



KÁROLI GÁSPÁR UNIVERSITY
OF THE REFORMED CHURCH
IN HUNGARY

BOOK OF ABSTRACTS

KÁROLI ENGLISH STUDIES CONFERENCE

FOR GRADUATE AND

POST-GRADUATE STUDENTS

2nd May 2024



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Károli Gáspár University of the Reformed Church in Hungary

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General Program:

13:40–16:00 Conference Registration

14:00–14:15 Conference Opening – Dr. Miklós Péti, Head of the Institute of English Studies, KRE

14:15–15:45 Panel Session I

15:45–16:00 Coffee Break

16:00–17:10 Keynote Lecture – Dr. habil. Kinga Földvály, PPKE: “The Wonders of the Great Kaleidoscope, aka Popular Culture”

17:10–17:30 Coffee Break

17:30–19:00 Panel Session II

19:00 Closing Remarks

Cheese & Wine Reception in the Garden (registration needed)

Abbreviations:

DE – University of Debrecen

ELTE – Eötvös Loránd University

KRE – Károli Gáspár University of the Reformed Church in Hungary

PPKE – Pázmány Péter Catholic University

PTE – University of Pécs

SZTE – University of Szeged



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| 223 | <p><i>Linguistics</i> CHAIR: Dr. Dóra Pődör</p> <ul style="list-style-type: none">➤ Vencel Wutka, ELTE “The Development of Preaspiration in North Germanic”➤ Solomon Owusu Amoh, ELTE “Epenthesis as a Hiatus Breaker: The Case of Esahie”➤ Szabolcs Csorba, KRE “Metaphorical Extensions of Cardinal Posture Verbs in English and Hungarian Political Discourse” |
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19:00 Cheese & Wine Reception

We would like to express our gratitude to Gróf Degenfeld Wine Estate for supporting Károli English Studies Conference with a selection of wine from the historical Tokaji wine region.



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Papers



Hasan Al Haffar

Eötvös Loránd University

Beyond Irony: The Evolving Landscape of Sincerity in the Literature of DeLillo and Wallace

The paper explores the concepts of sincerity and “New Sincerity” as expressed in Don DeLillo's *MAO II* and *The Angel Esmeralda*, as well as David Foster Wallace's collection *Brief Interviews with Hideous Men*. It posits that DeLillo's depiction of authorship—marked by a symbolic death amidst the need for public attention, akin to terrorism—suggests a critical attention to the commodification and the pervasive influence of American media and technology on authentic literary expression, with violence being a necessary element. Wallace's narratives further explore this terrain, uncovering the violence underpinning gender and societal relationships. Both authors seem to assess the feasibility of sincere engagement, sometimes limiting their scope to just being aware of one's own expressive limitations, and at other times, spreading hope in the ability to expand influence on a larger scale. Through their examination of performed and mediated sincerity, they propose a renewed form of subjectivity that resonates with Mieke Bal and Van Alphen's conceptualization of sincerity as an indispensable element of social and communal connectivity. The paper explores the different facets of this contemporary and dialectical form of sincerity, positioning the authors as complementary to each other's project both in terms of their respective generation as well as literary styles and thematics. DeLillo, being the eldest with associations with postmodernity and irony, while Wallace, younger, expressing exhaustion with prior literary treatment of vital American issues. Hence, expanding the scope of New Sincerity as introduced by Wallace, as well as looking at DeLillo from outside the typical categorization as a postmodern writer.

Keywords: new sincerity, authenticity, American literature, postmodernism, Don DeLillo

Hasan Al Haffa is a PhD student in American Studies at Eötvös Loránd University, focusing on Postmodernity, New Sincerity, and Semiotics, under the supervision of Dr. Andrea Timár. His research includes an analysis of Don DeLillo's works, exploring themes of violence and the literary capacity to express political dissatisfaction within the scope of literary and cultural studies.

Solomon Owusu Amoh
Eötvös Loránd University

Epenthesis as a Hiatus Breaker: The Case of Esahie

Hiatus arises when two vowels are adjacent. To solve this sequence, languages resort to various strategies. They use phonological processes like vowel elision, segment epenthesis, etc. Epenthesis as the main resolving strategy for the Esahie language leads to the insertion of glides, which is extremely common cross-linguistically (Zygis, 2010, Uffmann, 2007). They are preferred based on sonority as they come after vowels on the sonority hierarchy. These sound segments are not underlyingly present in spelling, but they are realized in both emphatic, rapid, and slow speech for ease of articulation. As Casali (1996, 2011) discusses, high-front¹ vowels at the V1 position relate closely to the palatal glide /j/ while high-back² vowels, on the other hand, relate to the labio-velar /w/. Using Casali's assertion as the scale, Esahie supports such a claim, but the data shows the ability of high-front vowels at V2 positions to determine an epenthetic segment. In addition to this, no glide can be determined by /a/ when they are in concatenation with other vowels whether at word boundaries or in words.

Moreover, an observation from the data demonstrates that in the sequence of a high-back vowel and a mid-front³ vowel, palatal glide insertion is preferred over labial glide. Additionally, in the sequence of high-back and high-front, a palatal glide is preferred. Both SPE (Chomsky & Halle, 1968) and Feature Geometry (Clements, 1985) were used to explain this process. While SPE gives a rule-based account, Feature Geometry accounts for feature spreading. The sketched examples below lay out the involvement of palatal and labio-velar glides within words and word boundaries in the rescuing process.

Keywords: hiatus, Esahie, vowel elision, glide, sonority

Solomon Owusu Amoh is currently pursuing a doctoral degree at Eötvös Loránd University, with a focus on Phonetics and Phonology. His doctoral research centres on the linguistic strategies employed by Esahie 'Sehwi' to mitigate the coalescence of two successive vowels. He is eager to contribute to the forthcoming conference by presenting on the topic of how epenthesis disrupts hiatus.

¹ Referring to the /i, ɪ/

² /u, ʊ/ are the high back vowels

³ Referring to /e, ε/ vowels specifically



András Bach

Károli Gáspár University of the Reformed Church in Hungary

**The Enigmatic Figure of the King in Yellow: Interpreting Intertextuality in the Game
*Signalis***

My main objective with this thesis is to establish a deep connection between Robert W. Chambers' book *The King in Yellow* and the 2022 video game *Signalis* developed by rose-engine, that runs deeper than either inspiration or adaptation. It is my assertion that through intertextuality found in *Signalis*, the enigmatic and omnipresent figure of the Yellow King is shown in a way that is not only exclusive to the medium of video games, but also clearly highlights the motif that effectively drives the plot of most of the stories within Chambers' book as well as *Signalis*, that of eternal longing.

From within the book, I chose to focus on three of the first four stories, that being *The Repairer of Reputations*, *The Mask*, and *The Yellow Sign*, as I think these three reveal the most regarding how the Yellow King manifests itself once characters have read the cursed play, *The King in Yellow*. Because the book handles a fictional play that is only shown to us through specific excerpts, a form of intertextuality between the play and the book itself can already be found from within the book, and I utilized this as a parallel to my examination of *Signalis*.

