

**KÁROLI ENGLISH STUDIES CONFERENCE FOR  
GRADUATE AND POST-GRADUATE STUDENTS**

**BOOK OF ABSTRACTS**

*Károli Gáspár University of the Reformed Church in Hungary*

*8 May 2025, Budapest, Hungary*



Published by the Institute of English Studies, Károli Gáspár University (KRE-BTK Anglisztika Intézet)

Edited by Eszter Fanni Katona, Fruzsina Burszán, Lirike Muhadri, Katica Kurcsik, Melinda Tarcsa, Rozália Lilla Nemes, Szilvia Laura Dancs

Authors, editors © 2025

Institute of English Studies, Károli Gáspár University (KRE-BTK Anglisztika Intézet) 1146  
Budapest, Dózsa György út 25-27.  
Budapest Hungary

ISBN 978-615-6637-53-6

## General Program

<b>12:40 – 17:10</b>	Conference Registration, 2nd Floor Landing, D25 Building
<b>13:00 – 13:15</b>	Opening of the Conference, Room 221 <i>Dr. Miklós Péti</i> , Head of Institute, Institute of English Studies, KRE
<b>13:15 – 14:45</b>	Panel Session I
<b>14:45 – 15:00</b>	Coffee Break, Room 215
<b>15:00 – 16:00</b>	Panel Session II
<b>16:05 – 17:00</b>	Keynote Lecture, Room 215 <i>Dr. Frederick Van Dam</i> , Radboud University, Nijmegen, the Netherlands ‘How shall I move a world by lamentation?’ Cosmopolitan Diplomacy in Wilfred Scawen Blunt’s Poetry Chair: <i>Dr. habil. Ágnes Györke</i>
<b>17:00 – 17:20</b>	Coffee Break and Poster Session, Room 215
<b>17:20 – 18:50</b>	Panel Session III
<b>19:00 – 19:15</b>	Closing Remarks, Room 215 <i>Dr. habil. Kinga Földváy</i> , President of the Hungarian Society for the Study of English
<b>19:15 – 21:00</b>	Cheese & Wine Reception supported by Gróf Degenfeld Wine Estate

## Abbreviations:

DE – University of Debrecen

EKKE – Eszterházy Károly Catholic University

ELTE – Eötvös Loránd University

KRE – Károli Gáspár University of the Reformed Church in Hungary

ME – University of Miskolc

PPKE – Pázmány Péter Catholic University

PTE – University of Pécs

SAP – Sapienza University of Rome, Italy

SJE – J. Selye University, Slovakia

SZTE – University of Szeged



## Program for the Panel Sessions

Room	Panel Session I 13:15–14:45
221	<p><b>Poetry and Feminism</b> Chair: Dr. Sára Tóth</p> <p><b>Emese Nagy, ELTE</b> An ecocritical analysis of Aemilia Lanyer's <i>The Description of Cooke-ham</i> (1611) and Ben Jonson's <i>To Penshurst</i> (1616)</p> <p><b>Zaryab Khan, SZTE</b> (Re/)Possession of Violated Women's Narrative: Comparing <i>Jenny</i> and <i>Goblin Market</i></p> <p><b>Wu Yuxuan, DE</b> Transforming Solitude: Fleur Adcock and Emily Brontë on Identity</p>
223	<p><b>Digital Culture</b> Chair: Dr. habil. Tamás Juhász</p> <p><b>Gábor Patkós, PPKE/KRE</b> <i>League of Legends</i> and Digital Objects: Technoculture, Datafication and Transmedia Storytelling</p> <p><b>Zoltán Kocsis, SZTE</b> The Hazards of Virtualisation: Abjection and Immersion in <i>Cyberpunk 2077</i></p> <p><b>Dávid Papp, DE</b> These Memes Do Not Meme: Questions of Imitation in Meme Studies</p> <p><b>Bálint Szántó, SZTE</b> Fictional Universes in the Digital Age: Multiplicity, Canonicity, and Fandom</p>
224	<p><b>Applied Linguistics</b> Chair: Dr. Dóra Pődör</p> <p><b>Orsolya Pintér, KRE</b> Dictionary Use Habits and the Impact of an Explicit Dictionary Awareness Workshop on University Students' Dictionary Use Strategies</p> <p><b>Kitti Oszlovics, ME</b> Student writers' strategies of using the English passive voice for impersonalisation in their English Studies BA and MA theses: Three Case Studies</p> <p><b>Emmanuel Chinonso Nwachi, KRE</b> Redefining Pidgin English in Nigeria: Balancing Standardisation with Inclusivity</p> <p><b>Zakari Elhabib, KRE</b> English: Cultural Imperialism or Exchange?</p>

Room	Panel Session I 13:15–14:45
225	<p><b>British-Hungarian Relations</b> Chair: Dr. Erzsébet Stróbl</p> <p><b>Ákos Diglics, <i>KRE</i></b> The Life and Acts of Ferenc Pulszky in London, 1849–1852</p> <p><b>Fanni Pock, <i>KRE</i></b> The Hidden Princess of Hungary: Lady Mary Victoria Festetics de Tolna</p> <p><b>Míra Róza Perger, <i>KRE</i></b> James Bryce: A Champion of Armenian and Hungarian Causes</p> <p><b>Boglárka Dobos, <i>KRE</i></b> An Irish Perspective on Hungarian Foreign Affairs: Owen O'Malley's Diplomatic Service in Hungary, 1939–1941</p>
226	<p><b>Shakespeare and Contemporaries</b> Chair: Prof. Dr. habil. Tibor Fabiny, CSc</p> <p><b>Dana Laura Varga, <i>KRE</i></b> Personal and Political Nexus: The Letters of Queen Elizabeth I to the Duke of Anjou</p> <p><b>Annamária Molnár, <i>ELTE</i></b> The Notion of Love in Two Early Shakespeare Plays</p> <p><b>Anh Thur Hoang, <i>PPKE</i></b> Not Just the Foil: Reassessing Lady Macduff's Role in <i>Macbeth</i></p> <p><b>Oubada Ak Bik, <i>PPKE</i></b> Revenge and Fate in <i>The Spanish Tragedy</i></p>



Room	Panel Session II 15:00–16:00
221	<p><b>Symbols and Metaphors</b> Chair: Dr. Zsuzsanna Péri-Nagy</p> <p><b>Renáta Anna Tóth, <i>KRE</i></b> Images of Kingship in <i>Paradise Regained</i>: The Temptation of Athens and the Politics of Wisdom</p> <p><b>Anna Pomozi, <i>ELTE</i></b> Animacy in William Blake's <i>The Book of Thel</i></p> <p><b>Renáta Bainé Tóth, <i>PPKE</i></b> The Cross and Beyond: Biblical Symbolism in Ted Hughes's <i>Birthday Letters</i> in Dialogue with János Pilinszky</p>
223	<p><b>The Theme of Failed Redemption in Fiction</b> Chair: Dr. Edit Erzsébet Gállá</p> <p><b>Emese Melkó, <i>EKKE</i></b> Allegories of Passion in Oscar Wilde's Fairy Tales</p> <p><b>Brigitta Takács, <i>KRE</i></b> The Mirror of Innocence in Henry James's <i>The Turn of the Screw</i></p> <p><b>Mubashara Khan, <i>ELTE</i></b> Colonial Resistance through the Indian Landscape in <i>Black Narcissus</i> (1939)</p>
224	<p><b>Translation Studies</b> Chair: Dr. Tímea Kovács</p> <p><b>Lilla Edit Kárpáti, <i>KRE</i></b> Retranslating Emily Dickinson's <i>Success</i>: A Survey of Hungarian Translations by Amy Károlyi and István László Géher</p> <p><b>Tutku Beril Demiray, <i>SAP</i></b> Machine Translation and Literary Diplomacy: The Challenge of Preserving Rhetorical and Ideological Nuances</p> <p><b>Kinga Duntzendorfer, <i>KRE</i></b> The Problems with AI-Translated Video Games: A Qualitative Analysis</p>

Room	Panel Session II 15:00–16:00
225	<p data-bbox="646 297 1066 336"><b>USA: War and Diplomacy</b></p> <p data-bbox="646 344 1066 383">Chair: Dr. Júlia Réka Fodor</p> <p data-bbox="323 392 630 430"><b>Bella Beretzky, <i>KRE</i></b></p> <p data-bbox="416 439 1244 521">Forgotten Legacy: Gladys Vanderbilt Széchenyi's Life and Philanthropy in Hungary</p> <p data-bbox="323 562 635 600"><b>Bernát Dauner, <i>KRE</i></b></p> <p data-bbox="416 609 1023 647">The Chemical Warfare Service, 1918–1945</p> <p data-bbox="323 687 751 725"><b>Veronika Luca Kovács, <i>KRE</i></b></p> <p data-bbox="416 734 1377 817">The Cold War Laboratory of Memory Engineering: U.S. Political Intervention in Taiwan's Framing of the 1956 Hungarian Revolution</p>
226	<p data-bbox="691 880 1023 918"><b>Beyond Shakespeare</b></p> <p data-bbox="639 927 1070 965">Chair: Dr. Veronika Ruttkay</p> <p data-bbox="323 974 635 1012"><b>Rana Quatish, <i>PPKE</i></b></p> <p data-bbox="416 1021 1315 1104">Exploring the Parallel Between Power and Drug Addiction in Jo Nesbø's <i>Macbeth</i></p> <p data-bbox="323 1144 711 1182"><b>Cyntia Kálmánová, <i>ELTE</i></b></p> <p data-bbox="416 1191 1318 1274">Aesthetics and Tragedy in <i>If We Were Villains</i>: The Influence of Shakespeare on Dark Academia Narratives</p> <p data-bbox="323 1314 655 1352"><b>Judit Baranyai, <i>PPKE</i></b></p> <p data-bbox="416 1361 1339 1444">The Question of English Unity: Comparing the Speech Before the Battle of Agincourt in <i>Henry V</i> (1989) and <i>The King</i> (2019)</p>



Room	Panel Session III 17:20–18:50
221	<p><b>Literature, Psychoanalysis, and the Human-Animal Boundary</b> Chair: Dr. Thomas Cooper</p> <p><b>Richárd Vincze, ELTE</b> Why Zoopoetics? Animals in Words or Words About Animals?</p> <p><b>Enikő-Karola Herman, KRE</b> Dreams as Trauma Narratives in Stephen King's <i>The Shining</i> and <i>Doctor Sleep</i></p> <p><b>Mehmet Toprak Saracoglu, SAP</b> The Unattainable Object of Desire: A Lacanian Analysis of Oedipa Maas in <i>The Crying of Lot 49</i></p> <p><b>Talia Maria Pigna Arias, SAP</b> The Illusion of Humanity: Lost Identity in Moreau's Monsters</p>
223	<p><b>Fantasy and Sci-Fi</b> Chair: Gábor Patkós</p> <p><b>Rebeka Patai, KRE</b> China Miéville and Urban Fantasy in <i>Looking for Jake and Other Stories</i></p> <p><b>Gyöngyvér Fazekas, KRE</b> 'If Armageddon is Anywhere, it is Everywhere:' Spatial Metaphors in <i>Good Omens</i></p> <p><b>Lili Tamás, KRE</b> Ready-Made Emotions: On Connectedness and Empathy in Philip K. Dick's <i>Do Androids Dream of Electric Sheep?</i></p> <p><b>Maryem Ben Salem, DE</b> Healing the Thorns: Nesta's Journey of Trauma and Transformation in <i>A Court of Thorns and Roses</i> Series</p>
224	<p><b>Applied Linguistics 2.</b> Chair: Dr. Mária Adorján</p> <p><b>Doua Khenat, PPKE</b> The Role of Motivation and Anxiety in the Use of Oral Communication Strategies among Algerian BA Students</p> <p><b>Erika Bertók, SJE</b> The Role of Educational Drama in the EFL Classroom: Using Drama Techniques to Improve Language Learning</p> <p><b>Kristóf Bártfai, ME</b> Changing Patterns of Motivation in Learning English: Perspectives on English as a Lingua Franca in a Globalised World</p> <p><b>Bellah Almontassar Taieb, PPKE</b> Under the Microscope: Socio-Economic Influences on Vocabulary Strategy Use Among Hungarian EFL Undergraduates</p>



Room	Panel Session III 17:20-18:50
225	<p style="text-align: center;"><b>American Literature</b> Chair: Dr. Katalin G. Kállay</p> <p><b>Eleonora Martines, SAP</b> A Pear Tree by Any Other Name Would be a Cage: The Chained Erotism of <i>Their Eyes Were Watching God</i></p> <p><b>Matilda Guasti, SAP</b> The Concept of Randomness: Its Cruciality in the Quantum World and in Bobby's Journey in Cormac McCarthy's Novel <i>The Passenger</i></p> <p><b>Réka Törzsök, DE</b> Female Unpersons: Feminist Ambiguities in Sandra Newman's <i>Julia</i></p> <p><b>Tímea Kovács, KRE</b> A Comparative Analysis of Human-Animal Relationship in Jack London's <i>The Call of the Wild</i> and <i>White Fang</i></p>
226	<p style="text-align: center;"><b>Nineteenth Century British Novel and Photography</b> Chair: Dr. Miklós Péti</p> <p><b>Shafqat Hussain, PPKE</b> Surveillance or Self-Governance? Victorian Literature Through Foucauldian and Liberal Lenses</p> <p><b>Hafiz M. Junaid, PPKE</b> Institution of Marriage as an Ideological State Apparatus in <i>Pride and Prejudice</i></p> <p><b>Eszter Krakkó, EKKE</b> Painterly Transgressions: The Female Artist in Anne Brontë's <i>The Tenant of Wildfell Hall</i></p> <p><b>Franciska Linszky, ELTE</b> Cascades of Hair and Luscious Locks: The Representation of Hair in Julia Margaret Cameron's Photography</p>
229/B	<p style="text-align: center;"><b>Identity</b> Chair: Dr. Zita Turi</p> <p><b>Maria Agustina Correa, DE</b> Is Life in Plastic Recyclable After All? Barbie's Cultural Evolution</p> <p><b>Manuel Rumiano, SAP</b> Layer after Layer: Clothing as a Metaphor for Elusive Truth in <i>The Crying of Lot 49</i></p> <p><b>Taha AlSarhan, PTE</b> The Crisis of Masculinity: An Analysis of Conor McPherson's <i>Rum and Vodka</i> and <i>St. Nicholas</i>' Approach to the Issues of Masculinity</p> <p><b>Annabella Kovács, ELTE</b> Peter Carey's <i>American Dreams</i>, Hollywood Movies, and Identity</p>

## 19:15 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.



# GRÓF DEGENFELD

I 8 5 7 T O K A J

Web: <https://grofdegenfeld.com/>

Instagram: @grofdegenfeld

Facebook: GrofDegenfeld

## Abstracts

**Taha AlSarhan**

University of Pécs

**The Crisis of Masculinity: An Analysis of Conor McPherson's *Rum and Vodka* and *St. Nicholas*' Approach to the Issues of Masculinity**

This paper examines the crisis of masculinity in contemporary Irish society through an analysis of Conor McPherson's plays *Rum and Vodka* and *St. Nicholas*. McPherson's monologues expose the internal struggles of male protagonists who grapple with self-doubt, societal expectations, and emotional detachment, often seeking solace in alcohol as a coping mechanism. The study contextualises these crises within Ireland's colonial history, Catholic traditions, and rigid gender norms, illustrating how men struggle to conform to an increasingly outdated ideal of masculinity. Drawing on theories of hegemonic masculinity, homosociality, and addiction, the paper explores how McPherson's characters embody the tension between personal identity and societal pressures. The confessional nature of their monologues serves as both an appeal for redemption and a critique of a culture that denies men the opportunity for emotional vulnerability. By dissecting themes of alcoholism, alienation, and performative masculinity, this analysis highlights the destructive impact of rigid gender roles and the limitations of traditional masculinity in modern Ireland.

