári B.

*PTE*

## **Antidotes of Toxic Masculinity in Ben Lerner's *The Topeka School***

Ben Lerner's 2019 novel, *The Topeka School* is part of his autofiction trilogy together with *Leaving the Atocha Station* and *10:40*, revisits the 1990s and the birth of a political rhetoric triumphant a few decades later. Staged as a coming-of-age story for a would-be poet, Adam Gordon and a painful working through of feminist parents, the novel—as I will argue—is attempt to establish a poetic discourse in which one can come to terms with a pain language is able to inflict, sustain, and reproduce. Lerner's continued attempts to understand the language of exclusion as well of silences and omission, and their uncanny repetitions aims at understanding historical and personal trauma and its utilisation for political purposes. I will argue that despite favourable reviews and readings praising the novel as diagnosing the Homo Trumpiens, Lerner actually succeeds in countering that political discourse with a powerful and humane rhetoric of his own.

**Keywords:** Masculinity, Post-postmodern, Poetic Language

**László Sári B.** is an associate professor at the Department of English Literatures and Cultures at the University of Pécs, Faculty of Humanities and Social Sciences, where he teaches contemporary American Fiction, British film history, literary and cultural studies, and translation. He also works as a freelance translator and literary critic and serves on the board of *1974.hu*, a portal of world literature in Hungarian. He wrote his last two books on two distinct trends in contemporary American fiction, one minimalist, the other the post-postmodern.



Veronika Schandl

*PPKE*

## **Questions of the Shakespeare Burlesque: Then and Now**

The heyday of the Shakespeare burlesque was the nineteenth century when illegitimate theatres showcased travesties of Shakespeare's works laden with puns and contemporary references, visual gags, cross-dressing and over-the-top costume and stage design—mainly to critique Shakespeare's cultural worth and to ridicule the authentic productions' claim for authenticity. The paper wishes to engage itself with the possible research fields these plays might offer to scholars. Furthermore, it also aims to highlight a current trend in contemporary Shakespeare productions that indicates the re-emergence of the burlesque as an interpretational tendency.

**Keywords:** Shakespeare, burlesque, nostalgia

**Veronika Schandl** is an associate professor at Pázmány Péter Catholic University in Hungary. In the past she has mainly worked on Shakespeare in performance, specialising in Socialist, politicised productions of Shakespeare in Eastern-Europe. Currently she is writing a monograph on Hungarian director, Tamás Major's Shakespeare directions. Recently, her interest has turned towards Shakespeare burlesques and theatrical nostalgia.

Emna Sfaihi

DE

**“Can the Subaltern Speak?”:  
J. M. Coetzee’s the barbarian girl  
and Shukri Mabkhout’s Zina as a Case in Point**

In South African J. M. Coetzee’s *Waiting for the Barbarians* and Tunisian Shukri Mabkhout’s *The Italian*, the male protagonists have been widely interpreted as humanists who strive to heal their female counterparts’ wounds and redeem their loss. The barbarian girl and Zina are traumatized female characters taken in charge by the Magistrate and the Italian who become their male companion, respectively. However, a deconstructive reading of the two narratives underpins the pain the female characters incur at the “caring” hands of their male partners. In both narratives, the female protagonists suffer silently.

By investigating the power relation dynamics at the core of the two couples’ relationships and dwelling on the narrative techniques, this paper aims to shed light on the mechanisms of silencing women’s voice. In both texts, the female characters are usurped of their own bodies. Male protagonists and narrators are in charge not only of the women’s bodies but also the women’s stories. Hence, women are “doubly in the shadow” (Spivak, “Can the Subaltern Speak?”). By deconstructing both narratives, this paper also seeks to bring to the fore the female characters’ attempts to retrieve a voice or at least to challenge their male characters’ voicing of their own stories, hence the need for a third party, i.e. an ethical reader/ listener.

**Keywords:** Trauma, silence, oppression, and agency

**Emna Sfaihi**, PhD candidate at the university of Debrecen. Fields of interest: trauma theory, comparative literature, biopolitics and gender studies. 2021: MA in Gender Studies, Culture and Society from the University of Literature, Art and Humanities of La Manouba, Tunisia. 2010: MA in English from the University of Human and Social Sciences of Tunis, Tunisia.



Nikolett Sipos

PPKE

## The Prequel is Coming: Transmedia Storytelling and the *Game of Thrones* Universe

The birth of the world-famous *Game of Thrones* universe dates back to the summer of 1991, when the author, George R. R. Martin started to work on a fantasy story written from a young boy's point of view, which later became the first chapter of the first volume of *A Song of Ice and Fire* series, *A Game of Thrones* (1996). Martin's epic fantasy narrative became a worldwide success and phenomenon with the well known HBO adaptation called *Game of Thrones* (2011–2019), and since then, several other adaptations were born and are still in the making, including media campaigns (*The Maester's Path*, 2011), books (*A Knight of the Seven Kingdoms*, 2005; *The World of Ice and Fire*, 2014; *Fire and Blood*, 2018), podcasts (*Pod of Thrones*, *Game of Ours*), and games (*A Game of Thrones: Genesis*, 2011; *Game of Thrones*, 2014)—not to mention the upcoming prequel, *House of the Dragon* (HBO, 2022). With all the media incarnations, *Game of Thrones* became a true example of a transmedia story—in this paper, I am going to introduce how Martin's universe expanded into a huge transmedia universe, and how it fits into the world of media convergence.

**Keywords:** transmedia storytelling, adaptation, *Game of Thrones*

**Nikolett Sipos** is a third-year PhD student at the Doctoral School of Literary Studies at Pázmány Péter Catholic University, Hungary. She holds a Master's Degree in Teaching English as a Foreign Language and Teaching Hungarian Language and Literature from the University of Pannonia, where she works as a Graduate Teaching Assistant in the English and American Studies Institute. Her research focuses on transmedia storytelling in the case of speculative fiction universes, currently concentrating on *Game of Thrones*.



Anikó Sohár

PPKE

## Intersemiotic Translations of the Discworld: *Eric* and *The Last Hero* by Terry Pratchett

Terry Pratchett was an immensely popular British author. His fiction was translated into 37 languages. His novels have been adapted to television, for the stage, as a musical, as video, role-playing, and board games, as a fan-created online MUD, as comic books and graphic novels, have been dramatised as serials, inspired music, to say nothing of the illustrations and book covers and other memorabilia. Pratchett, himself an illustrator, closely collaborated with several artists in order to create the visual representation of the Discworld, which he considered to be of paramount importance.

I shall focus on two Discworld novels, *Eric* (ill. Josh Kirby) and *The Last Hero* (ill. Paul Kidby) to find out what norms may govern the visual adaptations in these instances. Kirby and Kidby represent a different approach and style, attract different audiences, and have their own fandom. Their standing, their status as an artist as well as relationship with the author had a significant impact on the intersemiotic translation process and products.

I shall attempt to answer three questions: 1) Whether these are simply illustrated novels or graphic novels where the visual and textual elements together tell the story? 2) What is a verbal translation without the pictures? An abridged edition? 3) When these books are translated, should the images be allowed to be replaced by “localised” pictures, just like the source text is replaced by the target text, from a practical/theoretical point of view at least in the case of domesticated editions (transcreation)?

**Keywords:** adaptation, intersemiotic translation, author-artist collaboration, visual representation, transcreation

**Anikó Sohár** obtained her double MA in Comparative Literature and History in 1986, and a doctorate in Comparative Literature in 1996 at ELTE. She was an assistant professor at the Department of Comparative and World Literature, ELTE (1987–1995). Later she obtained her PhD in Translation Studies at KU Leuven (1993–1997), and stayed on as a postdoctoral researcher (1997–1999). She returned to Hungary and taught English literature, cultural history, and translation (University of Miskolc, 2000–2001; University of West Hungary, 2002–2014). Since 2014 she has been the Head of the MA programme in Translation and Interpreting at the Institute of English and American Studies, PPKE. She was one of the prime movers behind the literary translation programme at ELTE (1991–2009), and the Translation Studies Branch of the Hungarian Society of Literary History (2018–). Among others, she participates in the PETRA-E Network for the education and training of literary translators, and the Pratchett Project launched by Trinity Centre for Literary and Cultural Translation, Dublin in 2019. She is also a literary translator and editor, occasionally doing both technical translation and revision. Her research interests are fantastic literature, literary adaptations of myths and tales, literary translation, intersemiotic translation, and translator training.



Kitti Somogyi

PTE

## Rewriting of the Western Myth in Cormac McCarthy's Prose Fiction

Environmental description and an ecocritical overtone are central to Cormac McCarthy's prose fiction and it gives bases for historical, cultural, literary, and linguistic perspectives for rewriting the western myth. The symbolic landscape of the southwestern wilderness is crucial to the characterization of "Americanness," while the natural environment and the man-constructed surroundings influence the self-definition of individuals through interconnectedness and interaction among different peoples on the territory. Nineteenth-century myths about the frontier, the American dream, the self-made man, the promises of opportunity, progress, and wealth are subverted through the historical, cultural, social, political, economic, and legislative representation of the borderland, which is the intersection of various ethnicities (Spanish Mexican, Anglo-European, Native American), and therefore, the arena of racial and cultural conflicts. The character of the Southwestern natural landscape merges with the images and metaphors of the Christian conceptual framework, symbols of Spanish Catholicism, tribal customs, violent practices, blended traditions, and clashing philosophies of American Romanticism, agrarianism, modernism, industrialism, capitalism, and consumerism. Social multiplicity and multiculturalism on the southwestern landscape also appear in language use (in the form of speech acts among various races, genders, and people in different social positions), and the richly detailed environment of wilderness and barrenness are unique features of McCarthy's narrative style.

**Keywords:** Cormac McCarthy, frontier, borderland, ecocriticism, western

**Kitti Somogyi:** I have been a PhD student at the Doctoral School of Modern Literary Studies at the University of Pécs since 2014. The fields of my interest are American literature and culture, ecocriticism, discourse analysis, intercultural communication, and American film studies. My thesis in progress analyzes four novels (*Blood Meridian*, *All the Pretty Horses*, *No Country for Old Men*, *The Road*) by the American writer, Cormac McCarthy, from an ecocritical perspective. It focuses on the ways in which these novels reflect on the environmental, social, and cultural changes in the American Southwest from the nineteenth century to the present. In the thesis, I also highlight the significance of the symbolic landscape and its historical, literary, cultural, and semantic re-interpretations, just as the criticism of nineteenth-century ideals and ideologies (e.g. manifest destiny, individualism, masculinity, democracy, etc.) connected to the region. I have been teaching literary and cultural studies at the Institute of English Studies at the University of Pécs since 2018. Currently, I have been an assistant lecturer at the Department of English Linguistics instructing discourse analysis and other connecting seminars.



Armin Stefanovic

*SZTE*

## **A Rise of Magic in a Biocultural Perspective: The Wizarding World of Harry Potter**

One of the biggest phenomena of world literature at the end of the 20th and beginning of the 21st century is the rise of the Harry Potter culture. Not only that many children and adults from around the world read novels and watch movies, but they also play video games, write and publish fanfiction, and incorporate elements of this magical world into their everyday life. They buy items, visit places, attend events, and direct movies. What is it about Harry Potter that motivates so many to incorporate elements of these books and movies into their lives? In this paper, I analyze the rise of the Harry Potter culture from a biocultural perspective. What makes magic so attractive these days? An answer from cognitive research is that fantasy is an evolutionary tool that helps our minds better adapt and prepare for the world we live in. Studies show that reading fiction improves social cognition. Platforms like the Wizarding World are a place where people from around the world meet, build communities, and discuss their problems, hopes, and dreams wrapped in magical fantasy. On another hand, I point to historical processes such as secularization and reenchantment that facilitate the increasing presence of magic in the public space, but most of all in arts.