Signalis, as a survival horror, game takes inspiration from many titles from within the genre, mainly the Japanese horror classic, *Silent Hill 2*. However, it also heavily features literature, music, and fine art from Europe and the United States. While the use of classical music by the likes of Chopin and Vivaldi marks important tonal shifts within *Signalis*, paintings like Arnold Böcklin's *Isle of the Dead* are used as dreamlike depictions of Carcosa, the island where the enigmatic Yellow King hails from. This combination makes for a unique depiction, which is further advanced by how Chambers' book presents itself within the narrative.

Keywords: literature, video games, horror, intertextuality, art

András Bach is a first-year Japanology postgraduate student at Károli Gáspár University of the Reformed Church. As part of both his thesis and as an attendee of the 36th OTDK conference, his primary focus has been the analysis and understanding of video games as an art form, examined through the lens of auteur theory. His previous thesis regarding the cult classic video game *Dark Souls* was the first work of such nature to be presented in the Orientalism section.

Petra Zsófia Balássy
Pázmány Péter Catholic University

Literary Networks, Literary Prizes

The aim of my research is to prove that there are existing network-like patterns and dynamics behind selected works of contemporary anglophone popular literature and that they can be explored, examined, and described with the help of network theory. My research focuses on literary works from the late 20th and early 21st centuries that have achieved considerable success among critics and readers and have become ‘phenomena’.

Using the technical vocabulary of network and graph theory, it can be stated that these texts represent the *nodes* in the network mentioned above. My hypothesis is that the *edges* connecting these nodes are complex and dynamically changing concepts that are influenced and shaped by intra- and extratextual factors. Among these, I would like to pay particular attention to the effect of literary prizes, as an example of extra-textual factors.

However, tempting it may be to apply Franco Moretti’s distant reading theory, by working with a corpus as large as possible, I have started to work with a more accessible corpus: specifically, texts that won the Booker Prize between 2000 and 2020. By doing so it will be possible to combine the results of data analysis and stylometric exploration while still being able to take a closer and more detailed look at the texts themselves in order to reveal the intratextual factors of the edges in the network. So far, the thematic analysis has already shown some recurring motifs and certain clusters could also be detected following the stylistic analysis.

Keywords: literary networks, Booker Prize, contemporary, stylometry, cultural phenomena

Petra Zsófia Balássy is in her third year of PhD studies at the Doctoral School of Literary Studies of Pázmány Péter Catholic University. Her main research interests are literary networks, literary prizes – with a special emphasis on Booker Prize winning texts, as well as the fine line that divides popular and high culture in the 20th and 21st century.



Viktória Baráth

Károli Gáspár University of the Reformed Church in Hungary

Friends With the Enemy: The Legacy of Eglantyne Jebb

After the First World War, the image of the losing countries was created by the victorious West picturing them as brutes, half-animals, who deserve their fate. Eglantyne Jebb, a humanitarian and social worker, born into an English aristocratic family saw and experienced something very different in war-torn Budapest than the mainstream media suggested at the time.

The orphans inhabiting the central part of the capital had their eyes filled with emotions, they radiated a very different picture to the bystander – something that had a universal sadness hidden within. Jebb took photos of them, and they changed her heart towards the losing nations forever. She brought these pictures back to London to carry around as pamphlets and newspaper covers. By this deed, she caused not only scandal and frustration, but also brought a wind of change. She managed to shape the opinion of the everyday Englishman, who opened their minds and also their purses to assist the suffering children in need.

Jebb had a creative mind which helped her plant the seeds of making a difference wherever she went - let it be an institute for destitute children in the suburbs of Budapest, or an orphanage for Hungarian children in Vienna, or a courtroom where she was fined for spreading news that was against the will of the British government.

Jebb took her convictions from Budapest and marched with her ideas as far as Geneva, where she read her Declaration of the Rights of the Child in 1924. All we know about international children's rights today, we can thank Eglantyne Jebb and the orphans of Budapest. This is a story line that has never been explored in detail, not even in Jebb's biographies. This is going to be the topic of my presentation with the personal details I have found in Eglantyne Jebb's personal diaries and letters.

Keywords: children's rights, British-Hungarian relations, Eglantyne Jebb, Save the Children, Declaration of Geneva

Viktória Baráth was born in a Hungarian minority in Transcarpathia, thus, those who are neglected and unable to stand up for themselves have always been very important for her sense of justice. This is the legacy she inherited from her grandfather who was taken for the Gulag camps by the Soviets and returned. He taught her how essential education is – so no group of people should see themselves superior to others; and that through teaching, we can prevent such processes happening again. Consequently, she became a teacher.

Fruzsina Anikó Benke

Independent scholar

The Search for the Missing as an Imperative in Caroline Scott's *The Photographer of the Lost*

The paper aims to read the individual journeys of the main characters as an attempt to heal in the aftermath of the First World War. Set in two timelines (in the course of 1917 and, four years later, in 1921), the story centres around the passage of the ex-serviceman Harry and his sister-in-law Edie from England to France as they are trying to investigate the disappearance of Francis, Harry's brother and Edie's husband. Conducting their own search, the novel presents the characters of Rachel West, also in desperate need of finding her husband, and another pair of ex-soldiers Ralph Fielding and Captain Rose. While the civil characters make their journeys in order to receive closure and a sense of finality as an attempt at healing and moving on in a post-war world devoid of a sense of regeneration, the ex-servicemen, including Harry who is photographing the graves of the fallen on commission, also do so by means of a moral obligation for their comrades and their families. The paper wishes to investigate what the notions of finality and closure mean for the characters, whether or not it can be achieved and if so, how. By such reflection, the research makes the individual and their grief its focal point while shedding light on the weight of not knowing as well as that of knowledge itself.

Keywords: First World War, memory, healing, the missing, Caroline Scott

Fruzsina Anikó Benke is an independent scholar currently suspending her PhD studies. She is primarily interested in the literary representation of the First World War in late 20th-/early 21st century British fiction and focuses on notions, such as the figure of the returning soldier, the relationship between the many facets of memory, the search for the missing and its impact on memory and the possibilities of healing. She is also interested in war architecture, such as the construction of war cemeteries and memorials in fiction as well as non-fiction literature.