**Keywords:** *masculinity crisis, Irish, alcoholism, homosociality, emotional detachment, identity crisis*

**Taha AlSarhan** is a third year PhD student at the University of Pécs currently researching the field of weird and new weird fictions with special emphasis on the sublime in H.P. Lovecraft's works. He also researches topics related to different media adaptations of Lovecraft's works, such as comic books, video games, films, and tabletop games. His other interests include postcolonial horror, eco-criticism and environmental studies as well as the fantasy genre under a postmodern lens.

**Talia Maria Pigna Arias**

Sapienza University of Rome

### **The Illusion of Humanity: Lost Identity in Moreau's Monsters**

H. G. Wells's *The Island of Doctor Moreau* (1896) is an intricate and profound literary work that dwells on the concepts of humanity and identity as Edward Prendick navigates a nightmarish ordeal after being stranded in a seemingly civilization-forsaken island. A main feature of Wells's novel is how deeply intertwined it is with the notion of liminality due to how it is capable of disturbing the reader by blurring the boundaries between human logic and animal instinct. The aforementioned merging picks up on timeless uncertainties as it results in the questioning of what humanity and civilization actually are. This paper aims to inspect how the novel reflects on the marginal and unstable aspects of identity that are brought forward through Prendick's perception and inner interrogation of Moreau's beastly creations. Drawing on the formalist notion of estrangement, Freud's analytic element of the uncanny, and Bakhtin's concept of the grotesque, this analysis aspires to underline how the novel destabilizes rigid established categories of identity and defies orderly notions of civilization and control. Ultimately, this paper argues that *The Island of Doctor Moreau* reveals the fragility of human identity, leaving the reader with the implication that civilization is only a charade designed to avoid chaos and form an idea of one's identity, as civilization in itself is a human creation. By examining Wells' novel through the framework of liminality, this paper aims to contribute to broader discussions on the grotesque, and to ponder on philosophical inquiries of what being human means.

**Keywords:** *identity, humanity, civilization, chaos, uncertainty*

**Talia Maria Pigna Arias** is a 23-year-old MA student at Sapienza University of Rome, currently on Erasmus in Germany. Half Italian and half Colombian, Talia completed her elementary education in Richmond, Virginia where her passion for literature, particularly the eerie worlds of Edgar Allan Poe and H.P. Lovecraft, developed at an early age. She enjoys exploring new cultures and meeting people, with a love for reading, cinema, and heavy metal music.

**Renáta Bainé Tóth**

Pázmány Péter Catholic University

**The Cross and Beyond: Biblical Symbolism in Ted Hughes's *Birthday Letters* in Dialogue with János Pilinszky**

The literary connection between Ted Hughes and János Pilinszky is often discussed through the lens of the translation of Pilinszky's poems by Hughes and János Csokits. However, it is likely that their poetry defined and influenced each other. This paper aims to explore the biblical imagery in Ted Hughes's *Birthday Letters* and position it in dialogue with the poetry of János Pilinszky. Through a comparative analysis, the paper examines how both poets use biblical symbols, such as sacrifice, resurrection, and suffering. By focusing on these symbolic connections, the paper reveals the shared existential concerns that shape their work, particularly in relation to their interpretation of trauma, identity, and spiritual emergency. The analysis also considers how their distinct poetic styles contribute to a deeper understanding of the cultural and existential dialogues between modern British and Hungarian literature.

**Keywords:** *translations, Ted Hughes, János Pilinszky, poetry*

**Renáta Bainé Tóth** is a PhD student at Pázmány Péter Catholic University. Her PhD research, supervised by Judit Mudriczki and Kornélia Horváth, focuses on János Pilinszky's literary connections to England and the English translations of Pilinszky. She holds a master's degree as a teacher of English as a foreign language and teacher of Hungarian language and literature from Károli Gáspár University of the Reformed Church in Hungary.

**Judit Baranyai**

Pázmány Péter Catholic University

**The Question of English Identity: Comparing the Speech Before the Battle of Agincourt in *Henry V* (1989) and *The King* (2019)**

This paper examines the portrayal of English unity in two movie adaptations of William Shakespeare's *Henry V*: the 1989 adaptation, titled *Henry V* and directed by Kenneth Branagh, and the 2019 Netflix adaptation, *The King*, directed by David Michôd. I will compare the scenes in these movies where Henry V delivers a speech before the battle. By examining camera movement, delivery, and thematic differences in the two scenes, this paper argues that in *Henry V*, English unity is forged through memory, while in *The King*, this unity is dictated by immediate experience. This difference is further emphasized by how the two speeches address the question of identity and individuality. In *Henry V*, the king mentions some of his soldiers by name, highlighting the significance of individual memory in the common history of the people. In *The King*, however, Henry gradually diminishes among the ranks of his soldiers as the scene progresses, suggesting that individuality must be sacrificed to achieve English unity. Henry in *The King* only focuses on the present, immediate experience of the battle, while Henry in *Henry V* is also concerned with the question of English national identity outside of the battle, trying to build a common memory through this experience, which can give his soldiers a lasting sense of belonging even after the battle. Through this comparison, this paper reflects on the shifting ideas about national identity in the two movies, produced thirty years apart.

**Keywords:** *Henry V*, Shakespeare, movie, adaptation, identity

**Baranyai Judit** is a first-year MA student at Pázmány Péter Catholic University. She earned her BA in English Studies from Pázmány in 2024, writing her thesis on *Derry Girls*, a comedy series set in Northern Ireland during the final years of the Troubles. Her research interests include contemporary English-language literature and anglophone cultures, with a particular focus on Irish literature and culture.

**Kristóf Bártfai**

University of Miskolc

## **Changing Patterns of Motivation in Learning English: Perspectives on English as a Lingua Franca in a Globalized World**

The global dominance of English significantly influences language learners' motivation. Research on English as a Lingua Franca (ELF) and its role in language learning motivation has gained considerable attention (Kormos & Csizér, 2008; Ushioda, 2011; Dörnyei & Cha, 2013; Al-Hoorie & MacIntyre, 2020), yet little is known about how teachers perceive and implement ELF principles in classrooms. This study investigates Hungarian English teachers' knowledge of and attitudes toward ELF and examines how they evaluate students' motivations and learning goals in the context of global communication.

Data were collected through an online, anonymous questionnaire consisting of demographic questions, multiple-choice items, Likert scales, and open-ended responses. The study covered 18 of Hungary's 19 counties, with most respondents being female secondary school teachers.

Findings indicate that while teachers are generally familiar with ELF and acknowledge its relevance in language teaching, several barriers hinder its integration. Popular ELF-based approaches include teaching flexible language use and communication strategies, and many participants expressed openness to professional development in this area. However, integration is limited by factors such as the lack of teacher training, appropriate educational materials, and alignment with exam requirements. Some teachers also reported concerns about the unclear definition of ELF and uncertainties about giving space to non-standard varieties as well as native standard forms. Despite these challenges, a positive shift in attitudes is evident, as more teachers recognise ELF's global role and motivational benefits. The study highlights the need for suitable teaching resources and professional training to enhance ELF integration in Hungarian classrooms.

**Keywords:** *English as a Lingua Franca (ELF), language learning motivation, teacher attitudes and perceptions, language pedagogy, global communication*

**Bártfai Kristóf** is a fifth-year teacher trainee at the University of Miskolc, specialising in English language and culture, as well as Hungarian literature and grammar. He actively participates in student conferences, including TDK (Institutional Student Research Conference), where he secured second place, and events organised by the Kabdebó Lóránt Multidisciplinary Collegium. He has engaged in international academic activities, including research in the Czech Republic. As a former university demonstrator, he is now preparing to mentor undergraduate students while continuing his involvement in professional and scholarly initiatives.



**Bella Beretzky**

Károli Gáspár University of the Reformed Church in Hungary

### **Forgotten Legacy: Gladys Vanderbilt Széchenyi's Life and Philanthropy in Hungary**

This study examines the life and philanthropic work of Gladys Vanderbilt Széchenyi in Hungary, focusing on her integration into Hungarian society, her charitable efforts, and her adaptation to a new culture. Using newly rediscovered letters between Gladys and her sister, Gertrude Vanderbilt Whitney, along with contemporary newspaper reports, this research uncovers an often-overlooked chapter of her life. As a member of the influential Vanderbilt family, her marriage to Count László Széchenyi, which united American industrial wealth with Hungarian aristocracy, attracted considerable attention. Upon settling in Hungary, Gladys faced numerous challenges, including linguistic and cultural barriers, but embraced her new life with remarkable resilience. Driven by a strong sense of social responsibility, she became a devoted philanthropist, focusing particularly on child welfare and contributing to wartime relief efforts during World War I. Despite her significant contributions, Gladys's legacy has faded from public memory, and her impact on Hungarian society in the early twentieth century remains largely forgotten today.

**Keywords:** *American-Hungarian relations, integration, philanthropy, child welfare, World War I*

**Bella Beretzky** is an MA student in the English Studies programme, specialising in English Society and Culture at Károli Gáspár University of the Reformed Church. Her research focuses on the life of Gladys Vanderbilt in twentieth-century Hungary, with themes of integration, personal and societal challenges, charity and philanthropy.

**Erika Bertók**  
János Selye University

### **The Role of Educational Drama in the EFL Classroom: Using Drama Techniques to Improve Language Learning**

Educational drama is a powerful tool for enhancing language acquisition in the EFL classroom. Teachers are able to create an interactive and engaging learning environment that fosters communication skills, creativity, and confidence by integrating drama techniques such as role-playing, improvisation, miming, or hot-seating. This paper explores the benefits of using educational drama in EFL classrooms, emphasizing its role in improving language learning skills. Drama-based activities help learners to practice vocabulary, pronunciation, and grammar in a meaningful and authentic learning environment while immersing students in real-life scenarios. Neuroscience has confirmed that incorporating physical movement in foreign language teaching and learning helps to develop learners' language skills. Furthermore, drama reduces anxiety and stress, as students direct their attention on character roles rather than personal performance, making language learning more enjoyable and effective. Educational drama also promotes critical thinking and teamwork, cultural awareness and creativity. This study reviews key drama techniques and their pedagogical applications in the EFL classroom, calling for research and practical examples to illustrate their effect on language development (see e.g. Maley & Duff, 1982; Swale, 2009; van de Water et al., 2015). It also indicates that incorporating drama into EFL teaching not only enhances linguistic skills but also maintains emotional engagement and motivation. Teachers manage to create innovative and dynamic lessons by shifting from traditional learning to experimental techniques. Additionally, drama techniques serve as a bridge between theory and practice, and are able to revolutionize passive learners into active communicators.

**Keywords:** *educational drama, drama techniques, English as a foreign language, creativity, language learning skills*

**Erika Bertók** is currently a PhD student at the J. Selye University, a Hungarian minority university in Slovakia, Komárno. She holds a master's degree in English Language and Literature, and History at J. Selye University in Komárno, Slovakia. Her main research interest spans educational drama and drama techniques in teaching English as a foreign language and the incorporation of physical movement in foreign language learning. Erika worked in a primary school before starting her PhD studies.

## **Oubada Ak Bik**

Pázmány Péter Catholic University

### **Fate vs. Free Will in *The Spanish Tragedy***

*The Spanish Tragedy* gives a complex view of fate and free will while considering the ghost of Don Andrea and revenge as the central themes. I will analyse the question of whether anything that happened in the play was predetermined by supernatural powers or whether the characters acted freely in creating their own destinies. The ghost of Andrea and his act of Revenge borrow an aura of predestination whereby the act of vengeance is inscribed on an unending spiral. The travel of Andrea through the Netherworld and the repeated allusions to destiny underline the idea that the characters are mere puppets in the game of cosmic plans. Whereas, free will takes centre stage as captured in as seen in Hieronimo's internal struggle between legal justice and personal revenge. The idea of the play swings back and forth between fate and free will while questioning if revenge is a decision or a determinant of human conduct. We will argue that revenge in *The Spanish Tragedy* is twofold; while it seems that fate directs the whole story, the free will of the characters remarkably determines key events and actions. By analysing Andrea as both an observer and an actor in the tragedy, the discussion will reveal the tensions between predestined forces and human agency, finally suggesting that vengeance may appear to be fate but the actors operating within that fate matter. Thus, the play offers a reflection on justice, moral standards, and limitations imposed upon human efforts by bigger forces of cosmic dimensions.

**Keywords:** *fate, free will, supernatural, agency, revenge*

**Oubada Ak Bik** is a 27-year-old MA student of English Literature currently studying in Hungary. He is from Syria, and has great interest in literature and poetry, which he loves reading and writing. Currently, he is working on his MA thesis and preparing for the Hungarian state examination. Coming to study in Hungary from Syria on scholarship was a long journey for him, and he is always on the lookout for platforms to develop both academically and creatively.

**Maria Agustina Correa**

University of Debrecen

### **Is Life in Plastic Recyclable After All? Barbie's Cultural Evolution**

The Barbie doll, an enduring icon of modern culture, lives at the intersection of fashion, marketing, and ideology. More than just a children's toy, Barbie embodies the cultural and historical forces that shaped her creation and evolution. While Mattel co-founder Ruth Handler is often credited with Barbie's inception, her development was deeply influenced by broader sociopolitical and cultural contexts (Urla 279). Rooted in Cold War ideologies and enabled by cutting-edge technology, Barbie's design reflected contemporary values about femininity and consumerism. Over the decades, Barbie has not only mirrored society norms but has also actively contributed to their construction. As Rogers notes, Barbie's significance is learned and culturally transmitted, reinforcing her role as a socialising agent (87). Her evolving portrayals, from traditional homemaker to astronaut, teacher, president, and engineer, illustrate shifting ideas about gender, ambition, and representation. By examining Barbie's trajectory, we gain insight into how popular culture constructs and reinforces ideology. Barbie's influence extends beyond play, shaping childhood experiences and contributing to broader conversations about identity, body image, and empowerment. Through her dynamic reinvention, she remains a powerful symbol of the evolving discourse on gender, consumer culture, and social change, demonstrating the complex ways in which toys participate in shaping society expectations and possibilities.

**Keywords:** *Barbie, Ken, classic recycled, femininity, gender structures.*

**María Agustina Correa** has cultivated a life of service and academic excellence. After dedicating five years to the military, she now holds the rank of midshipman in the Argentine Army. Alongside her military career, María Agustina has pursued a deep interest in languages, establishing herself as a literary and technical-scientific translator and interpreter. Currently, she is an MA student in American Studies at the University of Debrecen. Additionally, she serves as a professor at ISLV teaching Literary Translation.

## **Bernát Dauner**

Károli Gáspár University of the Reformed Church in Hungary

### **The Chemical Warfare Service, 1918–1945**

The Americans learnt about the gas attack only at Ypern in 1915, although they did not take serious steps to establish an organisation like the German Wilhelm Kaiser Institute E Department. By the 6th of April in 1917, when the United States of America declared war on the Axis, the American Expeditionary Forces landed in France in 1917. They appointed a board of officers to make plans for a gas warfare organisation to be established in the near future for the American Expeditionary Forces. Due to the lack of gas warfare preparations, the USA's forces were in a critical situation, since they had to ask for gas masks from the United Kingdom. The following year was a great space for change: in the summer the United States War Department established the so-called Chemical Warfare Service (CWS), which was under the command of Major General William L. Silbert. At the end of 1918, the CWS's manufacturing facility, the Edgewood Arsenal, was able to produce a total of 675 tons of toxic agents per week. In the 1920s, despite the treaty of Geneva, all of the former belligerent parties continued their chemical warfare preparations. So did the USA. During these years, the CWS became the world's largest chemical war institute. However, they were not able to manage to keep their research in secret, as the Hungarian Royal Army and the Germans learned about them. In my presentation, I will describe the mentioned processes until the end of World War 2. Furthermore, I am going to introduce some chemical weapons, such as the flame throwers and protective equipment, which are unknown to the general public.