**Keywords:** fantasy, magic, biocultural, esotericism

**Armin Stefanovic** (1991, Sarajevo) acquired his BA (2013) and MA (2015) at the Faculty of Philosophy, University of Sarajevo. At the Central European University (2020), he did MA in Comparative History. Currently, he is at the Doctoral School of Literatures and Cultures in English, at the Faculty of Humanities and Social Sciences, University of Szeged. He writes poetry. His research interests are fantasy literature, religion, and esoterism.

Ágnes Strickland-Pajtók

*EKKE*

## Emma Orczy's Cultural Hybridity and the Birth of the Dual Identity Superhero

The creation of the figure of the Scarlet Pimpernel in 1903 by the Hungarian-born British author, Baroness Orczy signals the birth of the modern superhero. One of his key characteristics is his dual identity: as Sir Percy Blakney he is an effeminate and passive British aristocrat, however, when embodying his courageous alter ego, the Scarlet Pimpernel, he is a masculine and courageous spy, who daringly saves French aristocrats from the guillotine during the French Revolution. The Scarlet Pimpernel is also a cultural chameleon, whose exceptional powers include his ability to effortlessly blend in with a foreign society, and a native-like command of French. Thus, it seems that Scarlet Pimpernel is the manifestation of the ideal cultural hybrid individual: a person who can inhabit multiple cultures smoothly and effortlessly.

This talk, therefore, will attempt to analyse the *Scarlet Pimpernel* series from the perspective of cultural identity. In addition to the fictional characters, attention is also going to be paid to the writer Emma Orczy's strategies of identification, as she continuously tried to harmonise the irreconcilable clashes stemming from her Hungarian–English dual nationality in her public appearances.

The assumption which these investigations intend to tackle and probe is whether the author with an immigrant background, and the Scarlet Pimpernel, the hero with a dual identity use similar techniques of dramatic realisation to make up an appropriate and coherent social front.

**Keywords:** hybridity, identification, superhero, popular novel, Emma Orczy

**Ágnes Strickland-Pajtók** PhD, is an assistant professor at Eszterhazy Karoly University, Hungary. Her main fields of interest include the analysis of gender in popular culture, and intercultural studies—with emphasis on the representation of immigrants and minorities in various media and cultural products. Currently, she is a visiting fellow at Oxford Brookes University, where she conducts research on the oeuvre of Baroness Emma Orczy.



Erzsébet Stróbl

*KRE*

## Virus at the Court of Elizabeth I

Elizabeth contracted small pox four years into her reign at the relatively young age of twenty-nine. The “speckled monster” was one of the most dreaded diseases: it not only had a high fatality rate, but involved immense suffering, and two thirds of the survivors were marred with deep scars on the face disfiguring them permanently. The severity of the queen’s affliction in 1562 brought about an instant change in the attitude of the Elizabethan political elite. The belief that conciliary advice should be enforced upon a monarch became the norm for the next decade. However, the experience of pain and suffering by the Queen also had more intimate consequences. On the one hand, it prompted the pious act of writing prayers, but, on the other hand, it also resulted in a visceral aversion from those whose face was marred by the scars of the disease. Through analysing the political and personal impact of small pox on Queen Elizabeth, my paper wishes to underline the anxieties it contained for a monarch of the female sex.

**Keywords:** early modern history, Queen Elizabeth, sixteenth century England

**Erzsébet Stróbl** is an associate professor in the Institute of English Studies at Károli University of the Reformed Church in Hungary. She completed her PhD in 2010 (*The Cult of Elizabeth: Ideology, Representation and Ritual*), and her research interests include early modern history, culture, propaganda, and discourses on feminine authority.

## Pars pro toto Focus in English It-Clefts

The syntax/meaning mismatch in pars pro toto (PPT) focus constructions poses an apparent challenge to grammatical approaches that map specific syntactic positions to particular information structural functions. In PPT focus, some constituent X (e.g. the object) is placed in a position systematically associated with focus interpretation, yet a distinct constituent Y that properly contains X in the canonical, basic form of the same sentence (e.g. the VP), is assigned focus interpretation. In all examples of PPT focus previously noted in a range of languages, X originates inside Y and it is raised out of its basic position by movement. If this is generally the case, then some account of the mismatch that is based on the syntactic reconstruction of the movement of X may be feasible. The issue that the present talk addresses is whether PPT focus is licensed only if X and Y are related by a syntactic movement dependency in this way. To address this question, we conducted an acceptability rating study of the interpretation of English it-clefts, a focus-marking construction in which the pivot is not related to the cleft clause by syntactic movement (Frascarelli & Ramaglia 2013, Haegeman et al. 2014). Our results show that a sentence-wide broad focus interpretation is available in it-cleft sentences, which suggests that a movement relation is not necessary for a PPT focus interpretation to arise. This outcome points to the conclusion that the challenge that the mismatch in PPT constructions poses at the syntax/meaning interface may run deeper than previously assumed.

**Keywords:** focus, it-clefts, acceptability rating study

**Balázs Surányi** is full professor and chair of the Department of Theoretical Linguistics and head of the Doctoral School of Linguistics at Pázmány Péter Catholic University, and research professor at the Institute of General and Hungarian Linguistics of the Hungarian Research Centre for Linguistics. His main areas of research include syntax and information structure, and more recently, sentence prosody and language acquisition. Currently he is the PI of four group research projects in these areas. He has published his work in leading journals including *Linguistic Inquiry*, *Lingua*, *Theoretical Linguistics*, the *Journal of Child Language*, and the *International Journal of Language and Communication Disorders*.

**Péter Hatvani** is a master student of the MA Programme in Theoretical Linguistics at Pázmány Péter Catholic University, where his specialization is Computational Linguistics. He is interested in neural network language models. He is currently working on his master thesis project on model accuracy testing and refining the entailment understanding standard of language models.

Éva Szabó

DE

## **“A Lick of Trouble from out of Real Life”: Domesticity in Tessa Hadley’s *Accidents in the Home***

In Tessa Hadley’s *Accidents in the Home*, the past returns and creates an upheaval: homelessness at home in the life of the heroine, Clare, a part-time academic and mother of three. She gets entangled with a past affair of hers which results in adultery and an eventual breakdown of her marriage. The plot alternates between Clare’s story and glimpses of the past, revealing the complexity of her father’s affairs—he married thrice and left behind a large number of children. She is trying to find answers and solutions in a world where what seems to be an ideal life turns out to be a highly dysfunctional one instead, where the home and the family are revealed as agents that confine, distort, torment and traumatise for generations on. The text is saturated with innocent-looking small moments of everyday life, which reveal the inner workings and blemishes of family life. In my paper I intend to examine how this novel represents the notion of home in the ordinary lives of characters in this interconnected web that is Clare’s extraordinary extensive family.

**Keywords:** Contemporary British literature, home, women writers

**Éva Szabó** is a former PhD student of the British Studies stream at the Doctoral School of Literature, University of Debrecen, now she is a doctoral candidate and independent scholar. Her field of research is neodomesticity in contemporary British women writers’ fiction but her research interests include gender studies, the representation of traditional notions of femininity and mother-daughter relationships. In her dissertation she works with the texts of Kate Atkinson, Elizabeth Taylor, Ali Smith and Barbara Pym. She also studies food, feeding and nourishment in contemporary women writers’ fiction and film. She is currently working on the correlation of spinsters with home and domesticity.



Éva Eszter Szabó

ELTE

## The “*Fin-de-Siècle*” Crisis of the American Sense of Mission

The sense of mission is an integral part of the national spirit; as a result, questioning its validity can lead to the destabilization of a nation's fundamental values, and can create a major crisis in its self-image. This type of crisis accompanied the transformation of the American sense of mission at the turn of the 19th and 20th centuries, which arose from the clash between the principles of traditional continental expansionism and new imperialist aspirations. The events and consequences of the 1898 Spanish–American War entailed the transformation of the nation's sense of mission, marked by contradictions between the need to preserve the traditional value system and the call of a new era, as well as by the crisis in the sense of mission. The close study of the Congressional Records of the 55th and 56th Congresses (1899–1900) reveals the deep polarization of the congressional debates developing out of the conflict between traditional and new ideas related to expansionism. The crisis of national consciousness became a permanent item on the agenda at the turn of the century. The questions raised by the acquisition and the contradictory handling of the new overseas territories—especially that of Cuba versus that of the Philippines—touched upon the very roots of the nation's consciousness, which simultaneously embraced its past, present, and future. Keeping in mind the significance of this historical moment, the paper examines the forces at work both for and against the transformation of the American sense of mission.

**Keywords:** American sense of mission, Spanish–American War, expansionism, Congressional debates

**Éva Eszter Szabó**, PhD, historian, is Senior Lecturer and Deputy Head at the Department of American Studies, ELTE. In addition to HUSSE and HAAS, she is a member of the Society for Historians of American Foreign Relations, the International American Studies Association, and the International Migration and Cuba sections of the Latin American Studies Association. She is a Hungarian–American Enterprise and Scholarship Fund fellow (2005), a Salzburg Global Seminar fellow (1998, 2015) and an International Forum for US Studies fellow (2018). Her courses and research have focused on inter-American relations, US immigration history and policies, the history and culture of Latino communities, and global migration issues in global politics. She is currently working on the history and developments of a growing US American diaspora and border studies. Her most important works include *US Foreign and Immigration Policies in the Caribbean Basin* (Szombathely: Savaria UP, 2007); “The Clash of American Civilizations: The US and the Latino Peril,” *Americana* III/1 (Spring 2007), online; “Sensitive America: The Continent, the Country, and Inter-American Relations,” *Americana* X/2 (Fall 2014), online; and “Fence Walls: From the Iron Curtain to the US and Hungarian Border Barriers and the Emergence of Global Walls,” *Review of International American Studies* 11/1 (Spring–Summer, 2018), 83–111. Her collection of essays, *The Migration Factor and US History* (Americana eBooks) is expected to come out in 2022.





Andrea Szabó F.

*PE*

## **Girl Watching: Introducing Men's Studies in an Undergraduate Program**

In my paper I discuss how an award-winning Australian advertisement is used in a course of an English BA program recruiting students globally, coming from culturally diverse backgrounds, to familiarize them with concepts central to Men's Studies, like male bonding, girl watching and girl hunt, social practices that are routinely used by teenage and young adult males to create and maintain a collective masculine identity.

The rationale for using the ad lies, on the one hand, in an effort to reduce anxieties and denial arising when problematizing the culturally mediated, deep-seated beliefs and perceptions that surround normative understandings of gender triggering emotions, opinions and convictions that foreclose any further rational argument. Also, on the other hand, although students with diverse cultural backgrounds may hold convictions that on the surface may seem irreconcilable, they do share the immersion in the generic, representational and rhetorical practices of advertising as well as in the conceptual repertoire of pop psychology dominating social media platforms, thus the ad discussed exemplifies how mass media and social media content normalize gender related practices.