Dorottya Mária Cseresnyés
Pázmány Péter Catholic University

The Domestication and Foreignization of the Natural and Built Environment in Akira Kurosawa's *Throne of Blood* (1957)

Akira Kurosawa's *Kumonosu-jô* (*Throne of Blood*), released in 1957 by Toho Studios has generated a vast multidisciplinary discourse: it is based on a Western literary work, is set in feudal Japan, and utilizes elements of Japanese folklore and culture. Shot in black-and-white, this cross-cultural cinematic adaptation rewrites Shakespeare's text in a linguistic sense but projects its narrative to the screen. As a cross-cultural adaptation, it manages to find a common ground between the clan wars of *Macbeth*'s Scotland and the equally tumultuous Sengoku period in Japanese history, lasting from 1467 to 1568. Although transcultural adaptations always carry a certain degree of power imbalance, *Throne of Blood* showcases an intriguing amalgam of domesticating and foreignizing factors, best represented in its use of space. The natural and built environment creates a virtual text within the cinematic universe, presenting the textual—narrative—elements of Shakespeare's work through domesticating aspects such as traditional Japanese visual arts or theatre. In this way, the adaptation process could be viewed as a form of translation—more specifically, as a form of intersemiotic translation, a term coined by Roman Jakobson. This relation allows for a systemic approach in which the domestication—foreignization binary—famously formulated by Lawrence Venuti and mainly discussed in Translation Studies—could be examined. The spaces to be analysed in this essay include the fog (treated as a separate space), the heath, and North Castle (that is, *Macbeth*'s castle at Inverness), which can be characterized as the film's three central emplacements.

Keywords: adaptation, translation, cinema, Akira Kurosawa, William Shakespeare

Dorottya Mária Cseresnyés is a second-year graduate student of English Studies at Pázmány Péter Catholic University. She also earned a degree in literary translation, having completed the Literary Translation Postgraduate Training Program at the same university this year. Her main academic interest lies in film studies. She was awarded third prize at the 36th National Scientific Students' Associations Conference for her work on Charlie Kaufman's 2008 film *Synecdoche, New York*. She has one published translation appearing on Hungarian Literature Online.

Szabolcs Csorba

Károli Gáspár University of the Reformed Church in Hungary

Metaphorical Extensions of Cardinal Posture Verbs in English and Hungarian Political Discourse

This study delves into the realm of cognitive linguistics, focusing on metaphorical extensions of cardinal posture verbs (CPV) in British and Hungarian political discourse with the help of corpus linguistic tools. Based on Lakoff and Johnson's (2003) theory of mental images shaping our understanding, and Brown and Levinson's (1987) idea of metaphor as a means to manage speech acts, the research sets out to show convergences and divergences in the metaphorical use of *sit*, *stand*, *lie*, and their Hungarian equivalents in parliamentary debates. The mentioned verbs are analysed through the linguistically annotated multilingual comparable corpora of parliamentary debates, ParlaMint.ana 2.0 (Erjavec et al., 2021). A mixed method approach is employed for the study, with the help of which, frequency of occurrence, collocational patterns, concordance, identifications of metaphors and their qualitative analysis are all made possible. The expected results are a nuanced understanding of metaphorical extensions of the aforementioned words in English and Hungarian political discourse. By mapping tendencies, providing a qualitative analysis of recurring metaphorical themes, and providing quantifications to further scaffold the findings, this study has potential to advance academic understanding of the topic and have practical implications for developing effective communication strategies within political settings. The latter is especially important as based on Chilton and Ilyin's (1993) findings, metaphors and policies are in close cooperation as a metaphor can break up existing conceptual frames of a regime by introducing novel thoughts and imagination.

Keywords: posture verbs, cognitive linguistics, corpus linguistics, political discourse, metaphors

Szabolcs Csorba is majoring in applied linguistics in the MA program. He is enthusiastic about finding the manifold applications a language may potentially possess. His main interests include but are not limited to cognitive- and psycholinguistics. He is eager to exchange ideas, explore the intersections of theory and practice, and contribute to ongoing academic discourse.



Petra Dán
University of Szeged

The Roles of Mormon Women

The Church of Jesus Christ of Latter-day Saints, that is also called the Mormon community, is considered to be a quite patriarchal religious congregation. In the LDS church all worthy men from the age of twelve on hold priesthood office and administer most of the ordinances and rituals. Women are given limited authority to perform some temple-related rituals for other women, but they are not recognized as priesthood holders and there is authority which they cannot exercise, because it does not belong to them.

In the church women have the motherhood and men have the priesthood. The church leadership insists that motherhood and priesthood is a partnership of equals with separate roles. So motherhood is what women have instead of priesthood in Mormonism. Mormon religion even developed a doctrine of the Heavenly Mother, who is a glorified goddess, spouse to the Heavenly Father, and therefore the mother of the humans' spirits. At the beginning of the 20th century the Heavenly Mother was associated with the movement for women's rights. From contemporary Mormon church leaders there is no encouragement to worship a heavenly mother. But contemporary Mormon women want to strengthen this image of God, because femininity has a greater role in it, and the Heavenly Mother would be a spiritual role model for the female members.

How does the way women are seen on earth affect the fact that the Heavenly Mother is not given a role in the Mormon teachings, prayers, and rituals and vice versa? On earth the male leaders of the Mormon church deify motherhood, but somehow, they want to exclude it from the image of God. It seems that the church honours motherhood on earth but not in the concept of God. In my presentation I will explore how the concept of Mother in Heaven reflects Mormon church members' views about real women and their roles. And also I will speak about the reasons why female Mormon members want the priesthood authority, and why do they think that they would deserve the opportunity to be ordained.

I research this mainly by examining certain Mormon journals (for instance: *Exponent II* or *Dialogue: A Journal of Mormon Thought*), Mormon feminist blogs (such as: *Feminist Mormon Housewives*, *The Exponent* or *Zelophehad's Daughters*) and websites. I am going to compare these different sources with each other, and try to find common points, contrasts, disagreements, and disputes.

Keywords: Mormonism, women, feminism, Mother in Heaven, priesthood

Petra Dán is a first-year PhD student in the English and American Literatures and Cultures at the University of Szeged. Her dissertation project focuses on the equality aspirations of women in the Mormon community. Her research interests include gender studies and religious studies. Before this, she studied at Károli Gáspár University of the Reformed Church, where she got her master's degree in Religious Studies in 2022, and a bachelor's degree in General Humanities in 2020.

Bernát Dauer

Károli Gáspár University of the Reformed Church in Hungary

Chemical Warfare Preparation of the Armies of the UK and the USA Between 1920 and 1945 in the Reflection of Hungarian Intelligence Services

Following the First World War, not only in every European but also in the USA's army's military theoreticians began to evaluate the experiences of the gas war. As a result of this, various new methods were developed, for instance, gas-bombs, which were carried by airplanes and off-road infectious vehicles.

The US military command, like every other army of its time, created its own chemical warfare organisation, the Chemical Warfare Service. Until the end of the Second World War, the organisation continued to develop warfare agents, often experimenting on humans. The same process took place in the British armed forces.

The army of the Kingdom of Hungary, which had lost the First World War, was soon at a disadvantage in terms of development due to the military resolutions of the Trianon Peace Treaty. Therefore, Hungarian military intelligence and counter-intelligence services kept a constant eye on events abroad and tried to use the information they considered important for the development of their own army's chemical units. One of the most notable examples of this was when Hungarian military engineers obtained data on British gas-protective clothing, which they were able to use for domestic development. As the Second World War progressed, however, Hungarian intelligence was presumably less able to monitor British and American chemical developments.

In my presentation I will describe the above-mentioned processes with the help of Hungarian archival sources and Anglo-Saxon literature.