**Keywords:** *United States of America, Chemical Warfare Service, toxic agents, First World War, Second World War*

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

**Tutku Beril Demiray**

Sapienza University of Rome

## **Machine Translation and Literary Diplomacy: The Challenge of Preserving Rhetorical and Ideological Nuances**

Literary translation plays an indisputable role in cultural diplomacy by facilitating cross-border intellectual exchange and shaping international discourse. As institutions such as the European Union's Directorate-General for Translation (DGT) increasingly rely on AI-driven translation technologies, Machine Translation (MT) and Natural Language Processing (NLP) often have difficulties in preserving the rhetorical, historical and ideological nuances that exist in diplomatically significant literary texts. As a consequence, concerns have been arising in terms of semantic distortion, contextual misinterpretation, and loss of literary intent in MT. This paper examines the limitations of MT in translating politically and poetically charged texts by focusing on the distortion of metaphor, rhythm and political framing in machine translation. The study includes a comparative analysis of human and machine translations of *W. H. Auden's Refugee Blues* and Winston Churchill's *The Sinews of Peace*, demonstrating the risks of algorithmic biases and translation models that lack context sensitivity. Given that these texts continue to be relevant in EU migration policy and diplomatic education, context-insensitive, inaccurate and biased translations may have an irreversible impact on historical interpretation and policy framing. As a response, this study offers a Domain-Specific Literary MT Model (DSL-MT) that would improve translation accuracy in diplomatically significant literary texts through the use of historical context embedding, stylistic adaptation training and expert-guided validation protocols in regulatory bodies for EU translation. With the enhancement of MT policies, this paper argues that interdisciplinary coordination among computational linguists, translation theorists and policymakers is required in order for machine translation to be a tool for cultural diplomacy rather than linguistic distortion.

**Keywords:** *machine translation, literary diplomacy, AI translation governance, rhetorical accuracy, linguistic distortion*

**Tutku Beril Demiray** is a postgraduate student pursuing an MA in English and Anglo-American Studies at Sapienza Università di Roma. She earned her BA in Translation and Interpreting at Dokuz Eylul University in Turkey where she wrote her thesis on a comparative analysis of *The Tell-Tale Heart* by Edgar Allan Poe and its Turkish translation. Her current research focuses on linguistics, artificial intelligence, and natural language processing, with particular emphasis on Large Language Models (LLMs), machine translation, and computational linguistics.

## Ákos Diglics

Károli Gáspár University of the Reformed Church in Hungary

### The Life and Acts of Ferenc Pulszky in London, 1849–1852

Dealing with nineteenth-century Hungary has always been an interesting topic for historians. There were serious and decisive changes throughout that period, which shaped Hungary. The speaker's field of interest in this era is an inspiring man, whose name may not be familiar to most Hungarians: Ferenc Pulszky. His name is probably more significant and influential in cultural life, as he was the director of the National Museum for twenty-five years, which he successfully served as the Museum improved and flourished.

The research deals with Pulszky's life, his personal characteristics, and his political/diplomatic career in London. The decision to focus on this particular segment of his life – along with a general introduction to his early and midlife – was partly due to the Anglophilia in Hungary at that time, and partly the unpredictable, yet adventurous changes, and events in London. Pulszky arrived in London as a Hungarian diplomat and had to stay there as an émigré/exile, after the fall of the Hungarian War of Independence. Pulszky's role and aim had changed, but he remained the same sober patriot. The research focuses primarily on this particular era, especially his time in exile. The primary source of this research is the autobiography of Pulszky *Életem és Korom (My Life and Age, 1880)*, a well-crafted, and comprehensive work. Additionally, the research incorporates other works by Pulszky as well as several secondary sources. The research aims to popularise and commemorate Ferenc Pulszky, and his legacy – along with his innovative cultural contributions.

**Keywords:** *Ferenc Pulszky, émigré/exile, diplomat, London, versatility, patriotism*

**Ákos Diglics** is a second-year MA student at Károli Gáspár University of the Reformed Church in Hungary. He is on the Society and Culture of English-Speaking Countries programme. Previously he wrote his BA thesis on Shakespeare, which correctly suggests that his other field of interest is literature. Therefore, fortunately, there are several options for him to study/research in the future.

**Boglárka Dobos**

Károli Gáspár University of the Reformed Church in Hungary

**An Irish Perspective on Hungarian Foreign Affairs: Owen O'Malley's Diplomatic Service in Hungary, 1939–1941**

This paper explores British Minister Owen O'Malley's service in Budapest between May 1939 and April 1941 by drawing a parallel between his Irish origin and pro-Hungarian attitude. It argues that while the Foreign Office tried to distance itself from the political struggles in the Danube Basin in post-Trianon years, Sir Owen O'Malley's inauguration as British Minister significantly enhanced diplomatic engagement in British-Hungarian relations, as his Irish heritage prompted empathy towards the Hungarian standpoint in, among others, territorial revision driven by a deep insight into the complexities of power politics in East-Central Europe. The study aims to fill a research gap by examining the so-far neglected primary sources on the O'Malley family and Owen O'Malley's correspondence and memoirs from his service in Budapest. Finally, the present paper seeks to explore the role of national identity and family history in shaping a diplomat's political stance on foreign and domestic affairs.

**Keywords:** *Owen O'Malley, British-Hungarian relations, Irish identity, Foreign Office, diplomacy*

**Boglárka Dobos** is a final-year MA student in English Studies at Károli Gáspár University of the Reformed Church. Owing to a generous scholarship from the Irish Embassy in Budapest, she visited the National Library of Ireland to study the O'Malley papers and thus conduct her MA thesis. Her primary research interest is British-Hungarian relations in the twentieth century, with special attention to the role of diplomacy. In the future, she intends to continue academic research in a PhD program.



**Kinga Duntzendorfer**

Károli Gáspár University of the Reformed Church in Hungary

### **The Problems with AI-Translated Video Games: A Qualitative Analysis**

As artificial intelligence (AI) continues to advance and gain more popularity, it is increasingly being used across various industries, including translation and, more specifically, video game localisation. This study aims to explore how AI-driven translation compares to traditional human localisation, while also exploring both the potential and challenges of AI. Besides providing an overview of what artificial intelligence is, video games and the history of video game localisation, the study also includes a comparative analysis between human and AI translated video game passages from English (Source Language) into Hungarian (Target Language). Recent video games, such as *Until Dawn* (2024) and *Life is Strange: Double Exposure* (2024), already have existing and (mostly) functional AI translations, however, they are far from perfect. While using AI for video game localisation has its advantages, for instance, it is arguably a faster and cheaper way to translate these texts, the problems are more prominent, and the mistakes can take gamers out from the immersion. The most frequent problems include inconsistent character names (even changing them), not knowing when to use formal or informal language (or switching it mid-sentence), and the inability to translate puns or not understanding cultural differences between the languages, making it hard to enjoy and take seriously the translated text. Although artificial intelligence offers exciting possibilities, as the study suggests, it still has its limitations, and these types of translations are still in need for of human supervision to produce high-quality localisation.

**Keywords:** *artificial intelligence, AI, video games, localisation, source language, target language*

**Kinga Duntzendorfer** is a second-year MA student at Károli Gáspár University of the Reformed Church, specialising in applied linguistics. During her BA studies, she wrote her thesis on the difference between human and machine translation regarding video games, making her own translations for video games that do not have official Hungarian translations. Currently, she is focusing on existing video game translations made with artificial intelligence, and highlighting how they should not be used without human input.

**English: Cultural Imperialism or Exchange?**

The dual role of English as a vehicle for cultural imperialism and an intermediary for intercultural exchange is critically examined within this research paper. The research uses essential discourse to investigate how the colonial heritage and the driving force of modern globalisation are influencing the English sociolinguistic impact by analysing case studies from several ancient African, Asian, and European frameworks. Notably, as demonstrated, post-colonial contexts, when educational systems, put the anglophone values as a priority. Habitually, the English, just as any other European coloniser, reinforce their linguistic hierarchy in the interior of their educational establishments by neglecting indigenous languages. However, English has become a neutral *lingua franca* in some fields where language quarrels were historically evident, thus encouraging transnational collaboration. Tensions between incorporating local epistemologies and advancing the Anglo-American narratives are clearly shown through textual analysis of the English language study materials. Similarly to this, media and policy frameworks display how English may neither promote a fair cultural discourse nor perpetuate post-colonial imbalances in power. Therefore, the results have implied that the contextual implementation of the English language determines its capacity for imperialism or intercultural exchange. Hegemony is strengthened by the above enforcement, while exchange between nations is made possible by local modifications. The study ends with recommendations for decolonizing language policies which aim at modernising regional linguistic treatment in media and education. In contrast to coercive cultural domination, this paper advocates for reconsidering language usage autonomy.

**Keywords:** *cultural imperialism, linguistic hegemony, global lingua franca, post-colonial education, language policy*

**Zakari Elhabib**, an international student at KRE, enrolled in the MA in English Studies program, specialising in the Society and Culture of the English-speaking Countries, will be graduating this year. Previously he was an EFL teacher. His research examines English as a dual-force tool in post-colonial contexts, analysing its role in cultural imperialism and global exchange through educational and media frameworks.

## Gyöngyvér Fazekas

Károli Gáspár University of the Reformed Church in Hungary

### **‘If Armageddon is Anywhere, it is Everywhere:’ Spatial Metaphors in *Good Omens***

This research examines the use of spatial metaphors in Neil Gaiman and Terry Pratchett’s novel *Good Omens*, focusing on three settings: the Garden of Eden, Tadfield – the unorthodox site of the Apocalypse – and London. These are not merely backgrounds but active forces that propel the action, influence characters’ choices, and underscore the novel’s overarching themes of free will, morality, and the conflict between chaos and order. The Garden of Eden, as the mythological site of human choice-making, exemplifies the polarity of innocence and unavoidable sin. The perfect English village of Tadfield is subsequently manipulated as a microcosm of unconscious creation by the Antichrist’s unmanifest wishes, disclosing preordained destiny’s vulnerabilities. London, with its cultural and historical set of baggage and contradictions, on the other hand, typifies the complexities of modern life, where moral grey areas reign.

By exploring the way in which these spaces bring the divine and the mundane together, this presentation considers how *Good Omens* refigures common apocalyptic fiction and demonstrates the redemptive potential of human agency. Drawing on theories of spatiality and narrative structure, it can be stated that settings within *Good Omens* are not passive locations but vital forces that reflect and impact the identities of the inhabitants within them. Finally, the novel demonstrates that place, with metaphorical import, is the source of creating meaning, maintaining themes of identity, love, and the ever-present potential for redemption.

**Keywords:** *Neil Gaiman; Terry Pratchett; urban fantasy; spatial metaphors; place and agency*

**Gyöngyvér Fazekas** holds a master’s degree in theology and is pursuing a PhD in the same field at PPKE, alongside a master’s program in English Literature at Károli Gáspár University of the Reformed Church in Hungary. Her research focuses on urban fantasy, philosophy, and theology. Her thesis focuses on the novel *Good Omens*, analysing its theological and philosophical themes within urban fantasy. She is particularly interested in how narrative and setting shape ethical and metaphysical questions in literature.

**Matilda Guasti**

Sapienza University of Rome

**The Concept of Randomness: Its Cruciality in the Quantum World and in Bobby's Journey in Cormac McCarthy's Novel *The Passenger***

The journey of Bobby Western, the protagonist of Cormac McCarthy's novel *The Passenger*, is apparently initiated by Bobby's necessity to hide. Someone is after him, someone who wants to get hold of the information that Bobby might have regarding a "missing passenger" (McCarthy 89). However, the official plotline of the government being after Bobby is only a pretext for getting Bobby on his pilgrimage (Wood). The truth is that concealed in the deeper structure of the novel, there are other powerful forces that push Bobby forward in his wandering.

This paper aims to investigate the influence of one of these forces: randomness. Randomness is an inherent characteristic of the quantum world (Tong 4). Quantum physics is relevant to the book and therefore to this investigation because it is deeply connected to both Bobby and his sister Alicia. They are not only the children of a physicist who contributed to the creation of the atomic bomb, but they are also prodigies in the disciplines of physics and mathematics as well. The objective of this essay is to demonstrate that it is physics and its forces that control Bobby's journey, even more than his love, grief, and fear. In order to do so, I will analyse lines from the book said by characters, like Alicia's friend Jeffrey, one of Bobby's closest companions Debussy Fields, and Bobby's lost friend John Sheddan or by Bobby himself. In these examples, Bobby appears to have no active say regarding the things that happen to him and how he reacts to them, proving that he is in fact, led by randomness.

**Keywords:** *literature, America, physics, randomness, journey*

**Matilda Guasti** graduated in Interpreting and Translation Studies in July 2024, and she is currently enrolled as a first-year graduate student in the MA program English and Anglo-American Studies at Sapienza. This paper was part of her work in preparation for the exam of Anglo-American Literature. The aim of this paper is to provide a different point of view to those who have already read *The Passenger*, as well as to its future readers.

## **Enikő-Karola Herman**

Károli Gáspár University of the Reformed Church

### **Dreams as Trauma Narratives in Stephen King's *The Shining* and *Doctor Sleep***

This talk explores the traumatic experiences of Daniel Torrence – the protagonist of the two famous novels by Stephen King titled *The Shining* (1977) and *Doctor Sleep* (2013) – with a focus on how his dreams and nightmares reflect these memories. While previous studies have investigated the struggles of the protagonist, they did not emphasize how his nightmares are depicted in a comparative framework in the aforementioned novels. After discussing the theories of both classic psychoanalysts – referencing the works of Sigmund Freud, Carl Gustav Jung, and Alfred Adler – contemporary humanities-based trauma theory – grounded in the arguments of Jean Laplanche, Ernest Hartmann, Cathy Caruth, Michelle Balaev, and Negin Heidarizadeh – and horror literature – based on the scholarly articles of Kelly Hurley and David Jenkins –, I will investigate how the traumas of Daniel Torrence are narrativized in King's novels. Apart from emphasizing that his daydreams and nightmares are significant when studying his psychological issues, the talk will also focus on how he speaks about (verbalizes) his experiences to other characters. By studying the narratives of the two literary works of the horror genre, it can be argued that Daniel Torrence's childhood trauma heavily influenced his psyche, which is mirrored in his thoughts, behaviour, and recurring nightmares.

**Keywords:** *trauma, dreams, psychoanalysis, horror literature, Stephen King*

**Enikő Herman** is a second-year graduate MA student at Károli Gáspár University of the Reformed Church, finishing her master's degree in English Literature. The subject of her bachelor's thesis, that she had submitted at Partium Christian University in Nagyvárad, was Norse mythology and how the Marvel Cinematic Universe translates their stories into film. However, her main interest for her master's thesis is psychoanalysis and how it reflects in horror literature, namely in Stephen King's *The Shining* and *Doctor Sleep*.