The discussion is situated in the study of English-speaking cultures. The practices, processes, and concepts mobilized in the discussion however are applicable for understanding the dramaturgy of enacting masculinity in Western culture in general. Thus, I argue that the ad discussed emerges as a, perhaps unlikely but most effective, pedagogical tool to raise awareness while fostering conviviality in a transnational university setting.

**Keywords:** Men's Studies, girl watching, popular culture, advertisement

**Andrea F. Szabó**, PhD, is associate professor in the Institute of English and American Studies and director of the Teacher Training Center at the University of Pannonia, Veszprém, Hungary. She teaches courses in Literatures in English, in Cultural Studies, and Gender Studies in English Studies, EFL Teacher, and Communications study programs. Her main research interests focus on gender, gender and literature, and the Gothic. She has published extensively on Alice Munro and the Gothic; her most recent publication is a textbook introducing Gender Studies for Hungarian and international students in an EFL context. At present she has been working on a book on Gothic and diversity.

## American Film Criticism Then and Now: The Shorter the Better?

Film criticism in The United States of America has changed remarkably over the last 50 years due to the technological involvements and, thus, the altering needs of the moviegoers. In the second half of the 20th century, American film critics such as Richard Schickel, Pauline Kael, or Roger Ebert were the gatekeepers of films, offering guidance with their reviews for those who sought help in deciding which movie was worth to watch. The articles of the 20th-century American movie critics were written in a lengthy, long-form style. With the growing popularity of the film review and social media websites on the internet from the 21st century the digital, short-form film criticism began to spread which also led to the rise of amateur film reviews. This research, firstly, aims to investigate the reasons behind the popularity of the digital short-form film reviews especially highlighting the role of the social media page *Twitter* (2006) in shaping the film critic industry in The United States of America. Secondly, with the mapping of a selected number of comments, reviews, and feedbacks two *Star Wars* films the *Star Wars: Episode IV: A New Hope* (George Lucas 1977) and the *Star Wars: The Rise of Skywalker* (J.J. Abrams 2019) received by users on *Twitter* and by film critics through articles the study attempts to demonstrate whether short-form criticism has taken over the place of long-form criticism or a balance can be maintained between the two.

**Keywords:** American film criticism, *Twitter*, short-form criticism, long-form criticism

**Szabó Helga** is a PhD candidate at the Doctoral School of English and American Literatures and Cultures, University of Szeged. Her doctoral research is focused on American film criticism especially in the era of the internet. Her other research interests are the American film and media studies.



Bálint Szántó

*SZTE*

## Transmedia Narratives in American Cinema

In the recent decades, a new phenomenon emerged in Hollywood blockbuster cinema, making a tremendous impact on how we consume popular culture. Transmedia storytelling, as Henry Jenkins describes it in his 2006 book *Convergence Culture: Where Old and New Media Collide*, is the process of telling a story that “unfolds across multiple media platforms, with each text making a distinctive and valuable contribution to the whole” (95–96). In practice, we can observe how the narratives of big-budget film franchises, such as *Star Wars* and *Harry Potter*, are told through many forms of media, including films, tie-in novels, graphic novels and magazines. This process also encourages active participation from the consumers and fans of these products. These days, due to the huge influx of adaptations, reboots, spinoffs, prequels, and sequels, transmedia narratives are getting more and more prevalent in the life of the average moviegoer. In this paper, I would like to discuss the origins of transmedia storytelling in American cinema.

**Keywords:** cinema, fandom, transmedia, narrative

**Bálint Szántó** is a PhD student at the Doctoral School of Literary and Cultural Studies, University of Szeged, Hungary. He is currently participating in the Literatures and Cultures in English Doctoral program at the university. He previously studied English Studies with Business English specialization and American Studies. His research interests include modern American cinema, fandom studies, transmedia storytelling, digital culture, graphic novels, science fiction and fantasy literature.



Réka Szarvas

*SZTE*

## **Embodied Detection: Crime Fiction through the Lens of Feminist Corporeagraphic Metafiction in Gillian Flynn's Novels**

The human body always played a central role in detective fiction—more specifically, murder mysteries—both on the account of the victim and the detective as well. Whether it is an extensive knowledge in human anatomy—reading the clues written on the victim's body like a text—in the case of Sherlock Holmes or Poirot stories; the gut feeling, the lived experience and the bodily violence of the hard-boiled private eyes; or the visceral reactions of the reader to the thrilling mysteries and actions unfolding, the body cannot be ignored when we read and talk about detective fiction. The genre's preoccupation with the body lends itself to be analysed through the lens of narratological approaches that are centred on corporeality (Punday 2003, Kérchy 2008). Using these approaches, I wish to explore my theory, embodied detection, which explores the intersection of the textuality of the body and the corporeality of the text in crime fiction narratives—with a special focus on Gillian Flynn's novels. Besides the fact that a detective is always in a body that can influence them, in the analysed novels the body of the main character, her traumas, bodily memories play a central role in the process of detection; moreover, often the lived bodily experiences become a source or a motivation for the crime itself. Embodied detection explores the interplay with the body's role in detection, and the detection of the same body, how learning its secrets can reveal more about the crime itself, while also inspecting their influence on the body of the text too.

**Keywords:** corporeagraphic metafiction, crime fiction, women's writing, body studies

**Réka Szarvas** is in the fourth year of her studies in the Doctoral School of Literature at the University of Szeged. Her research interests include gender studies, feminist metafiction, body studies, crime fiction and women's writing.

Lívía Szélpál

PTE

## The Reception of Zora Neale Hurston's *Barracoon* in the Jim Crow Era

This presentation aims to focus on Zora Neale Hurston's posthumously published non-fiction work *Barracoon: The Story of the Last "Black Cargo"* (2019). *Barracoon* tells the authentic story of Cudjo Lewis (Kossola), a survivor of the Clotilda, in his first-person vernacular. In 1927, Hurston traveled to Alabama and visited Kossola, a former slave, a survivor of the Middle Passage of the transatlantic slave trade. After 1807, he was illegally brought to the United States and became a slave. Hurston's literary legacy includes this profound first-hand and untold account of slavery in its historical and cultural context. In *Barracoon*, Hurston challenges the American public view of the African continent and the transatlantic slave trade.

In 1860, at 19, Kossola was kidnapped by the neighboring Dahomey kingdom as a prisoner of war and carried to the barracoons (barracks used to accommodate enslaved Africans) in Oidah. Kossola's story, with the mediation of Hurston, highlights the history of freedmen in the Jim Crow Era. Unlike many published slave narratives, Kossola's report also offers a view of the slave trade and the African continent. One of the most remarkable contributions of his account is that Hurston left Kossola's imperfect English dialect intact in the story. In *Barracoon*, Hurston scrutinizes and highlights Kossola's resilience without romanticizing it.

This presentation focuses on Hurston's methodology of cultural anthropology, the purpose and reception of her research in the Jim Crow Era, and the current interpretation of her work.

**Keywords:** Zora Neale Hurston, *Barracoon*, Jim Crow, Kossola, slave trade

**Lívía Szélpál** is a senior lecturer at the Institute of English Studies, University of Pécs (PTE), where she teaches American History, Literature, and Culture. She completed her MA in American Studies (2004) and History (2005) at the University of Szeged (SZTE) and earned a PhD in Comparative History at the Central European University in 2013.

## Afrofuturist Posthumanism in Janelle Monáe's Earlier Works

With the advent of postmodernism, human status became obsolete. Earlier academics were intrigued by post-human studies as it allowed them to reimagine human existence without being influenced by the Western idealized image of human. Yet, those scholarly works were rather exclusive, therefore, failed to explore the intersecting oppression that renders racial, gender, and sexual minorities non-human. Later, researchers coming from the marginalized side opened new doors for researchers by conceptualizing and popularizing the concept of the “posthuman” in Black and decolonial studies.

African American artist Janelle Monáe has always showed interest in how technology shapes and redefines people's understanding of humanness. She perceives individuals as computers, the new “Others” who wish to break from the traditional concept of “human” by overstepping boundaries and thus dismantling hierarchies. Through the prism of Afrofuturist, posthuman, and Black intersectional feminist studies, the research aims to investigate Monáe's reinterpretation of Black humanness. Analyzing Monáe's cyborg alter ego, Cindi Mayweather's era, it is shown how she employs technology, race, and emotions to, on the one hand, disrupt the white supremacist heteropatriarchal time and space; and, on the other hand, to mediate liberation both on a collective and individual scale. What Monáe represents in her audiovisual works is the possibility of an emotional paradise, a place where individuals are deeply connected through the shared care and need for unity, a utopia which diminishes the Wynterian Man and instead, introduces the fluid posthuman who is not bound by colonial influence.

**Keywords:** Afrofuturism, posthumanism, cyberfeminism

**Bianka Szendrei** is a PhD candidate at the North American Department, Literary and Cultural Studies at the University of Debrecen. Her main research interest is the concept of posthuman Blackness through the prism of Afrofuturism, intersectional feminism, queer theory, and critical race theory in contemporary African American artist, Janelle Monáe's oeuvre. She focuses on Monáe's unique understanding of the Black queer experience from the perspective of cyborgs, androids, and computers by comparing Monáe's two “eras”: her alter ego Cindi Mayweather's era represented in *Metropolis* (2007), *The ArchAndroid* (2010), and *The Electric Lady* (2013); and Jane's era without Mayweather shown in *Dirty Computer* (2018). Szendrei further argues that Monáe's cyborgs, androids, and computers are tools to mediate liberation of a collective and individual scale by breaking from the Wynterian “Man” model and envisioning a future where difference is embraced.



Szilárd Szentgyörgyi

PE

## Accents of English in the Fantasy Genre

It has been pointed out several times that certain accents of English are often used by the entertainment industry—in movie films, television series, and now in content streaming services, too—to easily communicate, or rather, imply the personality traits of a certain character just by making it speak with a certain English accent (see, for instance, Szentgyörgyi 2019a, 2019b, 2021): A very special instance of this is what we observe in the fantasy genre both in films and series in any of the above-mentioned types of media. What makes the fantasy genre special is that this is a relatively recent—about twenty-year-old—development.

The main objective of the paper is to explore what role accents of English play in portraying various characters in the fantasy genre in general, and to point out the development of this practice on a timeline highlighting the trend-setting role played by Peter Jackson's *Lord of the Rings* series movie films (Jackson 2001, 2002, 2003). In doing so, we are going to consider a number of fantasy titles, not only movies but also television series and video games, and the way certain types of characters speak English. We are going to point out that the audience of these films can easily associate certain character types with national, regional or social stereotypes based on the accent of the character, i.e. the existing stereotypes of reality are transferred into the fictional universe of the movie to enhance character portrayal, which will also enhance a vicious circle. We will also point out the sudden appearance of such linguistic stereotypes in the fantasy genre connected to the *Lord of the Rings* movies and that these movies had such a lasting impact on the entertainment industry.

**Keywords:** accents, stereotypes, movie industry, fantasy

**Szilárd Szentgyörgyi** is a linguist, working at the English and American Studies Institute of the University of Pannonia in Veszprém, Hungary as the chair of the institute, where he teaches phonetics, phonology, syntax, and dialectology subjects. His fields of research include phonology and phonetics as well as accents of English and the linguistic attitudes towards them. He has received a Soros-grant in 1997, a Fulbright research grant in 2001 (University of Iowa, Iowa City, IA), an OTKA post-doc grant in 2002–2005, a Bolyai Young Researcher Grant in 2006–2009, and a Fulbright teaching grant in 2015–2016 (Nazareth College, Rochester, NY).