Keywords: chemical warfare, United States of America, United Kingdom, Kingdom of Hungary, intelligence service

Bernát Dauner got his BA and MA degrees at Károli Gáspár University of the Reformed Church. During his bachelor's and master's studies, he earned two prizes at the National Scientific Student Conference. Afterwards, he started to study historical museology and continued his research at the Doctoral School of History. Moreover, he has been a member of the Benda Kálmán College of Excellence since 2018. His doctoral research topic is the chemical warfare troops of the Hungarian Royal Army between 1936 and 1945.



Zoltán Fejes

Károli Gáspár University of the Reformed Church in Hungary

Escapism and the Absurd: Problems of Identity and Ideology in *Disco Elysium* (2019)

In this research paper I analyse the 2019 game *Disco Elysium* through the works of Albert Camus on the philosophy of absurdism, defined in his works: *The Myth of Sisyphus* and *The Rebel*. As Camus notes that one of the possible responses to the absurd is escapism through the use of belief, this paper argues how in the world of *Disco Elysium* that leads to self-deception. My aim is to unearth that using ideologies as a way to escape from reality overshadows the nature of the person behind the ideology. While it is mostly Harry who is discussed in the paper, Iosef is also viewed under the writings of Camus, compared to the revolutionary type of person that is the mirror of the rebel. The method in my paper is a close analysis of the actions of Harry Du Bois and compare them to absurd philosophy. The paper explores then how Harry's actions are similar to the people of Revachol, who also try to escape their reality through any ideologies that offer them answers and explanations for their struggle in the Post-communist city. The research paper also explains how Harry undergoes all three responses to the absurd, starting from suicide, going through searching for a belief and then ending at the revolt. As a result of the research, the paper makes the conclusion that revolt is the best response to the absurd as it does not involve any forms of possible deceive or rejecting realities, but rather the acceptance of one's own nature, as it can be seen when Harry accepts his own chaotic self.

Keywords: Disco Elysium, Albert Camus, absurd, video games, self-deception, ideologies, communism

Zoltán Fejes is a second-year MA student in English Studies at Károli Gáspár University of the Reformed Church in Hungary. He received his bachelor's degree in English Studies from Károli Gáspár University in 2021. He has specialised in literature and translation through his studies at the university. His BA thesis was about the adaptation of the history of the Civil Rights Movement on film. His interest for studies, however, is in popular culture academic analyses, with more focus on Video Games.

Yamina Hafian
University of Pécs

**The Portrayal of Enslaved Woman in Octavia Butler’s *Kindred* and its Graphic
Adaptation by Damian Duffy and John Jennings**

This research delves into the issue of slavery as a manifesting theme of investigation intergenerational trauma in Octavia Butler’s famous work “Kindred” and its graphic novel by Damian Duffy and John Jennings. *Kindred* explores the legacy of slavery and its impact on the African American society, particularly the African American female struggles, by presenting a narrative that resonates deeply with the audience. Duffy and Jennings' graphic adaptation of the novel reinterprets and reinforces Butler’s narrative in a visual format, this latter offers new insights into the intergenerational trauma and the theme of slavery and the resilience of the enslaved woman. This work mainly focuses on how both versions of the novel portray the emotional and psychological issues within African American women and how it can have effects across the generations; also, it examines how trauma is transmitted by characters. Through a comparative study analysis, this paper explores how the graphic novel adaptation enhances the portrayal of slavery as a theme of intergenerational trauma by using visual storytelling techniques to reveal powerful responses from the readers. Moreover, the study compares the visual strategies used in the graphic adaptation with Butler’s textual narrative, exploring how each medium and form contributes in providing a more comprehensive understanding of the woman's experience and the legacy of slavery causing trauma over generations. The presentation of this work will provide a comprehensive understanding of the enduring legacy of the historical injustice and the resilience of the African American individual spirit to face and fight racism.

Keywords: enslaved woman, gendered experience, graphic novel, intergenerational trauma, slavery

Yamina Hafian is a first-year PhD student at the University of Pécs, specializing in British, Irish, and American studies. Originally, she is from El Oued, Algeria. She earned her Bachelor of Arts in English Studies and Language from the University of El Oued. She went on to complete her Master of Arts in English Civilization and Literature at the same university, focusing her thesis on Harlem as a political centre during the 20th-century uprisings. Her research interests lie in exploring the intersections of literature, culture, and politics, particularly within the African American context. She is dedicated to further developing her expertise in this area through her doctoral studies at the University of Pécs. She is passionate about contributing to scholarship that sheds light on marginalized voices and underrepresented narratives in British, Irish, and American literature.



Vuong Thi Hoan
Eötvös Loránd University

**Teachers' Attitudes Towards Information Communication Technology (ICT) Use in
EFL Teaching at Primary Schools in the Central Highlands, Vietnam**

This study utilizes a quantitative approach to explore the attitudes of 598 EFL teachers from both rural and urban primary schools across five provinces in Vietnam's Central Highlands regarding the use of Information and Communication Technology (ICT) in teaching. Employing a significantly modified version of the Teachers' Attitudes towards Computers (TAC) questionnaire (Christensen & Knezek, 2009), the study included an Exploratory Factor Analysis (EFA) to identify and validate a new factor model for reliability and robustness. The findings reveal that teachers generally hold positive attitudes toward ICT in their teaching practices. However, job status plays a role in shaping teachers' concerns about the negative effects of ICT use on both themselves and their students. Factors such as the school's geographic location influence teachers' engagement with ICT, their interest in its use, and their perception of its importance in pedagogical practices. School type (i.e., private and state-owned school) significantly impacts teachers' perception on the significance of ICT use. Gender differences are found to affect the level of anxiety teachers experience toward ICT use, while teaching experience affects their concerns about ICT's negative impacts and their views on its role in teacher-student interaction. Interestingly, age does not seem to influence any aspect of teachers' attitudes toward ICT use. Training significantly affects three constructs: *Absorption*, *Concern*, and *Online Interaction*. The outcomes of this study offer vital insights for enhancing pedagogical practices and guiding future research, which are discussed in detail in the paper.

Keywords: ICT use, EFL teachers, primary school, the Central Highlands of Vietnam, attitudes

Vuong Thi Hoan is a PhD candidate in Language Pedagogy and English Applied Linguistics at Eötvös Loránd University, Hungary. Her research focuses on the utilization of Information and Communication Technology (ICT) in EFL teaching, examining teachers' attitudes towards it and related policy documents. With around 13 years of experience in teaching EFL to a diverse age group in Vietnam and Hungary, she is also a core member and a reviewer for the VietTESOL Association's Doctorate Research Group. As a DOSZ ambassador of Vietnam, she focuses on organizing webinars regarding academic writing and publishing.