**Shafqat Hussain**

Pázmány Péter Catholic University

## **Surveillance or Self-Governance? Victorian Literature Through Foucauldian and Liberal Lenses**

The study of Victorian literature through Michel Foucault's concept of biopolitics has led to the emergence of two major strands of Victorian literary criticism. The first is the Foucauldian approach, which primarily draws on Foucault's *Discipline and Punish* (1976). Scholars like D.A. Miller (*The Novel and the Police*) argue that the Victorian novel functions as a disciplinary mechanism, mirroring panoptic surveillance and reinforcing social control. However, a second approach has also emerged which criticizes this interpretation for overemphasizing state-driven discipline while overlooking the ideological diversity within Victorian governance. Lauren M. E. Goodlad argues that the Foucauldian approach reduces Victorian literature to a singular power/knowledge system. Moreover, she maintains that British government differed from most of the continental governments and allowed for liberal agency. In his view, Victorian Britain – unlike the centralized bureaucratic systems described by Foucault – relied on localized, civic, and voluntary governance structures, resisting fully institutionalized state control.

This paper examines George Eliot's deliberate problematization of both of these approaches in *Felix Holt, the Radical*. By analysing the contrast between Felix Holt and Harold Transome, I argue that *Felix Holt, the Radical* aligns more closely with post-Foucauldian thought. Through a comparative analysis of opposing characters, I aim to demonstrate that Eliot provides a definitive resolution to the tensions between individual agency and state control, ultimately affirming Victorian Liberalism as the ideological framework that reconciles these conflicts.

**Keywords:** *Foucault, Victorian governance, panopticism, self-governance, George Eliot*

**Shafqat Hussain** is from Pakistan, currently pursuing a master's degree in English studies at the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. He obtained his bachelor's degree in English Literature from Government College University, Faisalabad. His research focuses on Victorian literature, governance, and political philosophy, with an interest in Foucauldian and post-Foucauldian critiques. Passionate about literary studies, interdisciplinary research, and cultural discourse, his aim is to explore the evolving relationship between literature, power, and ideology.

**Cyntia Kálmánová**  
Eötvös Loránd University

**Aesthetics and Tragedy in *If We Were Villains*:  
The Influence of Shakespeare on Dark Academia Narratives**

Classical literature, tragedy, and mortality frequently play a major role in the Dark Academia genre. Its concept thrives on literary and historical references, while simultaneously engaging in the reinterpretation of various genres and cultural aesthetic elements. The purpose of these references is to establish an intertextual framework, allowing the reader to recognise and explore connections between classical and contemporary literary texts in order to create a new meaning. The aim of this paper is to explore this intertextuality by analysing the archetypal dimensions of the characters in the novel *If We Were Villains* by M. L. Rio. The narrative is set in a secluded and elite drama conservatory, where a talented and close-knit group of students find themselves immersed in the tragic world of Shakespearean drama as they re-enact the rivalry, betrayal and passion-fuelled stages of classical theatre. Day after day, in both their on-stage and off-stage personas, they embody the same archetypes: the hero, the villain, the tyrant, the sidekick, the temptress, the ingénue, and the chameleon. The paper will analyse how the novel draws deeply on Shakespearean tragedy, demonstrating its direct interconnection with particular plays through the characters' actions, while projecting those onto the hallmarks of Dark Academia, thereby creating a new set of intertextual meanings.

**Keywords:** *If We Were Villains*, intertextuality, Dark Academia, William Shakespeare, tragedies, aesthetics

**Cyntia Kálmánová** is a second-year PhD student in the Modern English and American Literature and Culture Doctoral Programme at ELTE, Hungary. She also works as an Assistant Professor at J. Selye University, Komárno, Slovakia, at the Faculty of Education – Department of English Language and Literature. Her dissertation focuses on the representation of female identity in selected Dark Academia novels, with a particular emphasis on the feminist perspective in a male-dominated field of academic fiction.

**Lilla Edit Kárpáti**

Károli Gáspár University of the Reformed Church in Hungary

**Retranslating Emily Dickinson's "Success": A Survey of Hungarian Translations by  
Amy Károlyi and István László Géher**

This study comprises the results of a reader-response-based survey comparing five poems by Emily Dickinson and their Hungarian translations by Amy Károlyi and István László Géher. To set a narrowed, thematic focus, I decided to concentrate on poems that address the idea of success and fame because they seem to have been ignored among Hungarian scholars and translators of Dickinson's poetry. As Emily Dickinson's style is considered quite peculiarly unique, her (Hungarian) translators naturally face the dilemma of whether to apply foreignization or domestication. By studying the claims of Chesterman's Retranslation Hypothesis, my initial assumption was that closeness to form and content may not occur together in the translation of Dickinson's poetry, and that analysing translations' fidelity to the source text is bound to produce subjective results. To gain a more nuanced perspective on Hungarian translations, I conducted a survey based on the reader-response approach among translators, former and present students of English, Hungarian teachers of literature, and other volunteers. The questions of the paper-format questionnaire concerned the gender recognition of (implied) translators, the perceived novelty and comprehensibility of Hungarian translations, equivalence in the choice of words and poetic images, as well as general fidelity to the original texts. The review of the answers given in the questionnaire aims to determine if the respondents change my previous assumption about Dickinson translations and the factor of subjectivity in examining fidelity in poetry translations.

**Keywords:** *American poetry, fame, translation studies, closeness, Reader-Response Criticism*

**Lilla Edit Kárpáti** is a second-year MA student at Károli Gáspár University of the Reformed Church in Hungary. After completing her English Studies bachelor's degree at Károli University, she enrolled in a translation and interpretation MA program at Eötvös Loránd University. Presently, she is specialised in literature with her research interest ranging from poetry and translation studies to Gothic prose and the sublime. She is also intrigued by Reader-Response Criticism and the prospects of examining various reader interpretations.



**Doua Khenat**

Pázmány Péter Catholic University

**The Role of Motivation and Anxiety in the Use of Oral Communication Strategies  
among Algerian BA Students**

Effective communication in a second language (L2) relies on the ability to employ various techniques, especially during communicative breakdowns. One of the most efficient tactics that is well-documented in the literature is the use of oral communication strategies (OCSs). This qualitative study explores the relationship between motivation, anxiety, and oral communication strategy (OCS) use among Algerian BA students who are learning English as a second language in public universities. It particularly enquires about how these affective factors impact the frequency and types of OCSs in learners' oral interactions. It is worth noting that Algerian students face certain challenges, such as the limited exposure to English outside the classroom as well as cultural barriers, which creates a fertile context for exploring this relation. Furthermore, using semi-structured interviews with five Algerian BA students, this study examines the participants' motivation orientations, anxiety triggers, and self-reported strategy use. Preliminary results from the thematic analysis suggest that highly motivated students tend to make use of more achievement strategies (e.g., circumlocution, approximation) to bridge the communicative gaps, even in anxiety-inducing situations. Conversely, students with higher anxiety levels rely more on reduction strategies (e.g., topic avoidance, message abandonment), which may hamper their communication.

**Key words:** *second language communication, oral communication strategies, strategic competence, motivation, anxiety, second language strategy*

**Doua Khenat** is a first-year PhD student in Applied Linguistics at Pázmány Péter Catholic University in Budapest. She received her master's degree in Sciences of the Language from the University of Biskra in Algeria. Her thesis is about fostering strategic competence and implementing strategy-training programs in EFL classrooms. She is striving to bring back the attention towards strategic competence and its crucial role in facilitating oral communication in English. Her main academic interests fall under the umbrellas of second language acquisition, language pedagogy, and pragmatics.

**Zoltán Kocsis**

University of Szeged

### **The Hazards of Virtualization: Abjection and Immersion in *Cyberpunk 2077***

Through understanding the process of postmodernity as a transitional period, this paper explores the representation of the postmodern identity crisis within CD Projekt Red's video game *Cyberpunk 2077*, which is analysed with the theory of the semiotics of the subject. Focusing on Julia Kristeva's theory of the abject, the analysis examines how the video game reflects on current cultural paradigm shifts. Understanding the protagonist as a self-conflicting subject, *Cyberpunk 2077* immerses players in an interactive narrative, challenging their socially defined subject positions. Drawing on the interplay between escapism (coping strategy) and abjection, the analysis identifies a shift where the virtual world becomes the primary aspect of identification, pushing "real life" into an abject position. Therefore, *Cyberpunk 2077* reflects on subjectivity and virtualization revealing the dangerous tendency of immersive digital spaces to alienate players from reality, showing that escapism can function both as a healing mechanism and a potential source of existential detachment. As a result, I maintain that the video game can function as a critical and instructive depiction of escapism and virtualization, since it reflects on the postmodern identity crisis and warns of the dangerous cultural and societal tendencies of seeking purpose within digital spaces, which can lead to stagnation, personal decline, or suicide. By inviting players to critically interact with these tendencies, the game transcends its fictional world to pose questions about agency and the shifting boundaries between the real and the virtual, which are analogous with the changing cultural frameworks of the abject and the subject.

**Keywords:** *virtualization, abject, immersion, semiotics, suicide*

**Zoltán Kocsis** is currently in his final semester of the English Studies MA program at the University of Szeged, specialising in Interdisciplinary Cultural Studies. He is also spearheading a literature workshop that focuses on the analysis of video games, especially from a narrative perspective. Furthermore, his aim is to apply to the PhD program of our university in order to further his research in this area.

**Annabella Kovács**

Eötvös Loránd University

**Peter Carey's *American Dreams*, Hollywood Movies, and Identity**

The main aims of literature have always been to share experiences, to imagine the “what ifs”, and, in the case of great literature, to plant seeds of ideas in the readers’ minds and to raise questions. Peter Carey’s short story, titled *American Dreams*, does precisely that. As an outstanding piece of Australian literature, *American Dreams* offers more than just compelling storytelling. It raises serious questions regarding identity, both on a national and a personal level, and explores the way identity can be influenced by culture.

Carey’s work focuses on the impacts of the ‘American dream’, popularised globally by American popular culture on Australian people and their traditions. However, it is clear that the issues presented in the short story are timeless and can be understood on a global scale, making *American Dreams* relevant and educational. As I started to dive deeper in some of the dominant notions of Carey’s writing, such as the disillusionment experienced by the once lively young characters or the possible loss of identity due to overreaching influence, I came across several studies, for instance by Patty David et al. and by John Archer, examining the ‘American dream’, its meaning, and how it changes continuously over time – similarly to how identities and literature itself change dynamically.

This study reflects on *American Dreams*, on the Australian experience, on the immense impact of popular culture on everyday life, and on the perception of the ‘American dream’.

**Keywords:** *identity, disillusionment, culture, Australia, literature*

**Annabella Kovács** is a second-year master’s degree student majoring in English Literature at ELTE. She is currently researching how religious issues and feminism are presented in contemporary Irish and British theatre. Other fields of interests include the relationship between popular culture and contemporary theatre making, and the representation and the role of media in contemporary literature. Besides her studies, she is currently completing a training programme at the Hungarian office of the European Parliament.

**Tímea Kovács**

Károli Gáspár University of the Reformed Church in Hungary

**A Comparative Analysis of Human-Animal Relationship in Jack London's *The Call of the Wild* and *White Fang***

The main focus of my presentation is on human-animal bonds, which are gaining increasing attention and recognition in today's world. My thesis analyses these relationships in Jack London's dog novels, *The Call of the Wild* and *White Fang*, revealing how the environment and human interactions influence animals' instincts and destinies, which are further shaped by the treatment they receive from different people. Jack London, a key figure in American naturalism, lived a highly adventurous life, drawing inspiration from his personal experiences to explore themes of survival, instinct, and social inequality in his works. Vilmos Csányi's ethological research has demonstrated a strong evolutionary bond between dogs and humans. Unlike wolves, dogs exhibit an exceptional understanding of human signals, highlighting that domestication has shaped their social and cognitive abilities. Research also emphasizes that dogs form attachments to humans, similar to those of human infants. Jack London's two canine novels depict the struggle for survival in the harsh Alaskan environment during the Klondike Gold Rush of the 1890s, portraying the impact of natural selection, instinct, and the conflict between civilization and the wild. Buck, a domestic pet, becomes the leader of sled dogs and eventually returns to the wilderness, where he leads a wolf pack. In contrast, White Fang, a wolf-dog, evolves from life in the wild to domestication, ultimately becoming loyal to a loving human master. Jack London's works highlight the complexity of human-animal relationships. The interactions with humans profoundly shape the fates of Buck and White Fang emphasizing how love and kindness can transform even the most hardened creatures.

**Keywords:** *human-animal relationship, survival, instinct, domestication, attachment*

**Kovács Tímea** was born in Kazincbarcika, Hungary, started learning English in the first grade of elementary school, and it quickly became her favourite subject. In high school, she further developed her knowledge and obtained a type C intermediate-level language certificate in English and passed an advanced-level final exam ahead of schedule. She received her BA in English and American Studies from Károli Gáspár University in 2023 and is currently pursuing an MA degree in the same field.

**Veronika Luca Kovács**

Károli Gáspár University of Reformed Church

**The Cold War Laboratory of Memory Engineering: U.S. Political Intervention in Taiwan's Framing of the 1956 Hungarian Revolution**

During the Cold War, history was not merely a neutral record of past events but an instrument of power, meticulously sculpted by the United States—even in Taiwan—to align with its grand strategic imperatives. The 1956 Hungarian Revolution became one of the most prominent battlegrounds of this geopolitical engineering. While Soviet tanks crushed the uprising in Budapest, an equally decisive campaign unfolded behind closed doors in Washington and Taipei: a strategic effort to reshape and instrumentalize its memory to fit the Cold War order constructed by the West. This presentation scrutinizes the calculated intervention of U.S. foreign policy in shaping Taiwan's diplomatic and propagandistic response to the Hungarian Revolution. Washington did not merely provide guidance – it actively dictated how the Nagy Imre-trial, the treatment of Hungarian refugees, and the revolution's official interpretation should be framed. American policymakers explicitly signalled that Nagy Imre could not be immortalized as an unambiguous anti-communist icon. His communist past rendered his legacy ideologically problematic; thus, his memory was repurposed as evidence of communism's self-destructive contradictions rather than a heroic resistance symbol.

By analysing declassified U.S. diplomatic records, Taiwanese propaganda materials, and Hungarian émigré testimonies, this study unveils Taiwan as more than just an American ally – it functioned as a Cold War laboratory of memory engineering, executing a meticulously controlled political script. The acceptance of Hungarian refugees was similarly a calculated manoeuvre – only those willing to assimilate into the American and Taiwanese anti-communist discourse were legitimized. This analysis demonstrates that historical memory is neither organic nor apolitical; rather, it is a malleable construct, strategically forged by states to serve shifting geopolitical agendas. The Hungarian Revolution, as represented in Taiwan, was never an impartial recollection of the past; it was a Washington-authored script, faithfully enacted in Taipei.

**Keywords:** *Formosa, Taiwan, Nagy Imre-trial, 1956, geopolitics*

**Veronika Luca Kovács** has been a member of the Benda Kálmán College Excellence since 2019. Currently, she is a doctoral student at the Károli Gáspár University of Reformed Church's Doctoral School of Historical Studies. Her research has focused on Taiwan for the past four years, during which she also conducted field research on the island for half a year. She regularly presents her research on both Hungarian and international academic platforms, contributing to scholarly discussions on network, intelligence activities and geopolitics in the second half of the twentieth century.