Szilárd Szentgyörgyi, Sándor Czeglédi,  
Éva Forintos, Ildikó Hortobágyi & Márta Pintér

PE

## A Project on the Comparative Study of Linguistic Attitudes Towards Climate Change and Environmental Issues

The talk proposes a research project into the virtual linguistic landscape (Ivkovic and Lotherington, 2009) and wishes to draw generalizations on the basis of linguistic attitudes towards climate change and environmental sustainability that are on display in online news sources and on social media platforms.

The approach is based on research into social media content on Instagram by the use of automatic language identification and topic modelling by Hiippala et al. (2019). Our planned research does not only wish to repeat Hiippala et al's (2019) experiment but wishes to extend its scope, the online sources under scrutiny, and the focus of the research questions below:

(1) Not counting academic pages, what are the differences between US and UK vs. Hungarian online news sources in what sort of attitudes their language use concerning climate change and environmental sustainability reflects? (2) Not counting academic pages, what are the differences between US and UK vs. Hungarian pages on social media platforms—*Facebook* and possibly *Instagram*—in what sort of attitudes their language use concerning climate change and environmental sustainability reflects? (3) How do the latter correlate with the number of followers/fans of these pages?

We plan to collect data from two social media platforms using the platforms' application programming interface and from the ten most popular online news sources to be followed by a (text) linguistic analysis of their content, the identification of linguistic expressions identifying linguistic attitudes towards the topics in question, and a statistical analysis.

**Keywords:** linguistic attitudes, climate change, comparative study

**Szilárd Szentgyörgyi** is an associate professor and the head of the English and American Studies Institute at the University of Pannonia in Veszprém and a two-time Fulbright scholar. His research area is mostly theoretical linguistics but he has also published on the attitudes towards accents of English.





Anna Szirák

DE

## **The Emerging Voice of the Girl in Dodie Smith's *I Capture the Castle***

The paper is a study of girlhood as a Leitmotif in the novel *I Capture the Castle* (1948). Dodie Smith's novel is both a *Bildungsroman* and a *Künstlerroman*, whose narrator and protagonist, Cassandra, relates the story of her family's life in the form of a diary. On the one hand, her journaling is the spontaneous expression of adolescent feelings. On the other hand, it is a carefully composed process through which Cassandra is striving to become a writer. While through her diary, she is partaking in a private habit traditionally associated with girlhood, she is also contesting the writing tradition represented by her father, a formerly successful Modernist author. As father and daughter both face crises of writing, cultural traditions related to different gendered dynamics of creativity also combat each other, and their struggle becomes a struggle for authorial voice. Cassandra's attempts to publicly establish herself as a writer becomes entangled in her own coming of age; and her voice as a narrator undergoes the natural alteration of a girl on the threshold of becoming a woman. By reading the themes related to her girlhood, such as her changing relationship towards embodiment and her navigation between genres of fiction (such as the novel of manners and romance), the paper claims that Cassandra ultimately writes herself as both author and young woman with a distinct voice.

**Keywords:** girlhood studies, gender studies, *Bildungsroman*, *Künstlerroman*, diary

**Anna Szirák** is a first-year PhD student in the British Literature and Culture sub-program of the Doctoral School of Literary and Cultural Studies, University of Debrecen. Her fields of research are contemporary English-language literature and film, more specifically the representations of girlhood. Her research interests include the literary and filmic representations of the female double.

György E. Szőnyi

SZTE

**Visions, Voices, Altered States  
in the Shadow of the English Revolution:  
The Heterodoxy of John Pordage, the Visions of Samuel  
Pordage and the Enochian Walks of Jane Lead**

During the English Revolution numerous radical and heterodox religious movements thrived, the “enthusiasts” were often attracted to esoteric ideas, alchemy, magic, and the Kabbalah, too. In my paper I revisit the intellectual circle of John Pordage, whose members during and after the Revolution played an important part in the amalgamation of religion and hermeticism.

John Pordage (1607–81) received a BA from Cambridge and a medical doctorate from the University of Leiden. He enjoyed the patronage of Elias Ashmole who respected him for his knowledge of astrology and alchemy. While in the 1640s Pordage developed radical theological views and was examined on repeated occasions, his household became the gathering place of heterodox people. In 1654 Pordage was found guilty on fifty-six accounts of heresy, chief being “intercourse with spirits.” He was expelled from his rectory and he spent the following years with esoteric reading, translation, and building up a small group of followers focused primarily on the works of Jakob Böhme.

In 1661 his son, Samuel summarized the father’s experiences with angels, and vindicated his visions in a fascinating epic poem (*Mundorum explicatio*), which in many ways can be seen as a forerunner of *Paradise Lost*.

Jane Lead (1624–1704) began receiving visions in 1670, and four years later she moved into the Pordage household. Her studies of Böhme and other occult authors, combined with the ecstatic “transportations,” developed to the foundation of the Philadelphian Society, headed by Lead and aiming at the “advancement of piety and divine philosophy.”

**Keywords:** 17th-century spiritualism, religious enthusiasm, visions, John Pordage, the English Revolution

**György E. Szőnyi** is Professor emeritus of English at the University of Szeged, former director of the Doctoral School of Literature. His interests include cultural theory, the Renaissance, the Western Esoteric traditions, and conventions of symbolization—early modern and (post)modern. Important monographs: *Pictura & Scriptura. 20th-Century Theories of Cultural Representations* (in Hungarian, Szeged: JATEPress, 2004); *John Dee’s Occultism* (Albany: SUNY Press, 2004, 2010); *The Multimediality of Culture and the Emblematic Way of Seeing* (forthcoming); in the making: *The Enoch Readers. A Cultural History of Angels, Magic, and Ascension on High*.

Orsolya Szujer

ELTE

**Amazonian Power and Pilot's Swagger:  
Different Approaches to Feminism  
and Female Representation in *Wonder Woman* (2017)  
and *Captain Marvel* (2019)**

DC's *Wonder Woman* and Marvel's *Captain Marvel* might be the two most recognizable superheroines today, mainly thanks to their self-titled blockbuster movies. However, despite their currently similar cultural visibility, the two characters represent two drastically different approaches to feminism, female representation, and to the audience, which is especially evident in how they are presented in the aforementioned movies. This difference mainly stems from the two companies' differing structures of character hierarchy. DC is strongly centralized: the overarching narrative heavily relies on the so called "Holy Trinity" (Superman, Batman, and Wonder Woman) and their adjacent characters, while everything else receives relatively little attention. Marvel, in contrast, is decentralized: its narrative structure is based on interconnected, but mostly independent character "nodes" (e.g. Avengers, X-Men, Spider-Man, etc.). In practice, this means that while Wonder Woman might get greater attention and cultural relevance, it is in DC's interest to keep her "palatable" to the widest audience possible, hence the character is ruled by a strange duality, being a feminist icon and a sex symbol at the same time. Captain Marvel, on the other hand, is a more marginal character as far as the company is concerned, so she is allowed to be more radical in the message she attempts to convey. And so, while *Wonder Woman* (2017) tries to appeal to both the male and female gaze, *Captain Marvel* (2019) mainly focuses on the narcissistic identification of the audience with the titular character, and might even trick the male audience into identifying with the antagonist. In *Wonder Woman*, the role of men increases as the narrative moves forward, while in *Captain Marvel* the role of women is on the rise. Furthermore, *Wonder Woman*, in a way, moves from the domestic sphere towards the public/military sphere, while *Captain Marvel* takes the opposite direction. Finally, being a character "out of time" *Wonder Woman* merely comments on patriarchy in a non-threatening way, while *Captain Marvel*'s actions are actually threatening the dominance of patriarchy.

**Keywords:** Feminism, Superheroes, Film Criticism, Comics

**Orsolya Szujer** gained her master's at Eötvös Loránd University in 2017, and is currently a fourth year PhD student in ELTE's Gender in English and American Literature and Culture program, with her research focusing on the representation of female characters in mainstream American superhero narratives. She has also translated several popular novels from English to Hungarian.



Gabriella T. Espák


DE

## Peter Carey's Australia

Peter Carey's *oeuvre* must be most widely read and taught in Australian literary studies, though not necessarily within Australia. Carey was honoured with Australian state and commonwealth, as well as British Commonwealth and international top fiction awards multiple times; he is one of the only five writers—along with Hilary Mantel, J. M. Coetzee, J. G. Farrell and Margaret Atwood—to have gained the Booker Prize twice and is widely acclaimed to possibly become Australia's next winner of the Nobel for literature. Critics and the general readership equally appreciate his writing in a multiplicity of genres and narrative styles, as well as his demonstration of Australianness. Andreas Gaile, in *Rewriting History: Peter Carey's Fictional Biography of Australia*, applauds Carey as the country's biographer, contextualising his novels as mythistory: history-making through literature. Carey himself expressed that he believed it to be his mission to write aestheticised fictional reality which prompts readers to face speculations to such extremes that might easily turn real: "I think the writer has the responsibility to tell the truth, not to shy away from the world as it is; and at the same time the writer has a responsibility to celebrate the potential of the human spirit" (Willbanks 51–52). Notwithstanding that his fiction invites postmodernist, postcolonialist and poststructuralist readings, more significantly it is his inevitable authorial attachment to Australia—fictionalising a national belonging—that has cemented his place in the Australian Studies curriculum. Using the concept of mythistory, this paper offers pragmatic examples of teaching Carey's fiction, tailored to suit the limited seminar time allowed for Australian Studies in the curriculum.

**Keywords:** Peter Carey, mythistory, Australian literature

**Gabriella T. Espák** is Assistant Professor in the Institute of English and American Studies, University of Debrecen, Hungary. She has been teaching, researching and publishing on topics in Australian, Canadian and US social history since 1998, with special interest in issues of multiculturalism, minority rights and Indigeneity. She edited *ReVisions of Australia: Histories, Images, Identities*, a special double issue of the *Hungarian Journal of English and American Studies* (12.1–2, 2006) and authored *Seminal Years: Federal Multicultural Policies and the Politics of Indigeneity in Canada and Australia* (Debrecen UP, 2020).



András Tarnóc

*EKKE*

## **“A stranger to fear and an enemy of oppression”: Ethan Allen as a Model of the American Hero**

Ethan Allen (1738–1789) is among the first mythical figures of American history. He started out as an entrepreneur and land speculator and became one of the heroes of the American Revolution and War of Independence. He is also known as the founder of the legendary militia, the Green Mountain Boys, and being a lifetime advocate for the independent state of Vermont. One of his greatest military achievements was the successful siege of Fort Ticonderoga in 1775 soon to be followed by defeat at the Battle of Montreal. Having survived a subsequent two year and eight-month captivity, he assumed in Willard Sterne Randall’s words, the role of a “populist frontier philosopher on horseback.”

He has authored two crucial works. *A Narrative of Col. Ethan Allen’s Observations in Captivity* (1779) is considered one of the first prisoner of war narratives in American history and in the second stage of his life he wrote *Reason the Only Oracle of Man* (1785) a treatise highly critical of organized religion.