Cyntia Kálmánová
Eötvös Loránd University

An Introduction to the Dark Academia Aesthetic

Dark Academia is both a social media aesthetic and a subculture concerned with an idealised version of the classical arts and intellectualism, strongly revolving around a picturesque vision of the atmospheric life of Ivy League colleges and British boarding schools, expressing a romantic longing for Gothic architecture, hidden libraries and a reminiscence of the past. As an internet phenomenon, it stands out from other recently created aesthetics, perhaps because of its original concept. However, the term itself is still in need of clarification. Therefore, this paper examines Dark Academia as one of the first aesthetic movements to emerge in 2015, originating from the social media platform Tumblr. The paper analyses the origins and development of this movement in order to understand its strong influence on other subcultures, and ultimately its outstanding popularity during the global pandemic of COVID-19. Furthermore, by focusing on the influential branches of Dark Academia, the paper aims to prove that this Internet aesthetic has now outgrown itself into a new literary genre that focuses on the constant search for higher knowledge, and that revolves around the themes of elitism, excessive obsession, social isolation and violence in order to seek intellectual pursuits. The paper argues that while Dark Academia undeniably has its roots in academic fiction, and is typically referred to as both the ‘campus novel’ and the ‘academic novel’, it nevertheless has its own unique voice of academic fantasy, centred on secret societies, identity struggles and a constant longing for perfection at all costs.

Keywords: Dark Academia, social media, aesthetics, academic fiction, campus novel

Cyntia Kálmánová is a first-year PhD student in the Modern English and American Literature and Culture Doctoral Programme at ELTE, Hungary. She also teaches as an Assistant Professor at J. Selye University, Komárno, Slovakia, at the Faculty of Education – Department of English Language and Literature. She is interested in historical fiction, mythology and fantasy literature. Her dissertation focuses on the representation of female identity in selected Dark academia novels and the feminist perspective in the male-dominated society of academic fiction.



Mai Nelly Kaw

Eötvös Loránd University

Exploring the Post-Covid L2 Motivational Disposition of English Majors: An Interview Study in the Context of Hungarian Tertiary Education

Despite the significant changes that have occurred in education in recent years, such as the experience of Hungarian university students in online education due to the pandemic, there has been a notable absence of research examining their motivational disposition in learning English as a foreign language (EFL). Specifically, there is a notable gap in the research regarding the motivational disposition of post-COVID students, especially English majors. To fill this research niche, the aim of this study is to explore English majors' L2 motivational disposition towards learning EFL in the context of Hungarian tertiary education. Qualitative data was collected from eleven English BA students, comprising eight Hungarians and three international students who are studying in Hungary, using a semi-structured interview guide. The findings emerging from the thematic analysis of the data reveal that English majors' motivational disposition towards learning EFL include motives related to their ideal L2 self, ought-to L2 self, L2 learning experience, significant others, attitudes towards the L2 community, the teacher's role in motivation, instrumentality, intrinsic motivation, and international posture. The results also show that the majority of English majors were more motivated to learn English when attending traditional in-person classes than online classes. The implications of this study yield valuable insights for EFL teachers into what motivates their students to learn EFL and the important role they play in the students' English language learning.

Keywords: motivational disposition, EFL, English majors, interview study, Hungarian tertiary education

Mai Nelly Kaw is a second-year student in the PhD Programme in Language Pedagogy and English Applied Linguistics, at the Doctoral School of Linguistics, Eötvös Loránd University. Currently, she is conducting research on the motivational disposition of EFL university students and their willingness to communicate in English. Her research interests include Teaching English as a Foreign Language and the use of technology in EFL teaching.

Nóra Kele

Károli Gáspár University of the Reformed Church in Hungary

‘Through a Piece of Colored Glass’: The Postmodern Sublime in Faulkner

This study analyzes excerpts from three texts by William Faulkner: *The Sound and the Fury*, *Absalom, Absalom!*, and his 1931 short story, “That Evening Sun”. These texts are connected by central characters and shared thematic concerns, such as the impossibility of objective representation, the notion of truth, and the subjectivity of experience. In my research, I identify the sublime in these works, and interpret it through the theoretical framework of postmodern theory.

Structured into three sections, each chapter of my thesis delves into a different thematic dichotomy present in the selected text: presence and absence, finitude and infinity, and past and present. Though all three of these discussions are primarily concerned with the notion of the sublime in the texts, they also discuss various additional concepts of postmodern thought in order to offer a multifaceted analysis. The presence and absence dynamic is contextualized within the theories of Lyotard and Žižek, the finitude-infinity opposition is read in the context of Lyotard’s work, and the past-present dichotomy is interpreted within the framework of Derrida’s notion of hauntology. Using various concepts of postmodern thought, this thesis interprets the postmodern sublime within a broader theoretical context, and applies it to an innovative analysis of Faulkner’s modernist prose.

The primary objective of this study is to highlight how Faulkner’s fiction pushes the boundaries of representation, prompting his readers to confront the inaccessible, unknowable, haunting dimensions of his literary landscape. Using extensive theoretical foundations and reading Faulkner’s fiction closely, this study aims to highlight the significant relevance of postmodern renditions of the sublime to Faulkner’s depiction of the human condition.

Keywords: postmodernism, modernism, the sublime, Southern Literature, Faulkner

Nóra Kele is a final-year postgraduate student of English Studies at Károli Gáspár University. Her academic work is centred around 20th century prose and poetry, literary modernism, and contemporary American fiction. She admires the literature of the American South and Southwest, citing the works of William Faulkner and Cormac McCarthy as her primary sources of academic interest. Her ongoing postgraduate research focuses on the postmodern sublime in William Faulkner’s work.



Rebeka Kuszinger
University of Debrecen

Violent Children in Susan Hill's *I'm the King of the Castle* (1970)

Written in the fashion of William Golding's *Lord of the Flies* (1954), Susan Hill's *I'm the King of the Castle* inspires a contemplation on the locus and origin of violence. Set in rural England, the novel is the story of two children, Charles Kingshaw and Edmund Hooper, who are forced to live together in an old mansion after Charles's mother becomes the housekeeper. Edmund is portrayed as the product of parental neglect, who takes pleasure in bullying Charles, who, on the other hand, is described as a sensitive and introverted boy. The cruelty imposed on Charles gradually intensifies, while neither her mother nor Edmund's father notices the ongoing harassment. The novel explores the different factors and environmental effects that contribute to childhood cruelty, as well as prompting inquiries into the interplay between nature and nurture in influencing and shaping human behaviour. This presentation aims to investigate the consequences of parental neglect and the lack of adult supervision while focusing on the link between the English countryside and the notion of childhood innocence. This paper challenges assumptions about violent child characters by focusing on the figure of the bully which, as Monica Flegel and Christopher Parkes argue, "provides an excellent means of understanding the delicate balance between child innocence and cruelty" (8).

Keywords: childhood cruelty, violence, violent childhood, Susan Hill

Rebeka Kuszinger is a PhD student at the Doctoral School of Literary and Cultural Studies, University of Debrecen, who researches the representation of childhood, more specifically, disturbing and murderous child characters, and the nexus between childhood and violence in contemporary British literature. She also focuses on novels portraying children characterized by human-animal liminality. Her research explores the indicators of the crisis in our understanding of childhood and its connections with our conception of violence and its origins.