**Eszter Krakkó**

Eszterházy Károly Catholic University

**Painterly Transgressions: The Female Artist in Anne Brontë's *The Tenant of Wildfell Hall***

Analysing the obstacles faced by Helen, the professional artist heroine of Anne Brontë's second novel, critics have invariably arrived at the conclusion that it is primarily nineteenth-century gendered social discourses on art that prevent her from pursuing her career and, finally, make her submit to the social roles imposed upon her by early Victorian society. As contemporary literary scholar Carol A. Senf argues, the text effectively focuses "on questions of gender, particularly on the manner in which male authority shapes women's lives." Indeed, much of the criticism Helen receives comes from the male characters around her – but in what sense do they find Helen's artistic pursuits dangerous enough, to quote another critic, to present "a disturbing threat to the security of Victorian tradition"? The ways in which they transgress her artistic and personal boundaries will be at the centre of my presentation, parallel with their faulty perception of how Helen's art subverts the Victorian aesthetic and social discourse, which provided women only with a limited and already constructed view of life.

**Keywords:** *art, gender, novel, British literature, Anne Brontë*

**Eszter Krakkó** is a junior lecturer at the Institute of English, American and German Studies at Eszterházy Károly Catholic University, where she teaches nineteenth-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, focusing on the parallel study of literature and the visual arts, with a particular interest in the representations of female artists in nineteenth- and twentieth-century novels.

**Mubashara Khan**

Eötvös Loránd University

### **Colonial Resistance through the Indian Landscape in *Black Narcissus* (1939)**

The novel *Black Narcissus* (1939), written by Rumer Godden, follows a group of Anglo-Catholic nuns who travel north to Darjeeling to set up a convent school and clinic in a disused palace halfway up a hill, looking over the Himalayas to Kanchenjunga. The nuns' mission can be interpreted as their imperial agenda to subjugate the Indian land and its people. The paper examines how the Indian people, landscape, and spaces mentioned in the novel resist, challenge, and eventually defeat this reforming mission. It further explores how Godden subverts traditional colonial narratives about women and colonised people through alternative representations of the local people and their landscape, highlighting their resilience to imperial rule. The discussion concludes by highlighting how Godden gives active agency to India and provides an alternative, and, perhaps a more holistic, view of the Indian-British interaction, which positioned India beyond its view of subalternity within mid-twentieth-century English literature, in the immediate context of the British-mandated partition of India.

**Keywords:** *ecofeminism, postcolonial studies, colonial resistance, English expatriate author, British India*

**Mubashara Khan** is an MA student of English Studies at ELTE, specialising in English Literature. Her current research interest includes ecofeminist exploration of postcolonial literatures, examining how traditional colonial narratives have been countered in literature through indigenous modes of resistance, primarily landscape and local customs. She won second place in OTDK (National Student Research Conference) for her paper 'Haywood and Reeve: Oriental Female Archetypes in the Occidental Literary Imagination' and the Outstanding Thesis Award for her BA thesis.

**Zaryab Khan**

University of Szeged

**(Re/) Possession of Violated Women's Narrative: Comparing *Jenny* and *Goblin Market***

This paper/presentation compares the depiction of women who have been violated by men in two nineteenth century poems, *Jenny* and *Goblin Market*. The poems cover the theme of possession of the female body by male exploiters. Moreover, a comparison of this violent gendered corporeal possession within the framework of gendered narratology allows for the exposition of a 'dual possession' – the possession of female bodies by men, and the possession of the narrative of this violation by men against women. Dante Gabriel Rossetti's *Jenny*, written in 1847, is an inner monologue by a male customer about the desolate state of a prostitute that he is visiting. This 'fallen woman' stays in a slumber while the narrator pitifully laments her shameful state, while he also objectifies her body through his male gaze. The poem carries imageries of sexual violation 'in line with the trope of the 'fallen woman' who has no hope for an alternate life beyond her desecrated mind and body. This phallogocentric narrative of a violated woman is in stark contrast to the experiences of women whose bodies have been possessed and ravaged by unscrupulous men, as depicted by Christina Rossetti's *Goblin Market* (1862). This poem can be read as the repossession by a woman of the narratives of violated women. Not only does the poem focus on the female perspective, it provides contexts of seduction and needful intervention leading to the assault, violation and possession of women by men who are allegorically depicted as goblins and offers three possible storylines for such women. The narrative ends on a positive note where women stand in solidarity, having a life beyond the experience of being violated. Thus, a comparison of these poems can show that violated women can be represented as more than fallen victims when women have narrative autonomy.

**Keywords:** *narrative possession, narrative autonomy, violated women, sexual violence, male gaze, objectification*

**Zaryab Khan** is an English Studies MA student at the University of Szeged, Hungary, whose current research interests include nineteenth-century depictions of ostracised women in English and world literatures, examining how they use the gendered female body to claim agency and counter dominant narratives. Khan is also interested in eighteenth-century femicentric periodical literature, such as *The Lady's Magazine*, which is a culturally and historically significant document recording female voices from the margins.



**Franciska Linszky**

Eötvös Loránd University

### **Cascades of Hair and Luscious Locks: The Representation of Hair in Julia Margaret Cameron's Photography**

The nineteenth century was an unprecedentedly prolific and flourishing period in British history. A plethora of technological achievements reshaped and transformed the world and the appearance of photography was a major milestone. Julia Margaret Cameron (1815–1879) was one of the most notable Victorian photographers, famous for her innovative work and her penchant for beauty. Apart from capturing intimate and unique portraits of renowned contemporaries, she also ventured to create literary allegories, harnessing the new opportunities photography offered. What immediately catches the eye of the spectator when observing many of her photographs are the luscious locks and cascades of hair featured that echo the Pre-Raphaelite paintings. The present paper seeks to shed light on the crucial role women's hair had in the given cultural scene, and what underlying meanings were associated with different hairstyles. Furthermore, through selected photographs from the Cameronian oeuvre, such as *The Angel at the Tomb* (1869) and *Mariana* (1874), among others, this symbolism is to be explored.

**Keywords:** *Julia Margaret Cameron, Victorian visual culture, photography, hair*

**Franciska Linszky** is an English teacher, a photographer and a PhD student in the Modern English and American Literature and Culture Doctoral Programme at ELTE. 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.

**Eleonora Martines**

Sapienza University of Rome

**A Pear Tree by Any Other Name Would be a Cage: The Chained Erotism of *Their Eyes Were Watching God***

*Their Eyes Were Watching God* (1937) is Zora Hurston's most famous novel and has inspired conflicting opinions among critics since its publication. While most of the initial negative criticisms pointed to a general thematic vacuity, newer ones, brought by the rediscovery of the novel in the 70s and 80s, touched upon perceptions of the ending as unsatisfying, and the book as overall ambivalent in its supposed emancipatory value. The pervasive tension between progressive and conservative forces is one of the most compelling features of *Their Eyes*, and it should not be discarded nor simplified when approaching the text. Accordingly, the following analysis preserves and incorporates the novel's complexities in its argument. My interpretation of the novel as empowering, centres Janie – the book's protagonist and main narrator – and draws from Audre Lorde's essay, *Uses of the Erotic: The Erotic as Power*. Lorde's work serves as a framework to conceptualize the conflict between independence and interdependence presented by the novel, and to explore the model of empowerment it showcases. In this way, my reading not only redeems Janie's character from the charge of individualism but demonstrates how the superficial contradictions at play in the epilogue are actually consistent with the general economy of the novel. In fact, I argue that the disappointment often felt when reading the novel's conclusion provides fertile grounds to reflect upon the limits of individual liberation and how a more appealing alternative may look like.

**Keywords:** *Their Eyes Were Watching God*, Audre Lorde, eroticism, black feminism, interdependence

**Eleonora Martines** completed her BA at Sapienza University, where she is obtaining her MA in the English and Anglo-American Studies degree program with a dissertation on abjection in Philip Roth's *American Trilogy*. She is interested in internet culture, teaching, visual arts and literature.

**Emese Melkó**

Eszterházy Károly Catholic University

### **Allegories of Passion in Oscar Wilde's Fairy Tales**

Oscar Wilde's two collections of fairy tales, *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891) are often grouped together and categorised under children's literature. Yet, at first glance, the reader may wonder whether these allegorical stories are really aimed at a young audience – especially when reading the latter volume. In the nine tales, the allegories can be envisioned as being placed within each other (as if being Chinese boxes), where each individual work is embraced by the overall aesthetic framework. The nested design of the Russian doll (Matryoshka) can also be compared to this concept, where at the core lies the Heart – for instance, in the tale of *The Nightingale and the Rose* – covering the most prominent theme one should focus on, that is the transformation of human love into the passion of art and Passion of Christ. My research seeks to contextualise Wilde's narratives within the Victorian cultural milieu, by revealing the underlying meanings, to set the stage for a profound analysis of the complex relationship between pleasure and pain in his tales. I examine in depth the aesthetic, moral and Christian motifs that express the artistic and philosophical themes in Oscar Wilde's allegorical tales, which is exemplified by *The Nightingale and Rose* in my presentation.

**Keywords:** *Oscar Wilde, aesthetics, passion, fairy tales, allegory*

**Emese Melkó** is an MA student at Eszterházy Károly Catholic University in the teacher trainee program in English as a Foreign Language and Physical Education. Her research focuses on the aesthetic dimensions of Oscar Wilde's fairy tales, and she presented an award-winning presentation at the 2024 Institutional Student Research Conference on Wilde. She is also a teaching assistant with three semesters of experience teaching English courses for international students, and she actively participates in academic events and student organisations.

**Annamária Molnár**

Eötvös Loránd University

### **The Notion of Love in Two Early Shakespeare Plays**

My research is on the topic of the notion of love in Shakespeare's time. As a first step, my paper compares *Titus Andronicus*, a seemingly savage and brutal revenge tragedy to *As You Like It*, a nicely balanced, romantic, or 'festive' comedy, highlighting different concepts from never-ceasing love in one to total lack of love in the other, resulting in quadruple marriages in one, or horrifying revenge in the other. The paper gives a working definition of 'love' in the age based on the following categories: 1. The generative principle of the Cosmos, hence the very being of God (creativity); 2. friendship, the attachment to other creatures, the yearning for others (benevolent, educative, transformative, admiring, exalting) or for concrete or ideal things (an active attitude); 3. the emotional attraction and its effects and power in a man which possesses him, physiologically, psychologically or by a mythical force (a passive attitude); 4. the torment of a passion wilfully chosen, the artificial devices and 'perversions' of eroticism, desire cultivated for its own sake (culture); 5. sexual relations: procreative and generic desire (instinct). The paper also considers the concept of 'love' by a schola and influential humanist philosopher, Marsilio Ficino in his treatise, which goes back to Greek notions. As far as the two Shakespeare plays are concerned, my paper will address the following issues: 1. The pastoral element (the character and role of the forest scenes); 2. The carnivalesque features in both plays; 3. The banquet scenes in both plays; 4. The (anti)heroes or heroes, (anti)heroines or heroines; 5. the question of the fool(s). All the areas mentioned are examined from the point of view of the character of 'love' in them/absent from them too. My presentation also includes photos from theatrical performances of both dramas that seem particularly relevant to my topics.

**Keywords:** *revenge, romantic love, God, comedy by Shakespeare, tragedy by Shakespeare*

**Annamária Molnár** is a PhD student at the Doctoral School of Medieval and Early Modern English Culture and Literature, ELTE. Her research focuses on the notion of love in some relevant dramas, mostly from Shakespeare but also from some of his contemporaries and the world of theatre and the realm of iconography of the period. She acquired her first degree in ELTE's Teacher Training College and chose a thesis topic from English Literature. Her first-degree thesis (on Oscar Wilde) became selected to represent the best ones of the year in 1994, and was published in *Főiskolai Tanulmányok II, Irodalom és módszertana, ELTE TFK, Budapest*. She acquired an MA degree at ELTE in 2010, and her thesis topic was close to her present focus, titled: *Shakespeare: A Midsummer Night's Dream and Its Hungarian Translations*. She has been teaching since 2000 in different forms: either in language schools, schools or private classes. There is one major translation of her to mention: a gastro blog (written by an advertising professional and managing director).

**Hafiz Muhammad Junaid Mujahid**

Pázmány Péter Catholic University

### **Institution of Marriage as an Ideological State Apparatus in *Pride and Prejudice***

Marriage, being an important topic in nineteenth-century British literature, remains the driving force of Jane Austen's *Pride and Prejudice*. The novel sheds light on the varying attitudes of different characters belonging to different social, gender and religious or ideological backgrounds, and therefore, serves both as a critique and a reinforcement of marriage's ideological function. This paper analyses how marriage functions in this novel as a tool of ideological conditioning. Relying on Louis Althusser's concept of Ideological State Apparatuses (ISAs), I will argue that in *Pride and Prejudice* the institution of marriage functions as an ISA, surreptitiously enforcing class hierarchies, fixating and disciplining gender roles and sustaining social order. I will argue further that through an Althusserian lens, the novel can be seen as revealing both the coercive and adaptive nature of ideology: it exposes compliance in Charlotte Lucas's easy submission to the idea of marriage, transgression in Lydia Bennet's elopement with Wickham, and selective resistance in Elizabeth's rejection of Mr. Collins's proposal and her ultimate acceptance of Darcy. In particular, I will highlight that Austen gives enough agency to her protagonist to refuse Mr. Collins's proposal, signalling a moment of ideological defiance, yet her eventual marriage to Darcy illustrates how ideology evolves to accommodate individual resistance while maintaining its structural functions. This paper, therefore, argues that *Pride and Prejudice* does not present marriage as a dismantled ISA but rather as a reconfigured one, highlighting the persistence of class and gender ideologies. By placing Austen's novel within an Althusserian framework, I hope to provide a deeper understanding of how literature reflects and negotiates ideological power.

**Keywords:** *Ideological State Apparatus (ISA), Louis Althusser, Pride and Prejudice, marriage and ideology, class and gender roles*

**Hafiz M. Junaid** is a lecturer in English in Pakistan and is currently pursuing a master's degree in English studies at PPKE. His research interest lies in postcolonial literature and postmodern literary theory. With a background in literary theory, he is keenly interested in how literature challenges dominant ideologies and in exploring the intersection of class, gender and power structures.

**Emese Nagy**

Eötvös Loránd University

**An ecocritical analysis of Aemilia Lanyer's *The Description of Cooke-ham* (1611) and Ben Jonson's *To Penshurst* (1616)**

This paper investigates Aemilia Lanyer's *The Description of Cooke-ham* (1611) and Ben Jonson's *To Penshurst* (1616) from an ecocritical point of view. The works fall into the category of country house (or estate) poetry, a seventeenth-century genre focused on the abundance of natural resources, utility, hospitality of the dwellers of the estate, and harmony. As several other poetic genres, estate poetry is also concerned with the representation of Nature in a cultural, political, or social framework, utilising a well-established set of motives, symbols mainly in relation to mythology and religion. The two poems differ greatly in this regard: Jonson's *locus amoenus* seems untouchable, while Lanyer's is transformed into *locus horribilis*. Lanyer's land is a dystopian image of a once-flourishing, lost landscape, contrary to Jonson's idyllic and almost profuse depiction of Penshurst.

Since in 1978, when William Rueckert coined the term 'ecocriticism,' scholars have been revisiting renowned works of literature to inspect the exploitation and treatment of Nature. In ecocriticism, parallels are frequently drawn between the maltreatment of Nature and women by men, or more generally, by patriarchy on the nature–culture binary, where Nature is associated with femininity, and culture is associated with masculinity. These perspectives allow the reader to reconsider *Cooke-ha* and *Penshurst* from a more feminine and Nature-focused standpoint to ultimately broaden our understanding of the genre.