Relying on the aforementioned texts and deploying a theoretical apparatus consisting of Daniel Hoffman’s American hero concept, Robert Doyle’s cyclical interpretation of the prisoner of war narrative and James W. Davidson and Mark H. Lytle’s rational actor paradigm, my presentation aims to evaluate Ethan Allen’s life and legacy.

**Keywords:** American hero, narrative cycle, presentation of the self, rational actor

**András Tarnóc** earned his PhD at Debrecen University in 2001 and completed his habilitation at the same institution in 2013. In addition to directing the American Studies disciplinary MA program at Eszterházy Károly Catholic University he has taught courses on American history, literature, and ethno-racial relations. His main research theme is the mythopoeic aspects of confinement narratives in American culture with special attention to the Indian captivity narrative, the slave narrative, and the accounts of prisoners of war.



Renáta Tavi

*KRE*

## **Different Language, Different Personality: Frame Switching among Biculturals**

Language shapes the way we think, behave, and it helps knowledge to transmit across minds. Many articles claim that there is a link between language and personality proving that language can change one's personality. Bicultural individuals who have integrated two cultures within themselves and speak their native languages activate different mental frames depending on which language they use, causing distinct ranges of values, behaviours, and identities. Conversely, monocultural bilinguals have never internalised the native culture of their second language due to the lack of exposure to the language's cultural context. (Luna, 2008) This paper aims to explore reasons for disparate personalities possessed by a bicultural person by investigating various situations when their frame-switching occurs. Furthermore, it seeks the psychological and behavioural effects of this phenomenon on bicultural people. My research is based on prominent psycholinguists' literature studies such as Charles J. Fillmore, François Grosjean, David Luna, who have examined frame-switching, and the connections between languages and personality traits in the case of bicultural people's language usage. Using interviews, I will be analysing qualitative data with bicultural people and review literature over the next three months, and in the following month, I will prepare a presentation about the phenomenon of frame-switching among bicultural people in Hungary. The interviews will include questions about the interviewee's background, personal relations, cultural connections to their languages, the change of personality, and referring to frame switching. I will use a thematic analysis by highlighting key parts and organising data to help the actual analysis.

**Keywords:** bilingualism, biculturalism, frame switching

**Renáta Tímea Tavi** is a fifth-year Teacher Training MA student at the Károli Gáspár University of the Reformed Church. She is planning to continue her studies as a PhD student in Applied Linguistics. She is interested in bilingualism, biculturalism, mental frames, and code-switching.



Oo Khaing Thet

*ELTE*

## **Using a DST Approach in an EFL Learner's Development in Metacognitive Listening Strategy Use and Listening Performance**

Dynamic Systems Theory (DST) approach could reveal the individual variations by allowing us to trace how learners' language competence develops during its interaction with other variables in a complex learning system (De Bot, Lowie, & Verspoor, 2007). Many studies in the field of listening strategy have been carried out with traditional research methods. The present study aims to explore the developmental trajectories of an EFL learner's metacognitive listening strategy use and listening performance as well as investigating the dynamic correlation between the two variables, using DST. An EFL learner from Myanmar was given the metacognitive strategy training for seven days and his listening strategy use and listening performance were examined every two days over two weeks. For data collection, First Certificate English listening practice tests were used to assess the learner's listening performance and Metacognitive Awareness Listening Questionnaire (Vandergrift, 2006) for listening strategy use. Data was analyzed using dynamic systems techniques including moving min-max graph, Loess smoothing, variability, Monte Carlo technique, and moving window correlation. Results indicated non-linear developmental patterns in the listening strategy use and listening performance and dynamic correlations between the variables. Findings can provide EFL teachers with some insights into the interaction between metacognitive listening strategies and listening performance in a dynamic system and some pedagogical implications in developing EFL learners' metacognitive listening strategies and listening performance.

**Keywords:** DST, metacognitive listening strategy use, listening performance, developmental trajectories

**Oo Khaing Thet** is currently pursuing her PhD in English Applied Linguistics and Language Pedagogy at Eötvös Loránd University, Budapest, Hungary. She obtained her MA (EFL) from Yangon University of Foreign Languages, Myanmar, and got her second master's MA (TESOL) from Victoria University of Wellington, New Zealand. She has been a university lecturer and a teacher trainer at Department of English in Myanmar and she has got about 12 years of teaching experience. She has won RELC scholarship, Fulbright scholarship, and Stipendium Hungaricum scholarship. She has presented her research papers at local and international ELT and Linguistics conferences. Her research interests include language pedagogy, second language vocabulary development, Complex Dynamic Systems Theory, and metacognition.



Oo Khaing Thet

*ELTE*

## **The Use of Information and Communication Technology (ICT) in English Language Teaching: What Do EFL teachers think?**

ICT in the form of digital literacy has become one of the competencies teachers should possess in today's world along with its widespread use in education in the global context. The prevalence of ICTs in all aspects of life today is well-accepted, however, it is not always clear for teachers how technology might be successfully integrated into literacy instruction (Dalton & Grisham, 2011). This might have led to different ways of how EFL teachers from different contexts make use of ICT in teaching, and how they perceive the use of ICT in their own experiences. "Technologies are not optimally used by EFL teachers in their ELT process because not all of them are willing to use ICT despite its possibilities of providing massive resources to their teaching practice" (Silviyanti & Yusuf, 2015, p. 30). It might, therefore, be useful to examine the use of ICT in teaching from EFL teachers' perspective. This has led to the research question for my study: "What do EFL teachers think of the use of ICT in English language teaching?". In an attempt to find the answer, I focused on the relevant literature and summarized EFL teachers' responses to the use of ICT in their teaching. The findings revealed that EFL teachers saw the potential of ICT to bring improvements in their teaching and to improve their English despite a number of challenges and barriers in implementing ICT use in EFL classrooms, which mainly concern government and institutional support, the availability of facilities.

**Keywords:** ICT, EFL teachers' perspective, English Language Teaching

**Oo Khaing Thet** is currently pursuing her PhD in English Applied Linguistics and Language Pedagogy at Eötvös Loránd University, Budapest, Hungary. She obtained her MA (EFL) from Yangon University of Foreign Languages, Myanmar, and got her second master's MA (TESOL) from Victoria University of Wellington, New Zealand. She has been a university lecturer and a teacher trainer at Department of English in Myanmar and she has got about 12 years of teaching experience. She has won RELC scholarship, Fulbright scholarship, and Stipendium Hungaricum scholarship. She has presented her research papers at local and international ELT and Linguistics conferences. Her research interests include language pedagogy, second language vocabulary development, Complex Dynamic Systems Theory, and metacognition.



Péter Benedek Tóta

*PPKE*

## János Pilinszky's Poems by Ted Hughes

The actual presentation discusses the inspirational influence of János Pilinszky's poems as it can be traced in the poems of Ted Hughes. The poems by Ted Hughes in his *Birthday Letters* are in the foreground of scrutiny whose background is provided by Pilinszky's poems translated by Ted Hughes by virtue of the rough translations of János Csokits. The aspect of research is borrowed from an essay and a radio interview in which Ted Hughes evaluates Pilinszky's poetry and assesses his own work. The attitude displayed by Ted Hughes characterizing his operation can be distilled from a review essay he wrote on shamanism. The outcome of probing the samples of these two oeuvres insinuates that János Pilinszky's poems by Ted Hughes as organic works of art present themselves as incorporated poems that create an integral body of poetry.

**Keywords:** János Pilinszky, Ted Hughes, translation, shamanism

**Tóta Péter Benedek** teaches at Pázmány Péter Catholic University (Institute of English and American Studies, Department of English Literatures and Culture). He is primarily interested in English and Hungarian poetry in and after modernism.



Gabriella Tóth

*KRE*

## **The Interaction of Aspect and Negation in English and in Hungarian**

This talk argues that in Hungarian telicity is not represented in the syntactic structure in two verbal projections unless there is a perfective marker, which is overtly realised as the head of a functional projection internal to VP called AspP. While in English the head of AspP does not have to be realised overtly. It will be shown that negation does not trigger ambiguity with telic events in Hungarian unless the event is interpreted as perfective and there is a perfective marker in the sentence as opposed to English. The interaction of negation with inner aspect is basically constrained by syntactic and not by semantic factors. In Hungarian telic events are not ambiguous when they are modified by negation, while in English, it is. Negated telic events are ambiguous only when the verb has a perfective marker. The perfective marker is the head of a temporal phrase (AspP) sister to V10 and takes VP2 as its complement both in Hungarian and in English. The head of AspP temporally orders the two sub-events encoded in VP1 and VP2. In Hungarian VP2 is projected only when the marker is present, while in English it is always projected if the event is telic. Once AspP and VP2 are created they serve as the domain for negation. Negation can be merged either over VP1 or over VP internal AspP. Otherwise, the only available domain is VP1.

**Keywords:** aspect, negation, the internal structure of VP

**Gabriella Tóth** is assistant lecturer of English Linguistics in the Institute of English Studies at Károli Gáspár University of the Reformed Church in Hungary. Her field of research is the most current version of Generative Transformational Syntax: the Minimalist Program. Her main interests are the interaction of nominal and verbal domain in the calculation of the aspect of the sentence, sentential negation and constituent negation, and the syntax of Hungarian prefixes and English particles.



Krisztina Kitti Tóth

*METU/ELTE*

## **Wrapped about Anonymity: The Unimpeded Voice of Anon in Virginia Woolf's Works**

Obscurity, in the original sense of the word, is the state of being unknown, of having one's identity secret, concealed and unavowed, or in another word: anonymous. While obscurity might appear like an undesirable state, Virginia Woolf genuinely advocated anonymity and found it artistically rewarding as she understood anonymity not as an exclusively forced condition but also one which encourages the appreciation of the artwork without the display of personal vanity. Being wrapped about anonymity and therefore hidden from the public view is a condition which serves as a mark of Woolf's critique of and resistance to egotism and individuality, and preference of communality and a sense of completeness. Woolf famously asserts in "Anon" that "Anon is dead," and yet Anon appears and reappears in her texts. In my paper, I will trace Woolf's approaches to the subject of anonymity appearing in *To the Lighthouse*, *Orlando*, *A Room of One's Own*, *Between the Acts*, and "Anon." By doing so, I will attempt to show Woolf's interwoven, complex and changing set of ideas on the concept of anonymity and its close link to artistic agency. Anon, I argue, is Woolf's articulation of the long-forgotten purpose of art: to create not only for the aesthetic experience itself but for the forging and strengthening of social bonds, and for "the making of the moment something permanent."

**Keywords:** anonymity, art, communality, performance

**Krisztina Kitti Tóth** is a PhD candidate of The Modern English and American Literature and Culture Doctoral Program at Eotvos Lorand University (ELTE), Budapest, where she has been teaching 20th-century literature as a lecturer since 2016. Currently, she works as an assistant lecturer at the Institute of Art and Design Theory, Budapest Metropolitan University (METU), where her courses cover twentieth-century and contemporary art theory, literature and visual culture, media culture and design culture. She has attended several national and international conferences and workshops and has published English and Hungarian articles on her readings on aesthetics and performativity in the novels of Virginia Woolf, on social practices and rituals presented in modernist texts, on recognition theory, as well as on fluid identity and its representations in contemporary literature and art. Recently, she has been researching in the field of everyday aesthetics.