Angelina Likhovid
University of Debrecen

Attending to the Immigration Crisis and Dehumanization in Ali Smith's *Spring* (2019)

Ali Smith's series of novels known as the *Seasonal Quartet* (2016-2020) has gained significant academic acclaim for shedding light on political deceptions, the prevalence of post-truth beliefs, and the encouragement of xenophobia linked to the Brexit Leave campaign. The third novel in the series, *Spring* (2019) distinguishes itself within the series by paying particular attention to the dehumanizing anti-immigrant discourse prevalent in the (post) Brexit political environment of present-day UK. By doing so, *Spring* actively engages with attention as an ethical category standing for openness to otherness, vulnerability and revealing what is otherwise invisible. In my analysis, I rely on Janet McIntosh's conceptualization of dehumanization and Jean-Michel Ganteau's approach to the poetics and ethics of attention. *Spring* attends to the immigration crisis and the dehumanizing nature of Immigration Removal Centres which deprives both detainees and employees of subjectivity and agency thereby exposing the ordinary reality of detention centres which in different circumstances is kept away from the eyes of the general public. In the novel, the act of paying attention to the other has a humanizing effect on those previously deprived of visibility and agency, allowing them to regain voice and notability. In light of this, *Spring* offers the readers an experiential perspective into the immigration crisis, and by attending to realm of detention centres, becomes an act of resistance to the politically manufactured discourse of xenophobia.

Keywords: Spring, dehumanization, attention, immigration crisis, visibility

Angelina Likhovid is a first-year PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen. Her doctoral research focuses on contemporary British fiction and how it describes the condition of the present-day UK. Angelina is interested in the topics of (post) Brexit, the immigration crisis and the performativity of art.



Franciska Linszky
Eötvös Loránd University

The Significance of Touch in Julia Margaret Cameron's Photographs: *Friar Laurence and Juliet* (1865), *Prospero and Miranda* (1865), and *Vivien and Merlin* (1874)

The nineteenth century was an unprecedentedly prolific and flourishing period in British history, and the appearance of photography was a major milestone that transformed the era. One of the most renowned Victorian photographers was Julia Margaret Cameron (1815-1879), who produced innovative photographs that attest to her penchant for beauty. Her legacy not only comprises unique portraits of eminent contemporaries, but she also ventured to create her own staged photographs inspired by literary works.

Friar Laurence and Juliet (1865), *Prospero and Miranda* (1865), and *Vivien and Merlin* (1874) – three of her photographs inspired by literature – bear a striking resemblance and depict a rather similar theme of the touch of an elderly man and a young woman. In my presentation, I attempt to explore the relationship of these characters and unfold the underlying significance of these touches given the context and considering Cameron's life as well.

Keywords: Julia Margaret Cameron, Victorian culture, photography, literature

Franciska Linszky is a PhD student in the Modern English and American Literature and Culture Doctoral Programme at ELTE, furthermore, she also works as an English teacher and a photographer. In her research her two main fields of interest overlap, she explores the relationship of literature and the “divine art of photography” through the lens of Julia Margaret Cameron.

Andrea Nikolett Majoros

University of Pécs

‘If I Can’t Have Kindness, I’ll Have Independence’: The Representation of the ‘New Woman’ Character and Shaw’s Proto(feminism) in *Pygmalion*

This paper aims to explore George Bernard Shaw’s feminist (or rather proto-feminist) views, his ambivalent views about the stock character ‘New Woman’ and how his views are depicted in the play *Pygmalion* and how Eliza Doolittle embodies the ‘New Woman’ character and how Shaw imagines the ideal female character. Despite being known as a feminist playwright and author (his progressive views and his role as an advocate for female emancipation in the Victorian/Edwardian era are truly remarkable), Shaw possessed some ambivalent views about women and female roles. Since Shaw’s socialist views and relations to Fabian society are inseparable from other ideologies he followed, thus the paper intends to show how his socialism aligns with his feminism. While the paper does not deny Shaw’s achievements and support, it concludes that Shaw’s feminism was not as cut-out and overt as it is generally presented. Shaw also possessed some intriguing opinions about general education and childcare which is also represented in the play through Eliza’s improvement and Higgins’s methods.

Furthermore, the paper also unravels the history of the different editions of *Pygmalion* which Shaw amended to ensure that there would be no romantic implications between Eliza and Higgins due to general audience reception and wish, and also unravels Eliza’s evolving to an independent and content woman by reasonable standards and expectations through different anecdotes. The paper also provides a chapter about how *Pygmalion* demonstrates through Eliza’s character Shaw’s principles about the ‘New Woman’ without falling into the negative, cold, and calculating ‘New Woman’ caricature embodied by Vive Warren from *Mrs. Warren’s Profession*.

Keywords: Shaw, socialism, feminism, history of editions, Pygmalion, Eliza Doolittle

Andrea Nikolett Majoros is a master’s student at the University of Pécs, aspiring to thrive in her chosen fields and earn her degree in English Studies with a Literature Track. She wrote her thesis about Emma and the conventions of the Regency-era polite, genteel society (her beloved topic). During her master’s studies, she switched to her other favourite topic, Shaw’s plays, especially *Pygmalion* and Eliza Doolittle’s evolvment. If provided the opportunity, she will continue her research regarding Shaw’s and *Pygmalion*’s contemporary reception of feminism as a doctorate student.



Aslı Özer

Friedrich Alexander University (Germany)

Exploring Diasporic Identity in *The Namesake* by Jhumpa Lahiri: Second-Generation Experiences, Locality Production Within The Third Space Theory by Homi K. Bhabha

This study aims to focus on diasporic experiences, traditions, second generation identity formation, Homi Bhabha's "third space" theory and the concept of local production in Jhumpa Lahiri's novel "The Namesake". The novel examines how diasporic identity and cultural ties are shaped by the complex experiences of the main character, Gogol Ganguli, as a second-generation member of a family that immigrated from India to America. In the context of diasporic experiences, the conflicts Gogol experienced between Indian culture and American lifestyle and the effects of these conflicts on his identity formation are analyzed in detail. At the same time, the characters' commitment to traditions and the role of these traditions in the formation of diasporic identity are also emphasized. Through the questions on the second generation, the complexity of second-generation experiences and how these experiences interact with family, society and individual identity are discussed. Gogol's process of choosing his own name, the search for the identity of these characters, and how these processes are integrated with migration connections are examined. Using Homi Bhabha's "third space" theory, it focuses on the role of the spaces and cultural context in which the novel's characters live in second-generation identity clashes. Additionally, the concept of locality production is discussed and the effects of the place where the characters live on building their identities are explained in detail. Lahiri's work emphasizes the second generation's search for identity and the importance of belonging, as well as cultural dimensions, and holds an important place in the literary work.

Keywords: diasporic experiences, traditions, second-generation identity formation, Homi Bhabha's "third space" theory, locality production

Aslı Özer is a 26-year-old master's student in English Studies major at Friedrich Alexander University, Germany. Her academic journey began with a bachelor's degree in English Language and Literature from Çanakkale OnSekiz Mart University in Turkey. Beyond English literature, she studied American and Australian literatures, Greek Mythology, and classical literature, with a particular interest in postcolonial studies. Her research passions lie in 18th-century English novels, Posthumanism, and Greek Mythology. Looking ahead, she aspires to pursue a doctoral degree and further contribute to the academic realm.