The point I aim to prove, therefore, is that the two poems' respective imagery mirror crucial societal disparities, showcase different perspectives from the same period, and raise urgent questions about the traditions of a genre that all make sense in an ecocritical reading.

**Keywords:** *Lanyer, Jonson, country house poetry, ecocriticism, Nature*

**Emese Nagy** is a first-year PhD student at ELTE's Modern English and American Literature and Culture (MODA) programme. She researches seventeenth- and eighteenth-century country house poetry in an ecocritical framework, focusing on the shifts within the genre, the aspect of gender, and the treatment/exploitation of Nature through the poems' classical, religious, and natural imagery. The topic was inspired by an Erasmus+ semester spent at the University of Freiburg.

### **Redefining Pidgin English in Nigeria: Balancing Standardisation with Inclusivity**

This study explored the feasibility of standardising Nigerian Pidgin English (NPE) while maintaining its inclusivity across Nigeria's diverse socio-economic and ethnic groups. The research addressed the challenges of balancing linguistic uniformity with the inherent variability and inclusive nature of NPE. A mixed-methods approach was employed, combining quantitative surveys and qualitative analysis to examine attitudes toward NPE standardisation, its socio-political implications, and practical challenges. Data were collected from 98 participants across Nigeria and the diaspora, representing diverse demographic and linguistic backgrounds. Major statistical findings revealed that attitudes towards formal recognition of NPE as an official language were mixed ( $M = 3.18$ ,  $SD = 1.48$ ), with no significant influence from regional variation or demographic factors such as age, gender, or education level. Participants recognised NPE as a unifying language, fostering national identity and cultural expression. However, resistance to its formal adoption in education and governance persisted, driven by concerns over global competitiveness and the perceived superiority of Standard English. Thematic analysis showed the need for a balanced approach, integrating NPE into cultural and informal domains while maintaining Standard English in formal settings.

The study concluded that while NPE has the potential to enhance national unity and cultural identity, its standardisation requires careful consideration of regional variations and socio-political conditions. The preliminary findings suggest that NPE could complement Standard English in education and media, but further research is needed to develop a standardised orthography and assess its impact on literacy and educational outcomes.

**Keywords:** *Nigerian Pidgin English, language standardisation, inclusivity, national identity, language policy.*

**Emmanuel Chinonso Nwachi** is a second-year MA student specialising in linguistics at the Institute of English Studies, Károli Gáspár University of the Reformed Church in Hungary. He received a bachelor's degree with honours in English Language from Obafemi Awolowo University, Ile-Ife, Nigeria. His research interests are in sociolinguistics, code-switching, language evolution, computational linguistics, and language acquisition.



**Kitti Oszlovics**

University of Miskolc

**Student Writers' Strategies of Using the English Passive Voice for Impersonalisation in their English Studies BA and MA Theses: Three Case Studies**

The passive voice is a challenging aspect of English grammar for many learners, particularly for Hungarian students, due to differences in its usage between English and Hungarian. While the passive voice is frequently used in English, its scope and frequency differ significantly in Hungarian. This study focuses on the use of the passive voice in academic contexts, where authors are often advised to adopt an objective tone and impersonal structures, including passive constructions. The use of passive voice in academic writing requires a delicate balance between expressing authorial presence and maintaining scientific objectivity. Although numerous studies have addressed the use of passive voice in academic writing, few have specifically focused on Hungarian students' strategies for using the passive voice in their English-language academic prose. This research aims to fill this gap by analysing the passive voice usage in BA and MA theses written by Hungarian university students. The study examines how the passive voice is employed in various sections of the theses, such as the Introduction and Conclusion, and explores the reasons behind these choices. A triangulated research design was employed, combining quantitative analysis (discourse analysis) and qualitative analysis (semi-structured interviews) with the thesis writers. The results reveal a range of strategies, including the use of passive voice to maintain an impersonal tone or to shift focus from the agent to the results. The findings of this study provide valuable insights into how Hungarian students navigate the complexities of academic writing, particularly in relation to the strategic use of the passive voice.

**Keywords:** *passive voice, academic writing, Hungarian learners, impersonal tone, discourse analysis*

**Oszlovics Kitti** is an active participant of the academic community at ME. Throughout her studies, she has engaged in various research and teaching roles, including serving as a demonstrator and mentor for undergraduate students. Notably, she earned first place in the TDK (Institutional Student Research Conference) competition and contributed to multiple publications, participated in international academic activities, including research in the Czech Republic and presentations at various conferences. She is a member of the Kabdebó Lóránt Multidisciplinary Collegium.



**Dávid Papp**

University of Debrecen

### **These Memes Do Not Meme: Questions of Imitation in Meme Studies**

Meme studies, or memetics, is an interdisciplinary and largely international field of inquiry focused on the units that transmit ideas, behaviours, or styles through imitation from person to person within human culture. As of 2025, this field continues to grow in prominence as researchers increasingly turn to memes to better understand how they reflect, shape, and influence culture, communication, and society at large. At the heart of the questions posed by memetics lies an assumption that often goes unexamined, as it is typically taken for granted: the idea that memes inherently involve imitation. While scholars routinely point out that the very concept of memes is rooted in Richard Dawkins's original, genealogical conception, which draws on the Greek word *miméma* (meaning 'that which is imitated'), it is rarely scrutinized whether – and to what extent – memes truly operate through imitation. In this paper, I argue that memes do not 'meme' in the sense of being mere copies, replicas, or imitations. The connections memes establish with the world are more complex than they may initially seem. I propose that memes are cultural items that actively modify the objects they appear to imitate, thus greatly influencing how we understand those objects.

**Keywords:** *memes, cultural studies, formalism, rhetoric, metonymy*

**Dávid Papp** is a second-year PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen. His main field of interest includes literature and cultural theory. In his dissertation, Papp focuses on the discursive role that memes play in contemporary media.

**Gábor Patkós**

Károli Gáspár University of the Reformed Church

***League of Legends* and Digital Objects: Technoculture, Datafication and Transmedia Storytelling**

In the digital age of media convergence, cultural productions are increasingly becoming transmedia storytelling platforms that expand their narratives through film, music, video games and other types of media. *League of Legends*, a globally popular American online video game, is a prime example of this phenomenon: its ever-expanding universe includes animated series (*Arcane*), fictional music (e.g. K/DA), e-sport spectacles and other types of media products. At the heart of *League of Legends*' transmedia strategy are champion skins – cosmetic digital accessories that change the appearance (and identity) of an in-game character, a champion. But these skins are far from being trivial extras: as digital objects, they also play an important narrative role. Not only do they carry elements of story across different media, but they also ensure the ongoing involvement of players in the ever-evolving world of the video game itself. *League of Legends* champion skins occupy an intriguing dual status: they are at once software artifacts – produced, updated, and circulated via code – and cultural texts – rich carriers of lore fragments, fan attachments, and economic value.

In my presentation I am to explore *League of Legends*' champion skins as digital objects in situated in transmedia storytelling from the perspectives of digital culture. In my analysis I will be relying on Yuk Hui's ontology of 'digital objects', Jacques Derrida's notion of 'trace', and Bernard Stiegler's framework of 'technology as pharmacology' to explore how champion skins function in a network of layers of data, memory and cultural meaning. By developing an overarching theoretical framework, this presentation will explore how champion skins serve as mediators of story and play experience, focusing on the positive understandings of transmedia engagement.

**Keywords:** *League of Legends*, transmedia storytelling, digital objects, video games, digital culture

**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 is an interdisciplinary survey of digital culture, specifically data hermeneutics and critical theories of digital technologies.

**Rebeka Patai**

Károli Gáspár University of the Reformed Church in Hungary

**China Miéville and Urban Fantasy in *Looking for Jake and Other Stories***

The aim of the research is to provide a detailed analysis on China Miéville and his short story collection, *Looking for Jake and Other Stories* within the field of urban fantasy. The collection involves short stories that are set in a fictional London. The stories mix the modern urban setting with the supernatural. This supernatural occurrence is sometimes known, sometimes unknown by the public. The research analyses the stories within the framework of urban fantasy, which involves the urban setting, the typical, urban characters, and the supernatural. The urban setting is described differently throughout the stories. In some stories – like in *Reports of Certain Events in London* – streets become characters, while in others urban London is there to create the atmosphere necessary for the plotline. Urban characters, who live in a big city experience life differently. Their environment changes their personality and the way they see the world around them. Isolation, the feeling of loneliness and emptiness are all present in these characters' lives. The supernatural appearing in the story varies as well. People, objects, streets suddenly appear or disappear, buildings and foundations talk and whisper, and magic is being practiced by witches. Although only a handful of research was done on Miéville and his works so far, the research tries to emphasize that his works perfectly fit within the field of urban studies, especially urban fantasy. Therefore, Miéville and his works should be studied in greater detail by scholars.

**Keywords:** *urban fantasy, China Miéville, short story, London, supernatural*

**Rebeka Patai** is a second-year graduate MA student of Károli Gáspár University of the Reformed Church in Hungary majoring in English Literature. Her current research focuses on contemporary British Literature. She earned her bachelor's degree in American Literature and Culture at ELTE in 2023. Her interests include, but are not limited to, literature, arts, and film studies.

**Míra Róza Perger**

Károli Gáspár University of the Reformed Church

**James Bryce: A Champion of Armenian and Hungarian Causes**

This thesis studies the biography of the historian, politician, and British ambassador to the United States, Viscount James Bryce, particularly focusing on his advocacy for the Armenian and Hungarian peoples. Structurally divided into two main chapters, with three subchapters each, it presents crucial milestones in Bryce's work on behalf of these nationalities in chronological order. Bryce's firm devotion to the Armenian and Hungarian nationalities was rooted in his humanitarian, Christian, and liberal worldview, emphasizing justice and national self-determination, free from any wish for personal gain, bias, or affiliations, as clearly demonstrated within his writings and political speeches. Therefore, the methodology of this thesis relies almost exclusively on primary sources, including Bryce's books, travel journals, and speeches in both the House of Commons and the House of Lords at the British Parliament. The first chapter presents Bryce's strenuous efforts to improve the situation of the Armenian minority within the Ottoman Empire, stemming from his travel to the region in 1876. His observations, published in his travel journal *Transcaucasia and Ararat*, laid the foundation for his lifelong advocacy for the cause of the Armenian Christians, culminating during the First World War with the publication of *The Treatment of Armenians in the Ottoman Empire, 1915–1916*, a Blue Book raising international awareness of the Armenian Genocide. The second chapter examines Bryce's growing support for Hungary, which began – similarly to Armenia – with his early visits to the country, where he developed a deep appreciation for its people and culture, as detailed in his *Memories of Travel* from 1878. Shortly before, but mostly during the aftermath of the Treaty of Trianon, he became one of Hungary's strongest allies in the British Parliament, speaking out against the treaty's terms as unjust and harmful, and going against the principles of self-determination.

**Keywords:** *Viscount James Bryce, Eastern Question, Treaty of Trianon, British foreign diplomacy, humanitarianism.*

**Míra Róza Perger** is in the final semester of her master's degree in English Studies with a specialisation in Society and Culture at Károli Gáspár University of the Reformed Church. She earned her bachelor's degree in English Studies with a specialisation in Translation at the same university, with her thesis, *The Irish Border Issue of Brexit*, winning the Institute's Outstanding Thesis Award. She also participated in the 36th OTDK (National Student Research Conference). Her main interests include history, politics, culture, and international relations.

**Orsolya Pintér**

Károli Gáspár University of the Reformed Church in Hungary

**Dictionary Use Habits and the Impact of an Explicit Dictionary Awareness Workshop  
on University Students' Dictionary Use Strategies**

Research on dictionary use has consistently highlighted its importance in language learning. However, the effectiveness of dictionary training remains an area of ongoing investigation. This study examines the impact of a short workshop on dictionary skills by comparing and contrasting findings from previous research with newly obtained data. The study employed an online questionnaire to collect quantitative data on participants' dictionary usage habits before the training. Additionally, a task sheet was designed to assess what participants had learned through the workshop. The experimental groups, which received dictionary training, were compared to control groups that did not undergo any previous instruction. The results suggest that even a brief, targeted training session can significantly enhance participants' ability to utilise online dictionaries effectively. Participants in the treatment group seemed to have successfully acquired the key skills, such as identifying relevant grammatical features, finding synonyms and antonyms quickly, locating possible collocations or phrasal verbs within an entry, interpreting useful signs, and efficiently navigating dictionary entries. These findings align with previous research, reinforcing the idea that structured dictionary training can offer multiple benefits. This research highlights the potential of short-term interventions in improving dictionary use skills, suggesting that even minimal instruction can yield substantial learning gains. The findings have implications for language education, emphasising the importance of incorporating dictionary training into language learning curricula.

**Keywords:** *lexicography; online dictionary; dictionary use; post-test research; questionnaire study*

**Bio:** Orsolya Pintér is a second-year MA student majoring in applied linguistics in the English studies MA programme at Károli Gáspár University of the Reformed Church in Hungary. Her ongoing research focuses on first-year BA students' dictionary use habits and skills and their development. Her research interests include dictionary usage, online dictionaries and the integration of dictionary skills teaching to language learning.

## **Fanni Pock**

Károli Gáspár University of the Reformed Church in Hungary

### **The Hidden Princess of Hungary and Monaco: Lady Mary Victoria Festetics de Tolna**

The Victorian era had seen the likes of many notable and important female figures in various fields and areas who had a great impact not only on their respective areas but also on the society they had lived in at the time. My study focuses on one specific figure who was present in the Victorian era, but today can be considered a hidden figure of this period, who contributed to Hungarian society in tremendous ways, which many people might not know about. The research aims to explore and shed light on the life of Lady Mary Victoria Douglass Hamilton, a Scottish noblewoman who throughout her life held titles of high acclaim, becoming a Monegasque Princess through her marriage to then Prince of Monaco, Albert I, and later in her life becoming a Hungarian Countess and Princess, as she married into a Hungarian noble family to one of its members, Count Tasziló Festetics. One of the primary objectives of this study, and the main centre of this presentation is to showcase and explore how she lived and navigated her life during the time she lived in Monaco, starting from the mere age of just 19, when she got married into the Monegasque royal family to Prince Albert I. Her life in Monaco as a Princess, as it may sound idyllic, is far from what she had truly felt and lived through. In this presentation, I will also compare her marriage with Prince Albert I to her second marriage to Count Tasziló Festetics, to showcase just how differently the two relationships have impacted her life.

**Keywords:** *Lady Mary Victoria Douglass Hamilton, Monaco, Prince Albert, marriage, relationship*

**Fanni Pock** is a second-year MA student at Károli Gáspár University of the Reformed Church in Hungary, specializing in History and Culture. During her BA studies, she wrote her thesis on video games and their different genres, examining how this form of media and entertainment can help players improve their language acquisition and enhance various language skills such as reading and speaking, and also how it helps players to boost their vocabulary acquisition.

**Anna Pomozi**

Eötvös Loránd University

**Animacy in William Blake's *The Book of Thel***

*The Book of Thel* has had a central role in recent discussions about William Blake's view of nature and the nonhuman environment. Contrary to the ecocritical analyses that remain largely within Blakean terminology, the present study adopts an interdisciplinary approach: it collates literary scholarship with anthropology, specifically, animacy or animism as it appears in the works of Tim Ingold. The paper examines how the environment surrounding the main character is depicted, what kinds of beings are given a voice, and how their interactions with each other are portrayed. A close reading of the text, and importantly, a close viewing of the illuminations reveals fundamental similarities between 'the vales of Har' (the poem's setting) and what Ingold terms the animic lifeworld. The shared features include (1) openness, which can be seen in the characters' body language as well as in the balancing of whitespace with design elements, (2) direct perception or immediacy of involvement with the world, evidenced by the manner of the dialogue, (3) growth along lines, apparent in the visual interconnection of characters, verdure, and weather phenomena, (4) relational existence, revealed by the answers Thel receives to her questions, and the (5) primacy of movement, traceable in the images that feature moving figures and multilayered folds or *pli*. In addition to furthering research on this striking yet little-known illuminated manuscript, the study shows how *The Book of Thel* introduces an intuitive model of environmental thinking into Western thought, thereby aiding the mindset change necessary for sustainable cooperation with nature.