Sára Tóth

*KRE*

## **“The Postsecular Sacred” in Marilynne Robinson’s Fiction**

It has become a commonplace to say that we live in a postsecular age in which the relationship of religious and secular can no longer be described in terms of mutual exclusion. This shift in perspective is especially relevant in literary studies, in which there is a growing interest in elucidating the spiritual or religious dimensions of literary works. Related to this are the critical discourses registering the end of postmodernism, calls for different kinds of “turns” or “returns” or “reclaimings,” such as the “religious turn” in the humanities, the return to humanism, the reclaiming of the self, the reclaiming of the transhistorical impulse of the imagination etc. In my paper I would like to situate the work of Pulitzer-winning novelist and essayist Marilynne Robinson’s work within the context of such postsecular discourses, pointing out how she manages to negotiate permeable boundaries between the religious and the secular in her novels, while leaving open for her characters the option of belonging to a faith tradition and community. Part of the fascination with Robinson’s work—highly acclaimed by the academia and on top of bestseller lists at the same time—is her affirmation of a particular religious tradition, Calvinist Protestantism, while paradoxically making its boundaries transparent. Uniting life narratives of incompleteness and doubt with a “faith based acknowledgment of mystery,” she successfully dramatizes the tensions, or, in Charles Taylor’s expression, “cross pressures” inherent in postsecular religiosity without succumbing, as John McClure puts it, to “weakened and hybridized, idioms of belief.”

**Keywords:** literature, literary studies, postsecularism, religious studies

**Sára Tóth** is Associate Professor at the Institute of English Studies, Károli Gáspár University of the Reformed Church in Budapest, Hungary. Her main area of interest is the interplay between Christianity and the arts, more particularly literature and Christian belief. She has published several articles on Northrop Frye in English as well as the first book-length study of Frye in Hungarian (*A képzelet másik oldala: irodalom és vallás Northrop Frye életművében*, Károli-L’Harmattan, 2012). Her research interests also include postsecular approaches to fiction, more particularly, the fictional exploration of Christian spirituality and theology in Marilynne Robinson’s novels. Her most recent publication in English (“We Are Not Aliens in the Universe: Marilynne Robinson’s Imaginative Re-Enchantment of Protestantism”) has appeared in the journal *Religion and the Arts* in 2021.

Zsolt Tóth

SZTE

## **Bodytexts of the Posthuman Kind: Corporeal Confusions in David Cronenberg's *The Fly* and Lance Weiler's *Body/Mind/Change***

David Cronenberg's *The Fly* is a highly canonized film within the history of horror cinema, it has been analyzed from various perspectives, on the diegetic and medial level alike. Nonetheless, in the first half of my paper, I intend to expand this vast corpus of existing literature by interpreting the movie as a posthuman bodytext. On the one hand, I examine the ways in which the protagonist's body is semiotized, how the hybrid metamorphosis in the narrative unsettles various social texts inscribed onto the body, and to what extent these embroilments coincide with posthumanism's aim of deconstructing the human as the centre of culture. On the other hand, I investigate the manners in which the medium of the filmic text is somatized, how the audience's attention is drawn to embodiment, how they can experience the text more viscerally. In the second half of my paper, I compare the aforementioned aspects of the movie with Lance Weiler's *Body/Mind/Change*, a multi-platform interactive simulation of the Cronenbergian universe. The game revolves around a scientific experiment, during which the boundaries of the player's virtual and actual body are confused. My analysis of this bodytext leads me to pronounce it to be an embodied transmedia hybrid, which is more successful in encapsulating the posthuman goal mentioned above than Cronenberg's movie. All in all, the explorations within this paper suggest potential interdisciplinary vistas for further inquiry on the margins of posthumanism and corporeal narratology.

**Keywords:** posthumanism, corporeality, mediality, corporeal narratology

**Zsolt Tóth** is a first-year PhD student in the Institute of English and American Studies at the University of Szeged. Within the doctoral programme, he researches the philosophical significance of posthuman rearticulations of the body for human subjectivity, and how such metamorphoses are communicated on the textual level of narratives. His BA thesis exploring the same subject within theatre plays was published in the book titled *Acta Iuvenum II. Distinguished Szeged Student Papers* 2020. His research interests include posthumanism, body studies, postsemiotics, media studies, gender studies, medical humanities and ecocriticism.

Gábor Török

PPKE

## Peter Carey's Modus Operandi of Unearthing Australia in *A Long Way from Home*

Two-time Booker Prize winning Australian Peter Carey's novel *A Long Way from Home* (2017), utilises a car race as a backdrop to venture where he has never navigated before in his *oeuvre*: Australian Indigenous history. As the plot thickens the author gradually sheds light on the country's chequered past in European–Aboriginal relations. Whilst this topic is at the focal point of his work, Carey portrays several other layers of Australia's history and its current repercussions in the novel, including the pan-European origins. In my presentation I highlight how Carey conveys most messages through the central character of Willie Bachhuber whose own complex background is revealed glacially as the piece progresses. I dissect the modus operandi of the author in his novel, namely how he uses a seemingly incongruous set of characters, locations, varying historical ages and unique Australian topoi to paint his picture of Australia's eventful past. In my analysis I show that a seeming cacophony of a desert car race, a female lead driver, spare parts, cricket, love, megafauna, Adelaide, Hungary, Chinese, Nazis, Russian spies and the 50 000 plus years of Indigenous Australia are all fragments called upon by the author, to confront the country's troubled history and present. The summary will aim to pinpoint Carey's manner of achieving his goal in *A Long Way from Home*: To dig deep, unearth and utilise seemingly irrelevant parts and piece them together to reveal a complete whole. Namely Willie Bachhuber as the ultimate Homo australiensis.

**Keywords:** Peter Carey, Australia, *A Long Way from Home*

**Gábor Török** graduated in 2006 from Pázmány Péter Catholic University (PPKE) with an MA degree in History and in English Language and Literature. He obtained his PhD in 2016 with a *summa cum laude* distinction. His dissertation “Chapters from the History of British–Hungarian Diplomatic Relations (1979–1984)” explore British–Hungarian political relations under the tenure of Margaret Thatcher predominantly through previously unpublished British primary sources. Since 2015 he has been giving courses on the history of the British Empire, migration in the history of Anglophone societies and Australian civilization at the Institute of English and American Studies of PPKE. His research interest in Australian studies has been grounded by his stay in Australia in the period of 1989–1995. His teaching motto “History is at least fifty shades of grey, with very little black or white” centres on the complexity, rather than the oversimplification and partisan reading of history. Married, with two children he works as a commercial manager at a point-of-sale distributor company. He is a squad member of the Hungarian National cricket team, which has recently gained recognised status as an international cricketing nation.



Márton Tóke

*SZTE*

## **The Representation of the United States in German *Exilliteratur***

One of the most intriguing (and simultaneously, the most sorrowful) developments in the intellectual life of the United States in the past century was the arrival of emigres from the collapsing Weimar Republic in the 1930s. America has proven to be a fertile breeding ground for these exiles: the fields natural sciences, engineering, military science, international relations, and the humanities were, in many respects, revolutionized by German and German-Jewish refugees in the subsequent decades. The tragic events upon the rise of the Third Reich and the internal and external struggles of refugees left a characteristic trace on the literary efforts of these communities. Their attempts to somehow process the unthinkable, the loss of social, economic and national status, and the need to find a new home in this world had a foundational impact on the literary scene of the United States. Through the analysis of works by Lion Feuchtwanger, Klaus Mann, Eric Voegelin and Hermann Rauschning, this presentation makes an attempt to define how the United States was viewed, represented, praised and criticized in works of fiction and nonfiction alike.

**Keywords:** *Exilliteratur*, Weimar Republic, Interwar Period, Literary Representations, Totalitarianism

**Márton Tóke** is a PhD student at the Institute of English and American Studies, University of Szeged, Hungary. His main fields of interest include the theory of revolutions, on which he has done research during his MA studies (2014–2017) at the Institute; the representation of the French Revolution in 20th-century German and American political philosophy; the literary works of Weimar refugees; and national and cultural identities in the United States in the interwar period.

Eszter Ureczky

DE

## **Mirrors of Love/Sickness: Metaphors of Intersubjectivity in Ildikó Enyedi's Adaptation of Milán Füst's *The Story of My Wife***

Ildikó Enyedi's much-awaited auteurist adaptation of Milán Füst's 1942 stream of consciousness novel has been critically acclaimed for its elaborate visual style and delicate treatment of subjective temporality. At the same time, several reviewers have been let down by the 3-hour-long film's overlong scenes and the "Europudding"-like, unconvincing English conversations, as well as the protagonist Jakob Störr's (Gijs Naber) underwhelming screen presence. After a brief reflection on the international and Hungarian reception of the film, which also reflects on the intercultural stakes of adapting a classic novel to the screen, the presentation offers a comparative analysis of the literary and cinematic renderings of Captain Störr's emotional life. In both narratives, the motivation for marrying Lizzie (Léa Seydoux) is a kind of gastric distress caused by "the sea man's illness"; also, Störr's relationship with his wife is often represented by mirror scenes, depicting his troubled narcissism and dysfunctional intersubjective capacities. By relying on gender and adaptation studies, the paper claims that the novel and the film both use the bodily metaphor of illness and the spatial metaphor of the mirror to stage the captain's psychological processes and struggle for understanding himself by and in spite of the radical Otherness of his wife. In this sense, the visual narrative's translation of Störr's intra- and intersubjective relations is a highly successful example of an interpretive adaptation.

**Keywords:** Füst, Enyedi, mirror, illness, film adaptation

**Eszter Ureczky** (1984–) is senior lecturer at the Department of British Studies of the Institute of English and American Studies, University of Debrecen. Her main teaching and research areas include contemporary Anglophone and Eastern European fiction and film with a theoretical background in biopolitics, the medical humanities, and disability studies. She defended her doctoral dissertation entitled "Cultures of Pollution: Epidemic Disease and the Biopolitics of Contagion in Contemporary Anglophone Fiction" in 2017. Her current field of interest is the representation of care in literature and film.





Zoltán Vajda

*SZTE*

## Thomas Jefferson on Poverty in Britain

Little scholarly interest has been shown in Jefferson's views on indigence in and outside the United States. Nonetheless, the problem of poverty in its relation to subsistence was a major concern for him, and his understanding of American exceptionalism included his claim that compared to other nations his own excelled in providing for those in need. During his stay in Europe in the 1780s, he also had the opportunity to study and reflect upon the position of the poor in Britain. In this paper I propose to address the question what indigence consisted in for Jefferson, how he understood the situation of paupers in Britain, and how he constructed the difference between the varieties of indigence there and in the United States. I argue that in the spirit of republican political economy, he contrasted poverty in America, or rather its generous system of poor-relief with that of Britain. For him, social inequalities in Britain were so enormous and there were so many poor people living there compared to America, that instead of finding employment for them such as the one that American yeoman farmers could live on, the British provided the potential poor with subsistence that was very far from the Jeffersonian ideal of republican poor relief.

**Keywords:** Thomas Jefferson, indigence, Britain, capitalism

**Zoltán Vajda** is Associate Professor of American Studies at the University of Szeged, Hungary. His main teaching and research areas involve early US history, American intellectual history, the history of the Old South and US popular culture. He serves on the editorial board of *Americana*, an e-journal of American Studies, as well as *Aetas*, a journal of history.