Gábor Patkós

Károli Gáspár University of the Reformed Church in Hungary & Pázmány Péter Catholic University

Between Now and Then: Metamodern Sensibilities of Temporality Negotiating Timelessness and Nostalgia in Stephen King's *11/22/63* (2011)

Metamodernism, an emerging cultural discourse has been characterized as an oscillation between the modern and the postmodern, following the theoretical framework proposed by Vermeulen and van den Akker. Vermeulen also notes the return of grand narratives with the necessary realization that they are inherently flawed and problematic. Following this thread, we can conceptualize a metamodern sense of temporality characterized by negotiating the dominance of time in the modern and space in the postmodern as argued by Jameson, marked by an oscillation between a modernist interest in the past and the postmodernist sense of timelessness. Stephen King's *11/22/63* (2011) can be read as a problematization of temporality, more specifically a critical interrogation of how the past informs our present and future, reminiscent of Ricœur's concept of narrative identity. Through the protagonist's journey to prevent JFK's assassination we can explore the desire to escape the constraints of the present, while attempting to change it through decisions rooted in the past. Consequently, this paper aims to explore the metamodern sensibility of temporality featured in King's *11/22/63*, with a focus on understanding our complex relationship with time based on negotiating nostalgia and timelessness. Through blending historical fiction and speculative elements, the novel embodies the metamodern characteristic of oscillating between reality and imagination, engaging both earnestly and ironically with the possibilities and consequences of altering the fabric of time and history. How does *11/22/63* contribute to the metamodern sensibility and aesthetics of contemporary English-speaking literature? How does the novel represent our perpetual negotiation with time?

Keywords: metamodernism, theory, temporality, fiction, nostalgia

Gábor Patkós is an assistant lecturer at the Department of Literary and Cultural Studies in English, Károli Gáspár University and a PhD candidate at Pázmány Péter Catholic University. His main research interest revolves around an interdisciplinary survey of 21st c. digital culture, including cultural theory, hermeneutics, and conceptualizing the digital turn in humanities.



Maryem Ben Salem
University of Debrecen

The Heroic Journey of the Female Protagonist in *The Folk of the Air* series By Holly Black

The female fantasy hero is a literary trope rising in popularity over the last two decades, and her heroic journey often requires her to challenge the hierarchy and use her perceived flaws to her advantage. This trope is emerging through the works of bestselling women authors like Cassandra Clare (*Mortal Instruments* 2007-2014), Sarah J. Maas (*Throne of Glass* 2012-2018), and Holly Black, whose *The Folk of the Air* (2018-2019) trilogy is the focus of my paper. The protagonist, Jude Duarte, a human kidnapped by fairies, manages to embody the traditionally male tropes of the warrior, the spy, and the politician before becoming queen. I contend that Jude's heroic journey is not simply a gender reversal of the male heroic archetype when analyzed through the lens of the resilience discourse, a concept proposed by Cathrine McDermott in *Feel Bad Post-Feminism: Impasse, Resilience and Female Subjectivity in Popular Culture*. In my paper, I discuss the journey of the female hero and the possibilities of empowerment in an intrinsically threatening environment via resilience and transformation, not only to achieve self-actualization but also to affect change in her own world. Jude, who is victimized by her environment both due to her humanity and gender, uses her fear and resentment as fuel to take risks and seek power in a hostile system, a defining feature of resilience. She demonstrates that young women like herself can rise to a position of power through determination and exploiting how others underestimate them. Jude's resourcefulness, adaptability, and resilience are attributes that enable her to work against the system and serve as an example of the female fantasy hero trope.

Keywords: young adult fiction, female heroism, the resilience discourse, the Folk of The Air series

Maryem Ben Salem is a first-year PhD student at the North American Studies program at the University of Debrecen. She specializes in Female Heroism in Young Adult Fiction and Fantasy and her academic interests include gender studies, posthumanism, and pop culture.

Kiyotaka Sueyoshi
University of Szeged

Whitman: A Guardian of Language and the American Revolutionary Spirit

From various perspectives, the critics of Whitman have examined the relationship between his form and content in *Leaves of Grass*. This study argues that how Whitman conceptualizes his poetry—“what to write” and “how to write it”—reflects his awareness that he is a guardian of language and the American revolutionary spirit. Whitman linked his poetic experiment with the larger American experiment of self-government; literary self-expression translates into political self-government, and vice versa. His main concern is that the space for self-government opened up by the American Revolution is rolled back, as shown in the political and cultural crisis of antebellum America, which even portends disunion—the end of the experiment of self-government. In combating this degeneration, Whitman picks up where the American Revolution left off; the common people like him put into the open by it must proceed to attain the plenitude of direct democracy. Whitman demands “constitutive surplus” outside of the confines of literary and political institutions—not more of a representation of people based on them but more of a direct presence of people. Through his poetry mirroring this demand in form and content, Whitman seeks to rekindle the people’s spirit to continue the American experiment. For Whitman, language and the people are two sides of the same coin; language needs to be revitalized so that they regain vigour for self-government. Whitman is aware that “The Revolution was in the Minds of the People”; people themselves must regain the spirit of ’76 and continue the experiment of self-government with their self-agency. In *Leaves of Grass*, Whitman strives to spearhead this crusade.

Keywords: Whitman, the American Revolution, experiment of self-government, language, form and content

Kiyotaka Sueyoshi did his PhD and graduated from Literary and Cultural Studies at the University of Szeged, as an Americanist specializing in 19th-century literature, history, and culture. His approach is interdisciplinary textual analysis of American literature, and his focus is on the works of American Transcendentalists, especially those of Walt Whitman. His doctoral dissertation is “Walt Whitman’s poetic-political experiment: Jeffersonian Whitman and Whitman’s olfactory tropes.”



Miklós Gergő Szintai-Major

University of Pécs

‘The Mad Scientist’ in Hungarian Translations

In this essay, I provide a close reading of the two Hungarian translations of Mary Shelley’s *Frankenstein* by Árpád Göncz and Ágnes Péter. I focus on how science and unhallowed arts feature in the translations as I believe they highlight key issues around the designation of the “mad scientist”. I use a comparative approach citing the texts side by side as well as contrasting the two translations.

Keywords: Frankenstein, science, unhallowed arts, translation studies, comparative approach, reception

Miklós Gergő Szintai-Major studies at the University of Pécs. He is currently in the last semester of his Master’s in English Studies. He started to explore the legacy of the concept of the “mad scientist” in connection with *Frankenstein* during his BA studies. He also researches the reception history of Mary Shelley’s novel in Hungary. He participated in the OTDK conference last year with the same topic. Translation history is a new direction among his research interests.