**Keywords:** *lifeworld, animic perception, relationality, illuminated book, Blake*

**Anna Pomozi** is a postgraduate student at Eötvös Loránd University. She received her undergraduate master's degree in English Studies in spring 2024. Her primary interest lies in Romantic and High Modernist literature; she has written essays on William Blake, W. B. Yeats, and James Joyce. She has presented at several conferences at her home institution and at the XXIX International James Joyce Symposium in Glasgow. As of 2024, she is a member of the Anglo-American Studies Workshop at Eötvös József College.

**Rana Qutaish**

Pázmány Péter Catholic University

### **Exploring the Parallel Between Power and Drug Addiction in Jo Nesbø's *Macbeth***

The novel *Macbeth* by the Norwegian writer Jo Nesbø reimagines Shakespeare's tragedy as a modern crime thriller, replacing Macbeth's supernatural fate with drug addiction. In this adaptation of *Macbeth*, his character is retold as a police inspector whose drug dependency and power intertwine, creating a complex relationship where they both enable Macbeth while inevitably leading to his downfall. Macbeth's ambition in the novel is fuelled by Brew and later on Power, which are hallucinogenic drugs that heighten his aggression and distort his reality, resulting in reckless decisions. Moreover, Nesbø's Macbeth is trapped in an endless psychological dilemma, where his craving for power parallels his drug addiction. His extensive use of both drugs in the novel results in recklessness and paranoia, which leads to his self-destruction.

Throughout the novel, both Brew and Power are elevated to function not only as a chemical stimulant, but also as a psychological enabling tool, which allows Macbeth to go through with his dark impulses and desires. As he rises the ranks within the police force, his dependency on drugs grows, reinforcing his belief in his own invincibility while simultaneously losing his self-control. This academic paper explores the parallel between power; as both a concept and a drug, and addiction in Nesbø's *Macbeth*, while analysing key moments from chapters 8, 10, 12 and 17 to explain his demise. Ultimately, Nesbø presents a world where power is presented as one of the intoxicating influences for Macbeth which clouds his judgement and ultimately leads to his downfall.

**Keywords:** *Macbeth, addiction, power, Brew, self-destruction.*

**Rana Qutaish**, 26 is from Amman, Jordan, and is currently pursuing her master's degree in English studies at Pázmány Péter Catholic University with a specialization in English Literature. Her passions include implementing a psychological lens to literary works, this reflects her current research interest, which is *Macbeth* by Jo Nesbø, a modern retelling of the Shakespearean tragedy, with a focus on how the character Macbeth is transformed through the introduction of drug addiction.



**Manuel Rumiano**

Sapienza University of Rome

### **Layer after Layer: Clothing as a Metaphor for Elusive Truth in *The Crying of Lot 49***

In *The Crying of Lot 49*, Thomas Pynchon uses clothing as a metaphor for the ungraspable nature of truth. Throughout the story, the protagonist, Oedipa Maas, repeatedly encounters situations where clothing becomes a symbolic barrier that conceals deeper meanings. In order to provide a general sociological framework about clothing, I will draw on the research carried out by M. E. Roach-Higgins and J. B. Eicher, which explores the intricate relationship between dress and identity. Additionally, so as to highlight the impact of postmodernism on aesthetics, I will reference a paper by L. Kaiser which addresses fashion, postmodernity and personal appearance. Finally, I will link all these considerations to the overarching theme of paranoia as detailed by the work of L. Bersani.

This paper argues that clothing in *The Crying of Lot 49* serves as a disguise that obscures truth and impedes Oedipa's efforts to uncover it. The theme of clothing is particularly relevant in three instances. First, through an analysis of Chapter 2, where Oedipa wears several layers of clothing and then strips down without ever appearing fully naked, the essay will try to demonstrate how this particular scene parallels her and the reader's never-ending search for meaning. Second, I will explore the significance of badges, used notably in the novel's gay bar, The Greek Way, where badges hint at communal belonging while simultaneously withholding the whole truth about it. Third, I will analyse 'The Courier's Tragedy' section, where disguised actors once again blur the borders between reality and performance through their costumes.

**Keywords:** *Postmodernism, American fiction, truth, clothing, disguises.*

**Manuel Rumiano** is an MA student in the English and Anglo-American Studies Program at Sapienza University of Rome. He holds a bachelor's degree in Modern Languages (English, French and Spanish) and wrote a dissertation on Ulster English and its representation on TV. His research interests include literary symbolism, audiovisual translation, and the impact of gender on language. He is also an editor for *Transitions: A Postgraduate Journal*, a student-run publication specialising in English linguistics and literature.

**Maryem Ben Salem**

University of Debrecen

**Healing the Thorns: Nesta's journey of Trauma and Transformation in *A Court of Thorns and Roses* series**

In contemporary fantasy literature, the depiction of female heroes is increasingly intertwined with themes of trauma and recovery, where overcoming past suffering becomes integral to their journey. This paper explores the character of Nesta, a central figure in Sarah J. Maas's *A Court of Thorns and Roses* series, through the theoretical lenses of Cristina Santos's "Before They Were Evil, Before They Were Queens: Trauma, Female Rivalry, and Recovering Female Communitas" and Jeana Jorgensen's "The Thorns of Trauma: Torture, Aftermath, and Healing in Contemporary Fairy-Tale Literature." Nesta's narrative is marked by profound personal trauma, including the psychological and physical scars left by war and betrayal, which shape her path toward healing and heroism. Drawing on Santos's exploration of female rivalries and communitas, I argue that Nesta's journey exemplifies how trauma can disrupt traditional gender roles while also fostering solidarity and empowerment in female relationships. Additionally, Jorgensen's framework of torture and its aftermath provides a critical lens to examine Nesta's emotional and psychological rehabilitation, positioning her recovery not as a linear process but as one that mirrors the complexities of trauma itself. Ultimately, Nesta's evolution from a victim of trauma to a figure of resilience and strength underscores the nuanced portrayal of female heroism in modern fantasy and offers a compelling narrative of healing, agency, and self-discovery.

**Keywords:** *trauma, female heroism, recovery, A Court of Thorns and Roses, contemporary fantasy literature*

**Maryem Ben Salem** is a second-year PhD student at the North American Studies program at the University of Debrecen. She specialises in female heroism in young adult fiction and fantasy, and her academic interests include gender studies, posthumanism, and pop culture.

**Mehmet Toprak Saracoglu**

Sapienza University of Rome

**The Unattainable Object of Desire: A Lacanian Analysis of Oedipa Maas in *The Crying of Lot 49***

This paper aims to analyse the protagonist of *The Crying of Lot 49*, Oedipa Maas' journey of seeking meaning through the lens of Lacanian psychoanalysis. According to Lacan, we all seek something to make our life and being meaningful. This seeking, in other words, lack rotates our desires and it causes us to want to fill the void in ourselves. This void occurs when we meet with the system of language which helps us to define ourselves as a separate being from our world, that is, our mother. Lacan calls this stage Symbolic Order, which is something traumatic for the child.

This study argues that Oedipa's paranoia and dissatisfaction throughout the novel is caused by the Symbolic Order where the confrontation with real, which Lacan defines as the traumatic recognition of the limits and the failure of the language. Emphasizing Lacan's concept of *objet petit a*, this paper aims to show how Oedipa Maas' relationship with Metzger and interpretations of events related to Tristero system are just unconscious attempts to fulfil her desire, and to fill the void at the core of her identity. Through this Lacanian lens, I am going to show how Oedipa's journey reveals the condition of endless desire, where every pursuit of meaning is destined to be incomplete, and how these paranoid behaviours can be interpreted as a manifestation of her lack.

**Keywords:** *Lacan, objet petit a, desire, literature, psychoanalysis*

**Mehmet Toprak Saracoglu** is an MA student in English and American literature at Sapienza University of Rome, originally from Turkey. His research interests include postmodernism, pop culture, and queer theory. He is particularly fascinated by the intersections of literature and cultural studies, exploring themes of identity, media, and contemporary narratives. Through his academic work, he aims to contribute to discussions on the evolving relationship between literature and modern cultural phenomena.

**Bálint Szántó**

University of Szeged

## **Fictional Universes in the Digital Age: Multiplicity, Canonicity, and Fandom**

According to the popular definition by Henry Jenkins, a transmedia story ‘unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole’ (Jenkins 2006, 95-96). Ever since the release of Jenkins’s book, *Convergence Culture*, transmedia storytelling has been a popular framework for scholars exploring the ways in which media producers disseminate fictional worlds across multiple media platforms. In recent years, the multiverse has become a popular plot element in various movies and franchises. I argue that this mode of storytelling, which has a long tradition in the comic book medium, can be viewed as a new form of transmediality. Currently, there are debates among scholars about the exact definition of multiverse narratives. On the one hand, these stories feature a multiplicity of universes in the fictional diegesis of the narrative. On the other hand, the existence of many different adaptations and fanfictions in a vast narrative like *Star Wars* is also often understood as a form of multiverse. The paper analyses and compares two different multiverses from a variety of perspectives. The Marvel Cinematic Universe uses the concept consciously in its movies, which creates a unique transmedia interplay between various adaptations. Meanwhile, *Star Wars* has traditionally placed a greater emphasis on continuity and creating a well-defined canon. However, it has also spawned a myriad of different universes, adaptations, and reinterpretations. Overall, I aim to explore how storytelling, worldbuilding, and fandom change in the digital environment of the 2020s, and how the concept of the multiverse influences this process.

**Keywords:** *transmedia, multiverse, diegesis, adaptation, fandom*

Bálint Szántó is a fourth-year PhD student in the English and American Literature and Culture PhD program at the University of Szeged, Hungary. His main areas of research include comic studies, fandom studies, and new media studies. He has presented his doctoral research at conferences in Hungary, Italy, the UK, Switzerland, and the Czech Republic. Beyond writing and publishing, his work also involves teaching courses about comics and literature to undergraduate students.

**Bellah Almontassar Taieb**

Pázmány Péter Catholic University

## **Under the Microscope: Socio-Economic Influences on Vocabulary Strategy Use Among Hungarian EFL Undergraduates**

Research into strategy use has gained momentum in recent years, with various attempts aimed at delineating its impact on second language (L2) learning. While empirical evidence on strategy effectiveness has shown that strategy use somewhat positively correlates with the components of vocabulary knowledge dimensions, the strategy-vocabulary nexus remains unclear when considering how socio-economic factors influence this relationship, particularly, in an L2 context. In Hungary, PISA (2018) statistics indicate significant disparities between high and low achievers in reading, which may well be the case in foreign language learning. Motivated by these views, the purpose of this study is to investigate how socio-economic status (SES) intersects with vocabulary learning strategies (VLS) in L2 vocabulary learning. Data was collected from 47 first-year university students of English as a foreign language via two self-report questionnaires. The analysis of the VLS questionnaire revealed that the participants were not strongly oriented for either cognitive or metacognitive strategies, suggesting an undifferentiated approach to vocabulary learning as well as identifying several interesting trends in VLS use. A follow-up exploratory factor analysis (EFA) confirmed two distinct SES dimensions: an educational component (parental academic achievement) and an economic component (father's occupation and living conditions). The regression analysis, however, suggested a weak relationship between SES and VLS, with SES explaining only 3.1% of the variance in VLS. Although the study is small in scale, examining the components of vocabulary knowledge in relation to strategy use and SES-driven disparities might provide a more nuanced understanding of the relationship under question.

**Keywords:** *L2 vocabulary, strategy use, socio-economic status, correlation study*

**Almontassar Bellah Taieb** is a PhD student at the Doctoral School of Linguistics, Pázmány Péter Catholic University. He is particularly interested in vocabulary studies, language learning strategies, academic discourse and phraseology. In addition to his research focus, Almontassar is a university lecturer where he teaches courses in English language and academic skills.

**Brigitta Takács**

Károli Gáspár University of the Reformed church in Hungary

**The Mirror of Innocence in Henry James's *The Turn of the Screw***

Several multidisciplinary approaches – literary, psychoanalytic, and philosophical – shed light on the diverse ways in which readers interpret *The Turn of the Screw*. However, these perspectives often seem fragmented, resembling a collection of disparate assertions rather than being unified by a cohesive motif. This fragmentation underscores the need for a more focused, in-depth study to bridge these interpretations. This study explores how the mirror motif can offer a bridge between different readings, even allowing contradictory parts to fit by relying on connecting concepts. By examining the character of the children as potential mirrors of the governess's personality, this paper seeks to investigate possible expansions of interpretations. In my paper, I plan to examine the narration, the connection between the mirror and the theme of innocence – and how it shifts depending on the observer –, the duality of innocence and corruption, and the relationship between reality and fiction through distortion. I aim to develop these various concepts through three scenes: the moment when the governess encounters a full-length mirror for the first time, another scene where she gazes out of the window and Quint looks back at her, and finally, when she is at the lake and catches sight of Miss Jessel. All three encounters provide different insights into the mental state of the governess: repression, paranoia, and hysteria. This structure also facilitates the introduction of correlating concepts such as innocence, femininity, and authority.

**Keywords:** *innocence, mirror, reflection, perception, interpretation*

**Brigitta Takács** is a second-year MA student of English Studies at Károli Gáspár University of the Reformed Church.

**Lili Tamás**

Károli Gáspár University of the Reformed Church

***Ready-Made Emotions: On Connectedness and Empathy in Philip K. Dick's Do Androids Dream of Electric Sheep?***

In Philip K. Dick's *Do Androids Dream of Electric Sheep?* the majority population of post-war Earth have seemingly lost the ability to form emotional connections. People spend their lives in emotional and, oftentimes, physical isolation. Yet, some characters, such as Rick Deckard and John Isidora, yearn for attachment. Others, like Iran Deckard, are beyond such longings and merely treat emotions as tasks to be completed. To be human is to feel – if one cannot, they can purchase devices that induce emotions. They can buy electric animals and tend them – for real animals are extinct. They can deploy androids that are developed far beyond the uncanny valley. In this world, humans differentiate themselves from such androids by the ability to feel empathy. However, this notion is challenged throughout the novel, with androids sharing a genuine emotional bond while humans increasingly rely on external devices to artificially stimulate feelings and simulate connections. Given the great relevance Dick's novel carries to this day, this paper explores the motif of humans' dependence on the 'mood organ' and 'empathy box' devices to fulfil their emotional needs.

***Keywords:*** Philip K. Dick, dystopian fiction, dystopian sci-fi, connectedness, empathy

**Lili Tamás** is a first-year graduate MA student in the English Studies programme at Károli Gáspár University. Her academic interests revolve around language technology and cultural studies. Her current research focus is on evaluating sarcasm comprehension in large language models.

**Not Just the Foil: Reassessing Lady Macduff's Role in *Macbeth***

*Macbeth* is one of William Shakespeare's best-known tragedies. Lady Macduff, one of the play's two female characters, is a secondary figure who often receives less attention from academic researchers and readers. Due to their contrasting dialogues and behaviours, Lady Macduff is often described as a foil to Lady Macbeth. However, academic studies have rarely treated Lady Macduff as their central subject and have often oversimplified her role. Critics often say she is either too submissive or a representation of ideal femininity, which has led to the neglect of the complexities in her character.