Andrea Velich

*ELTE*

## The Skin of Lynne Ramsay's Recent Films

Lynne Ramsay is one of the best contemporary British film directors known about her challenging visual and somewhat paradoxical film style. She addresses the very serious issues of children and mental disorder in her films in a very sensitive tone. She uses colours and sounds in her award-winning thrillers, *We Need to Talk about Kevin* (2011) and *You Were Never Really Here* (2017) as if she was painting a picture or composing a symphony. Her multisensory directorial style, the skin of her films (in the terms of Laura U Marks) makes her art exceptional, multidimensional, simultaneously shocking and fascinating. Besides the narrative and filmic techniques, Ramsay uses various multisensory methods to get deeper into the psyche of her characters and of her audience. In my paper I intend to illustrate the extraordinary paradoxical style and multisensory experience in Ramsay's films to underline her unique talent and analyse the two above-mentioned films through these lenses.

**Keywords:** Lynne Ramsay, paradoxical film style, skin of film, multisensory experience

**Andrea Velich** (PhD, Hab.) is a historian and an associate professor of the Department of English Studies (DES) of SEAS (School of English and American Studies), Eötvös Loránd University. She researches and teaches British History, British Culture and Society, British Film History and the History of London. She studied at Merton College, Oxford and UCL, was teaching at the University of Düsseldorf, founded and organised the conferences of Britannia Circle at ELTE in the 2000s, then in 2014 she founded and since then leads the Film and Culture Specialisation Programme of ELTE SEAS. She published on London history and British film history extensively in various Hungarian and international journals and books both in English and Hungarian and edited a textbook entitled *Film and Culture* for the ELTE SEAS Film and Culture programme and she annually organises *The Reel Eye* international film festivals and conferences at ELTE SEAS.



Gabriella Vöö

*PTE*

## **Human, Animal, Spiritual: Transcending Ontological Boundaries in *Moby-Dick***

The presentation explores strategies of characterization in Herman Melville's *Moby-Dick*, with a special focus on the individualized characters of the Pequod's multiracial crew. It argues that by attributing animal traits to the "savage" harpooners, applying Johann Kaspar Lavater's system of human physiognomy on the whale, as well as bestowing transcendental qualities on both, Melville creates confusion in the ontological category of the human. Thus, he moves beyond the subversion of nineteenth-century American ethnology and the body sciences, undermines the episteme of the European enlightenment, and destabilizes the Linnean hierarchy of species. In hindsight, we may even state that Melville's critical epistemology in *Moby-Dick* foreshadows the decolonization of western modes of knowledge production.

**Keywords:** character, physiognomy, epistemology, science, decolonization

**Gabriella Vöö** is an Associate Professor at the Department of English Literatures and Cultures, University of Pécs, Hungary. She specializes in nineteenth- and twentieth-century American literature and culture as well as the reception of British and American authors in Hungary. Her publications include essays on US antebellum fiction and poetry, gender in the context of nineteenth-century cultural politics, as well as the books *From the East Looking West: British and Irish Literature in Interwar Hungary* (2011) and *Our Contemporary, Mr. Poe: Explorations in the Collected Tales* (in Hungarian, 2016).



Tamás Vraukó

*ME*

## **Narrative: Assimilation or Integration? The Case of the Hispanic–American Poetry**

The works written by minority authors are often referred to as “assimilation narrative.” In this paper, which is a part of a longer project, an effort is made to demonstrate that the term “assimilation” is, in these cases often, though certainly not exclusively, used erroneously. Assimilation and integration are frequently used synonymously and interchangeably. Assimilation is, however, disappearance without a trace, melting up in the majority, whereas integration is participation, involvement, without melting away and without giving up one’s own ethnic-cultural-religious traditions. Assimilation is not something ethnic minority authors and other intellectuals long for. Instead, they wish to preserve and uphold their ethnic and cultural heritage, to draw the attention of the mainstream society to the values of their own ethnic community. Their ultimate goal is usually integration into society on an equal footing with the mainstream people.

For the purposes of this paper, works from Hispanic–American poets are used as examples. The author of the paper wishes to follow the remarkable development of Hispanic–American poetry from the 1960s, when the pioneering work of Rodolfo “Corky” González was published, to the present day.

Similarly to prose and other genres, it is possible to find Hispanic-American poets who are not against assimilation, who embrace it, and do not care giving up their ethnic and cultural heritage.

**Keywords:** minorities, assimilation, integration, Hispanic–Americans

**Tamás Vraukó** is a senior lecturer at the Department of English, Institute of Modern Philology of the University of Miskolc. The subjects he teaches include British and American studies, cultural relations and translation. As for cultural relations, he concentrates on majority-minority relationship between mainstream American society and Hispanic and African-American minorities. At present Tamás Vraukó works on a Habilitationsschrift. The dissertation deals with the attitude of Hispanic–American (Mexican, Dominican, Puerto Rican) authors to the issue of integration/assimilation. The texts of Anaya, Cisneros, Anzaldúa etc. are analyzed in the dissertation.



Thomas A. Williams

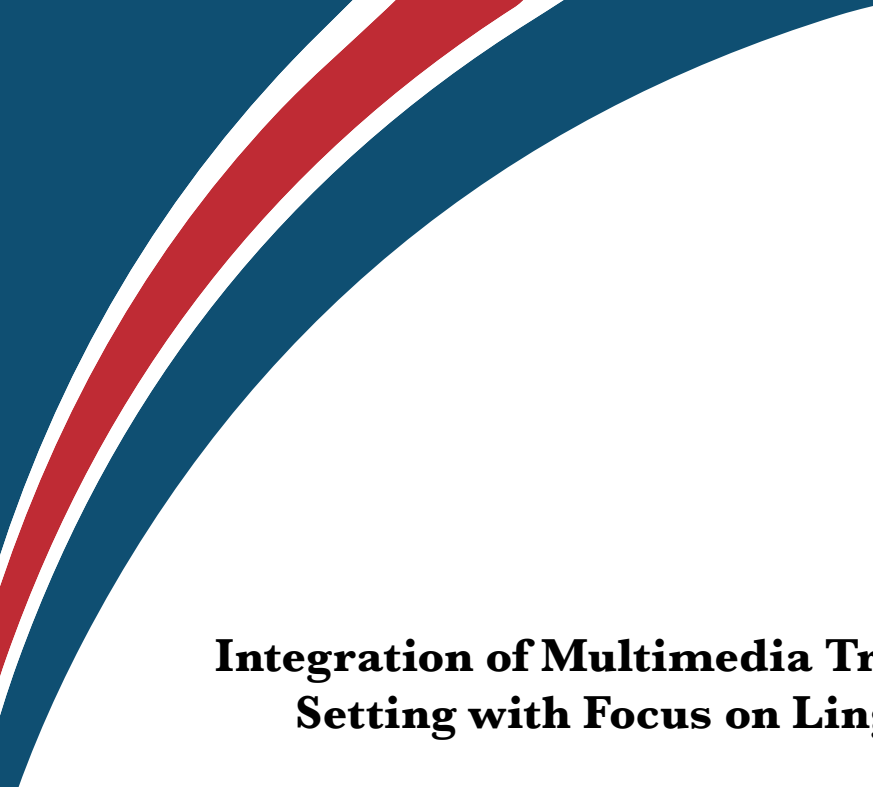
*SZTE*

## **“It’s like I have a switch”: Identity Shift in a Hungarian English Major from Vajdaság**

Proceeding from work by Bruner (1987) and Fougère (2008) on the construction of identity through self-narrative, the paper will present findings from a longitudinal study of a Vajdaság/Vojvodina Hungarian student in/graduate of a BA programme in English Studies at the University of Szeged. The participant represents an especially salient group for Hungarian higher education, and for the University of Szeged in particular, due to its ever-increasing number (Kincses & Nagy, 2019). Two semi-structured interviews over two years apart provide rich and nuanced signs of numerous aspects of identity change. Themes explored in the data include: sensemaking (the process of an ever changing understanding of an ever changing identity); a sense of belonging with a focus on insideness and outsideness, competence and role fulfilment, and centre and periphery dynamics; questioning and learning about the self; and development and change, including heterotopias and the “third space,” and dwelling in-between. The findings may well have implications for foreign language learners, teachers, administrators, teacher trainers, educational policymakers, coursebook and other materials designers and anyone involved in the foreign language learning and teaching enterprise, which is by definition an experience marked—and enriched—by multiple cultural and linguistic identities.

**Keywords:** identity, narrative inquiry, life narratives, Vajdaság Hungarians, English majors

**Thomas A. Williams** teaches courses in cross- and intercultural pragmatics, identity, spoken language and TBLT at the Department of English Studies, University of Szeged. With an MA in TEFL from the University of Reading (UK), he has over 30 years of experience in the EFL classroom. His PhD in English applied linguistics (under Marianne Nikolov at the University of Pécs) examined EFL learners’ task-based interaction and explored their socioculturally determined choices in that regard. He is currently researching EFL learners’ identities through their life narratives.



Péter Zolczer

*J. Selye University*

## **Integration of Multimedia Translation into an EFL Setting with Focus on Linguistic Knowledge**

Multiple researches concluded that the integration of certain aspects of translation and/or multimedia into a language classroom can have desirable benefits in terms of the language output of students (Díaz-Cintas & Fernández Cruz, 2008; Secules et al., 1992; Herron & Morris, 1995; Van de Poel & d'Ydewalle, 2001; Dollerup, 1974; Vanderplank, 1988). In this presentation I would like to argue that to maximize these benefits language teachers might want to explore the possibility of the full exploitation of the two areas by integrating various aspects of multimedia translation into their language classes, i.e. the use of multimedia and translation should be combined. In the presentation I define what I mean under the umbrella term “multimedia translation” as well as point out which of its elements I believe are promising candidates for language activities and techniques. I also argue that the integration of multimedia translation into the syllabuses of primarily linguistic and methodology university courses on pedagogical faculties would be highly advantageous for language teacher trainees.

**Keywords:** multimedia, translation studies, EFL, linguistics, teacher training

**Péter Zolczer** graduated in 2013 at J. Selye University as an English language and literature and Computer science double major teacher. He received a pedagogical doctorate degree in 2015 with his work *The Benefits of Using Audiovisual Media in the Language Classroom* and a PhD degree from Translation Studies with his dissertation titled *The Effects of Technical Constraints in Multimedia Translation* in 2021. His research areas include: translation studies, second language acquisition, teaching EFL.

Renáta Zsámiba

EKKE

## I Watch You Sleep: Voice and the Amnesiac Woman in S. J. Watson's *Before I Go to Sleep*

S. J. Watson's amnesia thriller, *Before I Go to Sleep* (2011), is one of the latest attempts to depict the feelings and traumas of white middle-class women in a suburban environment. The amnesiac Christine Lucas struggles to regain her memory to recover from her passive life and recapture her true identity. The lack of memory and the inability to act identify her with the thousands of women who have shared the same experience over the centuries. Power relations define *Before I Go to Sleep*, as according to Foucault, power "produces reality" and the nature of this reality depends on who is in power position. The female protagonist is powerless at the start as she does not have the means to subvert the established male version of her own life story. Because of her amnesia, she is excluded from her own narrative and life: instead of having the capacity of controlling her own fate, she passively has to rely on the narratives determined by male figures. In order to override the role of the unknowing woman, Christine keeps a journal to investigate her memory and foreground the anxiety over writing and agency. Watson's treatment of women's writing and domestic experience, however, makes his novel rather backward-looking as opposed to the 2014 film adaptation where the journal is replaced with a camera. The present paper seeks to analyse the portrayal of the contemporary housewife and her relation to the outside world which is dominated by male voice and technology.