Linda Alexandra Tarr
Pázmány Péter Catholic University

The Sacredness of the Slaughterhouse: Francis Bacon and Damien Hirst's work in the context of the Bataillean Abattoir

Francis Bacon (1909-1992) and Damien Hirst (1965-), two eminent British artists, intersect in their exploration of the abattoir theme, a motif that resonates philosophically through Georges Bataille's (1897-1962) seminal text "Abattoir," first published in the surrealist magazine "Documents" in 1929. The slaughterhouse or abattoir - the site of industrialized death - is usually avoided, kept far away. At one point, society decided that death had no place in everyday life. Bataille heavily criticizes this turn in the aforementioned article and in his other writings.

Bacon's nightmarish depictions delve into the existential aspects of the human condition, reflecting the post-war disillusionment and societal upheavals that shaped mid-20th-century Britain. Damien Hirst continues this exploration through unconventional mediums, reflecting a society increasingly desensitized yet fascinated by the mechanized and clinical nature of life and death.

The two prominent artists are not connected only due to the nature of their oeuvres, but Hirst has mentioned numerous times the importance of Francis Bacon's work in his own artistic career. Through the context of the before-mentioned article, I am examining Francis Bacon and Damien Hirst's work. For various reasons, the abattoir theme plays a prominent role in the practice of these artists: the characteristic elements of their work are meat, sacrifice, and slaughterhouses, combined with religious crosstalk, which thus become interpretable on the horizon of Bataillean philosophy.

Keywords: Francis Bacon, Damien Hirst, Georges Bataille, slaughterhouse, contemporary art

Linda Alexandra Tarr is currently in the second semester of her PhD studies in Art History at Pázmány Péter Catholic University. Her master's thesis examined various painters' works in the context of Georges Bataille's philosophy. Her PhD research delves into the influence of Pieter Bruegel the Elder on Hungarian painters during the 20th century. Currently, she works in the Contemporary Art Department at the Hungarian National Gallery, where she recently participated in the curatorial team for the exhibition "TechnoCool: New Trends in Hungarian Art in the Nineties (1989-2001).



Mária Varga

Károli Gáspár University of the Reformed Church in Hungary

Antony and Cleopatra: A Comparative Study of Shakespeare Criticism

Shakespeare's *Antony and Cleopatra* has received a wide and diverse variety of criticisms since its creation, much of it revolving around its heroine. The focus of this study is to compare the 19th, 20th, and 21st century Shakespeare criticisms of the play, primarily focusing on the similarities and differences in the critics' interpretations of selected scenes regarding the level of genuineness in Cleopatra's words, emotions, and apparent intentions. The objective is to evaluate whether there is a clear separation in critical interpretations of the character based on the century and the correlating attitudes of the times towards the Egyptian Queen, or whether there are points of interpretation which have remained mostly unchanged throughout the centuries. The results of the research are intended to give an overview of some selected, notable critical responses of the last three centuries regarding Cleopatra's character and, when possible, reveal any angles of interpretation which have remained stagnant or any critical arguments which have resurfaced in the 21st century.

Keywords: Shakespeare criticism, Antony and Cleopatra, 19th century criticism, 20th century criticism, 21st century criticism, comparative study

Mária Varga after completing a BA in English and American Studies at Károli, as well as a Translator Training Programme, decided to continue her studies and remain at the institute for her MA in English Studies. Her fields of interests range from Shakespeare to postcolonial, feminist and romantic literature. She primarily enjoys character analysis and topics of discussion such as cultural identity or the historical context of a work. Currently, she is finishing up her English Studies master's, while also completing a master's in Teacher of English Language and Culture.

Vencel Wutka
Eötvös Loránd University

The Development of Preaspiration in North Germanic

This study examines preaspiration, a distinct feature in North Germanic, tracing its emergence and historical development from West Scandinavian during the Common Scandinavian era (800–1050 CE). Within Germanic, North Germanic stands out for its exclusive use of preaspirated segments due to a series of historical developments, which reflect peripheral, conservative, and archaic traits, especially prevalent in today's Icelandic, Faroese, Gudbrandsdalen and Jaeren Norwegian, as well as Härjedalen Swedish.

To explain the developments and language changes that gave rise to preaspiration (and corresponding sonorant devoicing as the realization of preaspiration) as an exclusive North Germanic phenomenon, this study provides data to illustrate the developmental steps of preaspiration, such as the devoicing of *nt* as a voiceless nasal+stop cluster, followed by nasal+fortis stop assimilation and gemination, as well as the reinterpretation and reanalysis of voiceless nasals and geminates, besides which the mergers of both /nt/ and /xt/ into /ht/ are highlighted, which all point to the current state of preaspiration in North Germanic languages. Moreover, this study also includes examples of the phonetic variation of preaspiration in certain languages, including Swedish spoken in the Härjedalen area and the Norwegian dialect of Gudbrandsdalen.

Based on these, this study argues that preaspiration has been a major North Germanic phenomenon all along.

Keywords: preaspiration, common Scandinavian, North Germanic, exclusive, development, language change, variation

Vencel Wutka is currently pursuing an MA in English Studies with a specialization in Theoretical Linguistics at ELTE. He is deeply fascinated by phonology and historical linguistics. Currently, his academic endeavours revolve around his MA thesis, which is going to explore the interesting claim that English lacks fortis+fortis consonant clusters. Having completed a major assignment about preaspiration, he is enthusiastic about presenting the historical steps of preaspiration in North Germanic at the Károli English Conference.



Zita Zsován-Balogh

University of Pécs

‘While Now We Have Netflix, I switch It to English, and There It Is’: Input In- and Outside the English Language Classroom in the Internet Era

This paper provides insights into student teachers’ beliefs (Borg, 2001) on a recent shift regarding the nature of target language (TL) input in the English language classroom induced by the rapid spread of the Internet and English becoming a global lingua franca (ELF, Mauranen & Vetchinnikova, 2021).

Contextualizing findings in the extensive literature investigating input (e.g., Krashen, 1985; Verspoor & Nguyen, 2015) and the research scrutinizing the impact of the Internet on ELT (e.g., Chapelle, 2008; Wang, Yasmin & Akbar, 2023), the paper explores the notion of Extramural English (EE; Sundqvist & Sylven, 2016) and its relevance concerning the nature of TL input. The empirical study encompasses the synthetic analysis of semi-structured interviews conducted with four Hungarian pre-service teachers of English to uncover participants’ beliefs on how the shift in TL input might influence classroom practices.

Results revealed that all four participants were aware of where students were able to access target language input, they also recognized a positive shift in the nature of the input (mostly compared to their own language learning experiences), and they displayed a general openness towards involving and exploiting the novel resources that technology and the Internet provide. Most of them, however, were also predominantly characterized by an over-adherent attitude towards native speaker-based standards and seemed to reject content that they found unsuitable for maintaining the instruction of these norms – potentially conserving the gap between language learning in- and outside the classroom (Thorne & Reinhardt, 2008; Sundqvist & Sylven, 2016).

Keywords: foreign language learning, second language acquisition, input in SLA, extramural English, English as a lingua franca

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