**Keywords:** memory, amnesia, suburbs, technology, power, agency

**Renáta Zsámiba**, senior lecturer, Eszterházy Károly Catholic University, Eger, does research in 20th-century British and American detective fiction as well as socialist and contemporary crime fiction of Hungary. She has published articles in several journals including *Crime Fiction Studies Journal* by Edinburgh University Press, "Houses as Lieux de Mémoire in Margery Allingham's Crime Fiction" (2021, *The Hungarian Journal of English and American Studies*, "The Female Gentleman and the Myth of Englishness" (2020), and *Korunk*, "Socialist Crime with Capitalist Décor: Linda and the 80s" (2013) and contributed an entry about Margery Allingham's *Campion* in *100 Greatest Literary Detectives* (2017). She gained her PhD at the University of Debrecen in 2019, her dissertation focuses on class, gender, and nostalgia of the British middle class, in the works of Margery Allingham, Dorothy L. Sayers and Josephine Tey.





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# **Workshops and Pre-Organised Panels**

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Zsolt Csutak & Edina Kőműves

*NUPS IRAS & ELTE*

## WORKSHOP

### Educational Challenges in the Realm of Post-Truth and Fake News

The primary objective of the workshop is to provide a useful insight into the various intellectual as well as pedagogical challenges educators might face in the 21st century stemming from old-new issues related to the practice of power and its interference with education. Most of the national educational curricula in the Western world theoretically recognize the importance of the new, digital cultural informational phenomena, including media literacy, though the guidelines or elaborated toolkits aimed at coping with this cluster of problem are mostly missing.

Even in the new era of digital resources and ubiquitous social media, teachers in general are still considered to be one of the most important classic type of “gatekeepers” or sources of information and fundamental knowledge. Therefore, it is of utmost importance for educators to possess a set of critical thinking skills and methods that may enable them to identify new types of influential “soft power tools” (Nye 2001), such as: misinformation, disinformation, propaganda, hoax news, distorted information, not to mention the “alternative and post-truth” realities (McIntyre 2018) featured by the new “post-postmodern paradigm” (Nealon 2012). Nevertheless, all these power factors tend to be integral components of state and non-state actors’ toolkit for propaganda, information and cyber warfare in a world where digital “data has become the new oil” (Humby 2006) and “information has been turned into weapon” too (Waltzman 2017).

The workshop tends to focus on presenting the theoretical background of the topic, identifying the key concepts and providing useful critical thinking and analytic methods to cope with all these issues.

**Keywords:** media literacy, critical thinking, info warfare

**Zsolt Csutak** graduated from the University of Szeged, gaining an MA degree in American Studies and also obtaining BA degrees in Political as well as European Studies. Currently, he is a PhD candidate at the National University of Public Service Doctoral School of Military Science, with primary research focus on analyzing the intellectual and strategic changes occurring in the security and foreign political thinking of the United States at the end of the 20th century. He is also keen on getting a deeper insight into the new digital technology-based trends and phenomena affecting even the transformation of international affairs and the general human condition, particularly concerning the issue of cyber security and the rise of artificial intelligence. He had the great opportunity to obtain a summer scholarship to the United States (1997) as well as to France (1999 and 2000), spending some months in Paris and in Strasbourg.



Ágnes Györke, Imola Bülgözdí,  
Mirjam Sági & contributors to the volume

*KRE, DE, ELKH*

**BOOK PRESENTATION & ROUNDTABLE**  
**Geographies of Affect in Contemporary**  
***Literature and Visual Culture: Central Europe***  
***and the West* (Leiden: Brill 2021)**

This roundtable discussion aims to present the edited volume entitled *Geographies of Affect in Contemporary Literature and Visual Culture: Central Europe and the West*, published by Brill in 2021. The book will be introduced by Mirjam Sági, Assistant Research Fellow at the Eötvös Loránd Research Network's Institute for Regional Studies. The presentation will be followed by a roundtable discussion with the two editors, Ágnes Györke and Imola Bülgözdí, and several contributors to the volume. Issues concerning the significance of affect in literary studies and cultural geography will be explored. For more information on the book, please visit:

[Geographies of Affect in Contemporary Literature and Visual Culture – Central Europe and the West | Brill](#)

**Ágnes Györke** is Associate Professor of English at Károli Gáspár University in Budapest, Hungary. She has been Visiting Scholar at Indiana University (2002–2003), The University of Bristol (2015), Kings College London (2015), the University of Leeds (2016), and Research Fellow at Central European University's Institute for Advanced Study (2012–2013). Her recent publications include "On the Periphery: Contemporary Exile Fiction and Hungary" (*Journal of Postcolonial Writing* 57.3, 2021) and *Geographies of Affect in Contemporary Literature and Visual Culture* (Brill, 2021).

Zsófia Anna Tóth, Larisa Kocic-Zámbó,  
Kerstin-Anja Münderlin & Anna Kérchy

*SZTE & University of Bamberg*

## **Humour Theories and Practices Panel: British Part**

The panel, “Humour Theories and Practices,” includes papers to be presented on humour in its various forms, practices and theories. As Rod A. Martin (2007) stated, humour and laughter have proven to be highly instrumental in the survival of our species. In spite of this and many important theoretical as well as analytical works on humour, humour research is still relatively “young” and its academic/scholarly acknowledgement as a research field and as a serious field of study has been slow in the making and the journey taken proved to be a little circuitous. Still, Simon Critchley (2004) also suggests the humanity of humans can be found in humour, and by being a *sensus communis*, it actually unites all of us. Critchley also adds that humour is basically a “practical abstraction, socially embedded philosophizing” (87), which also highlights the very intricate functioning of humour as practice but theory at the same time. Both John Morreall and Simon Critchley also addressed the fundamental ontological and epistemological aspects of humour, e.g. Morreall (2009) also emphasized that humour helps with creative, critical as well as divergent thinking which all contribute to problem solving and finding new solutions while it also improves rationality and aids us in understanding existence and the human condition. Hence, the goal of the panel is to investigate the issue from as many angles and perspectives as well as timespan (including works from previous centuries up to our current times) as possible (primarily) within the fields of literature and culture but such papers are also welcome that are from various other disciplines to provide a forum for discussion in an interdisciplinary panel. The research on humour is a widening field, so papers on literary works (poems, short stories, novels etc.) as well as cultural products such as films, TV series, sitcoms, theatrical performances, plays, stand-up comedy acts/performance, YouTube videos, various online content (e.g. memes, blogs, vlogs etc.), paintings, comics etc. are all welcome or “strictly” theoretical or philosophical, social or psychological considerations are also possibilities for presentation and discussion.

**Keywords:** humor, comedy, literature, culture

### **Presenters:**

Larisa Kocic-Zámbó (SZTE): The Survival of the Merriest? On Mongrel Tragicomedy, or Serio-Comical Genres

Kerstin-Anja Münderlein (University of Bamberg, Germany): Excessive Fainting and Parodic Bending: Analysing Socio-Political Criticism through the Heroine’s Body in the Gothic Novel and the Gothic Parody

Zsófia Anna Tóth (SZTE): The transfigurations of the humour of Jane Austen’s *Emma*

Anna Kérchy (SZTE): A Grin Without a Cat: (Anti)Humor in Literary Nonsense

Zsófia Anna Tóth, Ankita Dolai,  
Judit Szathmári, Réka M. Christian & Lili Zách

*SZTE, DE, ELTE & University of Augsburg*

## **Humor Theories and Practices Panel: American Part**

The panel, “Humour Theories and Practices,” includes papers to be presented on humour in its various forms, practices and theories. As Rod A. Martin (2007) stated, humour and laughter have proven to be highly instrumental in the survival of our species. In spite of this and many important theoretical as well as analytical works on humour, humour research is still relatively “young” and its academic/scholarly acknowledgement as a research field and as a serious field of study has been slow in the making and the journey taken proved to be a little circuitous. Still, Simon Critchley (2004) also suggests the humanity of humans can be found in humour, and by being a *sensus communis*, it actually unites all of us. Critchley also adds that humour is basically a “practical abstraction, socially embedded philosophizing” (87), which also highlights the very intricate functioning of humour as practice but theory at the same time. Both John Morreall and Simon Critchley also addressed the fundamental ontological and epistemological aspects of humour, e.g. Morreall (2009) also emphasized that humour helps with creative, critical as well as divergent thinking which all contribute to problem solving and finding new solutions while it also improves rationality and aids us in understanding existence and the human condition. Hence, the goal of the panel is to investigate the issue from as many angles and perspectives as well as timespan (including works from previous centuries up to our current times) as possible (primarily) within the fields of literature and culture but such papers are also welcome that are from various other disciplines to provide a forum for discussion in an interdisciplinary panel. The research on humour is a widening field, so papers on literary works (poems, short stories, novels etc.) as well as cultural products such as films, TV series, sitcoms, theatrical performances, plays, stand-up comedy acts/performance, YouTube videos, various online content (e.g. memes, blogs, vlogs etc.), paintings, comics etc. are all welcome or “strictly” theoretical or philosophical, social or psychological considerations are also possibilities for presentation and discussion.

**Keywords:** humor, comedy, literature, culture

### **Presenters:**

Ankita Dolai (University of Augsburg, Germany): “Never Have I Ever”: Exploring the Ambivalences of Identity through Humor

Judit Szathmári (DE): House Made of Jokes: Teaching American Indian Humor

Réka M. Cristian (SZTE): “Stuck in the Middle with You”: Humor as Agewise Strategy in the Netflix series *Grace and Frankie*

Lili Zách (ELTE): Comedic Responses to Tragedy, Race, and Power: The Functions of Humor in Trevor Noah’s Comedy on Apartheid

Balázs Venkovits, Mária Palla,  
Judit Nagy, Éva Zsizsmann, János Kenyeres

*DE, PPKE, KRE & ELTE*

## **PANEL**

### **(Hi)stories of Immigration to Canada: A Variety of Perspectives**

Immigration has shaped the history and culture of Canada from early times, contributing to the emergence of a diverse and multicultural society created by different waves of people arriving from all parts of the world. Studying (hi)stories of different immigrant groups brings us closer to understanding Canada as a nation while it also offers insights into international, interethnic, and interpersonal relations, shedding light on conflicts and tension between various groups and generations of immigrants, supporters of immigration propagation and restriction, different interpretations of the concepts of home and abroad, etc.

The panel examines the topic of immigration to Canada from a variety of historical and literary perspectives, relying on a diversity of approaches spanning different geographical and chronological realms. It introduces different immigrant groups of Canada and discusses the representations of Canadian immigration in film, literature, and politics.

**Keywords:** Canada, immigration, Korea, Hungary, multiculturalism

#### **Presenters:**

Mária Palla (PPKE): Intermediality and Life-Writing: a Hungarian Refugee's Perspective

Judit Nagy (KRE): Korean Transnational Migration to Canada: A New Class of Canadians?

Éva Zsizsmann (KRE): False Memory: Creating the Image of Home

János Kenyeres (ELTE): Hungarian Immigration to Canada in Literature: Depictions through One's Own Eyes and the Eyes of Others

Balázs Venkovits (DE): Immigration and the Representations of Canada in Hungarian Newspapers of the 1920s