Through close reading and a qualitative descriptive approach, the primary concern of this paper is to answer the question of how Lady Macduff is represented in *Macbeth*. The research employs close reading and qualitative descriptive research methods in which the data are taken from the utterances expressed by Lady Macduff during her dialogues with other supporting characters. The conclusion, therefore, prioritises the analytical process over the results. This research finds that Lady Macduff is not just a foil to Lady Macbeth or a catalyst for Macduff's vengeance. Instead, she exhibits her own complexities, possesses a strong sense of self-awareness and agency, and subtly challenges ideal notions of femininity as opposed to the claims of previous critics. This study potentially enhances understanding of Lady Macduff's role in *Macbeth*, offering new insights into her character and her significance within Shakespeare's literary universe.

**Keywords:** *Lady Macduff, Macbeth, self-awareness, agency, subversion of femininity*

**Hoàng Nguyễn Anh Thu** is a graduate of HUFLIS, where she obtained a bachelor's degree in English Language Studies. She participated in an E-mobility program at Sabah University in Malaysia, with a focus on Infant and Child Development Psychology. Motivated by her passion for literary discourse and her aspiration to become a literature educator, she is currently pursuing a master's degree in English Studies at Pázmány Péter University. Her primary research interests encompass Renaissance literature, the representation of female fictional characters and their authors, as well as the study of drama.



**Renáta Anna Tóth**

Károli Gáspár University of the Reformed Church in Hungary

### **Images of Kingship in *Paradise Regained*: The Temptation of Athens and the Politics of Wisdom**

Although the poet-philosopher John Milton is most famous for his monumental epic, *Paradise Lost*, his other epic, *Paradise Regained* (1671) and his prose writings deserve scholarly attention, too. Originally fascinated by the amazing rhetoric of Jesus and Satan's debate in *Paradise Regained*, and later inspired by Stevie Davies's idea to analyse *Paradise Lost* along the lines of what kinds of kingship appear in the poem, I decided to approach *Paradise Regained* from a similar philosophical-ideological point of view in my MA thesis: I intend to interpret the temptations in the brief epic – based on John Howard Yoder's suggestion in *The Politics of Jesus* and some of the political writings of Milton himself – as images of kingship, that is, ways of becoming king, with which Jesus is tempted. Due to the length and complexity of my research, I chose to present only one of the images of kingship I identified in *Paradise Regained* which is related to the 'temptation of Athens,' a temptation which cannot be found in the original, biblical narrative, but one which is invented by Milton. In this temptation, the Son of God is tempted to learn from the Gentiles, especially from the Greeks, and stand out from people with his extraordinary wisdom – what I will point out is that Satan does not only suggest this for the sake of knowledge itself but because he supposes that wisdom is essential if one wants to subdue others. So, closely related to this, Plato's philosopher-kings, Milton's own ideas concerning wise governance in *The Tenure of Kings and Magistrates*, *Eikonoklastes* and *The Readie and Easie Way* as well as some relevant thoughts by Niccolò Machiavelli and John Locke will be touched upon in my paper, too.

**Key words:** *Paradise Regained*, temptation of Jesus, images of kingship, wisdom, moral authority

**Renáta Anna Tóth** earned her BA degree in English Studies in 2023 at Károli Gáspár University of the Reformed Church in Hungary and is currently pursuing an MA in the same field there. Her initial motivation for learning English at university was her interest in translation (she also completed a postgraduate training program in translation in 2025 at the same university), but she also developed a keen interest in literature and history during her academic journey – these two fields combine in her MA thesis, too.

**Réka Törzsök**

University of Debrecen

### **Female Unpersons: Feminist Ambiguities in Sandra Newman's *Julia***

Sandra Newman's *Julia* (2023) represents a new approach among the rewritings of George Orwell's *1984* (1949). A retelling of Orwell's dystopia from the perspective of Winston Smith's love interest, Newman's novel interrogates *1984*'s representation of women. While not departing from the logic of Orwell's fictional universe, Newman implicitly criticises not only the inbuilt misogyny of Oceania but also Orwell's gender politics. *Julia* is fundamentally feminist in tone, in that it gives voice to an underutilised female character, while also making it clear that the society imagined by Orwell is almost inevitably misogynistic since it devalues, degrades and prohibits personal relationships, erasing the very sphere that is traditionally female. In this respect, a key moment occurs when Newman's Julia herself acknowledges that under patriarchy women are by definition unpersons. The novel also foregrounds how for Julia taking care of those she loves is more important than abstract, theoretical ideas – her life-centeredness ultimately distinguishes the area of interpersonal relations as the primary concern of her ethical stance. Yet there are plot elements – most of which are newly added – that might be seen as working against the novel's intended feminism, such as Julia's transformation into a femme fatale figure exploited by the Party. This presentation seeks to explore an inherent contradiction in the rewriting's relationship to Orwell's original, focusing on how, through Julia's character, Newman's novel navigates the ambiguity surrounding the possibility of a viable 'female' world and ethics within Oceania's patriarchal system which rigidly confines women to specific roles and positions.

**Keywords:** Sandra Newman, Orwell, 1984, feminism, ethics

**Réka Törzsök** is a second-year MA student in British Studies at the University of Debrecen. Her interests include dystopian literature, the fiction of George Orwell and Aldous Huxley, and narrativity in video games. Her BA thesis titled *Strange Intimacy: Intersubjective Relations in Orwell's 1984* was runner-up at the 36<sup>th</sup> National Student Research Conference (OTDK) in 2023. Currently, she is continuing her research under the auspices of the Hungarian University Research Scholarship Programme (EKÖP) and the Hungarian National Higher Education Scholarship (NFÖ).

**Dana Laura Dana Varga**

Károli Gáspár University of the Reformed Church in Hungary

### **Personal and Political Nexus: The Letters of Queen Elizabeth I to the Duke of Anjou**

The paper aims to explore the primary reasons for the failure of marriage negotiations between Elizabeth I and Francis, Duke of Anjou, conducted in the 1570s and 1580s. It focuses on the correspondence authored by Queen Elizabeth to the Duke, her final and one of the most significant marital candidates. The research specifically examines nine letters, analysing them alongside their historical context for a comprehensive understanding. Based on the investigation of Elizabeth's writing style, rhetorical strategies and the expression norms of the era, the paper highlights the specific circumstances and significant reasons behind the prince's rejection.

Thus, the thesis analyses a total of nine letters originally written in French between 1579 and 1584, based on the aforementioned aspects and their historical context. Although a limitation of the research is that the letters written by the duke to the queen are not available, the letters that are accessible still aid in understanding the thesis's ultimate conclusion: that the rejection by Elizabeth was not due to a lack of personal attraction, but rather that the political risks associated with the marriage – related to Elizabeth's independence, financial matters, or religious differences – were too significant.

This research, however, remains ongoing, as further investigation of period-specific documents – such as state papers, other works by Queen Elizabeth, or the original French texts of the analysed letters – proposes substantial opportunities for deeper exploration. Consequently, significant opportunities for further scholarly inquiry remain open.

**Keywords:** *Elizabeth I, Duke Francis of Anjou, letter analysis, historical background; marriage negotiations*

**Laura Dana Varga** is a fifth-year undergraduate MA teacher trainee majoring in English and German at Károli Gáspár University of the Reformed Church in Hungary. Her primary research interest is Elizabeth I, Queen of England. In April 2025, she participated in the 37th National Student Research Conference. Currently, she is completing her teaching practice at Mihály Fazekas High School in Budapest, where she plans to continue her career as a teacher afterwards.

**Richárd Vincze**

Eötvös Loránd University

### **Why Zoopoetics? Animals in Words or Words About Animals?**

Zoopoetics has received increasing attention in contemporary international literary studies in recent years. This field examines animals' 'representation' and 'role' (agency) in literary works. Moving away from an anthropocentric approach, zoopoetics focuses on the independent existence, 'language', and perception of animals. The term *zoopoetics* was first used by the French philosopher Jacques Derrida, who explored the ethical relationship with animals and the distinction between humans and animals. Since then, zoopoetics has evolved into a scholarly discipline that integrates animals' 'presence', 'voice', and 'perspective' into literary discourse. The foundation of this approach is the idea that animals are not merely symbolic elements (or motifs) but 'valid' beings in their own right, whose 'voices' and 'perspectives' literature can 'represent' – though this – of course – remains an open question. Engaging with zoopoetics is important for contemporary literary interpretation, particularly when considering animals in a literary context. On the one hand, it helps us understand how animals 'perceive' the world and how they 'communicate' and 'express' this experience in literature. On the other hand, zoopoetics can also challenge and reconsider the boundaries between humans and animals, highlighting their similarities and 'interactions'.

Through these aspects, zoopoetics encourages us to rethink our place in the world and recognize the significance of animals symbolically and in reality. Beyond this, the literary portrayal of animals and its critical examination are closely linked to environmental issues. Zoopoetics can show that animals are not merely part of our environment but active participants in it – that is, they possess agency. 'Representing' the perspective of animals in literature can thus help us understand the importance of conservation efforts and inspire us to take more responsible attitudes toward our environment and the living beings within it.

**Keywords:** *zoopoetics, animals, literary theory, interpretation, environment*

**Richárd Vincze** was born in 1997 in Vác, Hungary. He earned his degrees at Károli Gáspár University of the Reformed Church in Hungary and Eötvös Loránd University (ELTE). He is currently a doctoral student at ELTE, where he is focusing on the possibilities of literary interpretations of 'animals'. His research also includes contemporary and twentieth-century texts. He is a member of the Alföld Studio.

**Wu Yuxuan**

University of Debrecen

### **Transforming Solitude: Fleur Adcock and Emily Brontë on Identity**

At first glance, Fleur Adcock and Emily Brontë may seem to have little in common, separated by time, geography, and literary context. However, a closer examination reveals striking parallels between these two poets, particularly in their shared fascination with role-playing, states of transient, and the exploration of identity. This article is inspired by Adcock's poem *Roles*, in which the speaker, likely Adcock herself, imagines an exchange of identities with Emily Brontë, trading their daily lives and experiences. As marginalized female writers in literary eras dominated by male contemporaries, Adcock and Brontë exhibit a pioneering spirit, challenging societal and literary boundaries. Both poets embrace solitude, though they engage with it in different ways, reflecting this in their lives and works to varying degrees – an aspect that is the focus of my paper. For Brontë, solitude is deeply intertwined with the wild, untamed moors, embodying the Romantic ideal of isolation as a source of freedom, introspection, and connection to nature. Her characters often seek solace in vast, desolate landscapes, where solitude becomes a space for emotional intensity and self-discovery. In contrast, Adcock's portrayal of solitude is rooted in domestic, mundane settings, where isolation is both a refuge and a site of vulnerability. Her poem *Pupation* explores the tension between the comfort of solitude and the unease it can bring, often disrupted by internal and external forces. Ultimately, their solitude can both lead to transformation and personal growth. This paper aims to examine how both poets use solitude as a lens to explore identity, challenge boundaries and transcend limitations in their pursuit of selfhood.

**Keywords:** *Fleur Adcock; Emily Brontë; solitude; identity; transformation*

**Yuxuan Wu** is a PhD student at the Doctoral School of Literary and Cultural Studies, University of Debrecen. Her research focuses on modernist and contemporary poetry, particularly Marianne Moore and Fleur Adcock. She has written on Marianne Moore's poem *New York* and contributed a book review on Moore's democracy. Her current research centres on Fleur Adcock, and she has published an article titled "Identity Construction Through Images of Clothing in Fleur Adcock's Poetry" (2025).

## Posters

**Adrienn Vivien Czinege**

Károli Gáspár University of the Reformed Church in Hungary

### **Assessing the Effectiveness of English Learning via *Duolingo***

Foreign Language learning has become increasingly significant and appealing in the contemporary world. There is a growing technological interference in the modern world, which has often extended into the realm of education. Learning a foreign language often includes using language learning platforms. However, there has been little research done on these, especially on tools that are more effective in language learning. There are many popular platforms available for pupils to study at home or in school. Language learning enhanced by mobile digital devices is known as Mobile Assisted Language Learning (MALL). This paper focuses on a single language learning application, *Duolingo*, which was evaluated in terms of its effectiveness in improving English skills. Participants were asked to test the application and provide feedback by completing a questionnaire. The results showed a significant improvement in students' skills before and after extensive use of *Duolingo*. Learners were more motivated to learn and more skilled because their interest in learning had increased. It was easier to understand the material, get the opportunity to practice it, eliminate boredom in learning, and encourage new ideas, all of which facilitated students in remembering and practising the material in daily life. Ultimately, Duolingo-based language learning is a powerful tool when used in a balanced and thoughtful manner. Research on the effectiveness of *Duolingo* may vary, but this study definitely suggests it can be a valuable supplementary tool for language learning.

**Keywords:** *distance learning, vocabulary, gamification, application, Duolingo, smartphone, learning acquisition, MALL*

**Adrienn Vivien Czinege** is a final-year MA student in English Studies at KRE. She graduated from the University of Szeged, where she obtained her BA degree. Her thesis, which focused on the Madonna phenomenon, reflected her interest in culture. She is interested in applied linguistics and is writing her thesis on Duolingo and its impact on English language skills. She is also into English teaching, which is the explanation of her chosen topic.

**Kucsora Tamás Bálint**

Károli Gáspár University of the Reformed Church in Hungary

**Intersectionality in *The Color Purple* by Alice Walker: A Contextual Analysis on the Societal Standpoint of Black Women in the American South**

This thesis analyzes *The Color Purple* by Alice Walker within the framework of intersectionality theory and contextual analysis. It examines the interface between race, gender, class, and sexuality and how this interface is influencing the experiences of the novel's characters. This study investigates the systematic oppression of Black women in the early twentieth century of the American South and is grounded in Kimberlé Crenshaw's concept of intersectionality and Patricia Hill Collins' Black feminist thought. Additionally, the study examines the ways the novel's characters navigate and resist these oppressive forces, and thus emphasizes themes such as resilience, solidarity, and self-empowerment. Last, but not least, this thesis contributes to the broader discussion around intersectionality in literature and demonstrates the necessity of contextualized readings to gain complete understanding on the complexities of identity and oppression that are focal themes in *The Color Purple*.

**Keywords:** *intersectionality, Black women, empowerment, contextual analysis*

**Tamás Bálint Kucsora** was born in Szeged, Hungary and has a burning desire to find the reason behind different societal phenomena. Tamás was motivated to pursue his English studies by his interest in American literature and culture, with a special attention to postmodern fiction. He has found out he had an innate aptitude for language learning in fourth grade and made it his mission to acquire his degree in English teaching, further broadening his career prospects and academic knowledge as a special needs teacher.



### **Immersion Education**

Immersion education is a form of bilingual education that provides students with a sheltered classroom environment in which they receive at least half of their subject-matter instruction through the medium of a language that they are learning as a second or foreign language. The origins of immersion programmes began by the mid-1960s in the Canadian province Quebec. Immersion education of teaching languages in which pupils are immersed entirely in the language studied by them. The aim of immersion education was to support minority language development and bilingualism. French was the official language of Quebec and it was also the language spoken by the majority of its population. Although many had taken French classes in school, only a small portion of them had the necessary proficiency to operate in the language or interact with French people. A group of parents in St. Lambert, Quebec, used this circumstance as justification for talking to their school board for changes to the way French was taught as a second language. Consequently, a plan was presented by the school board that would drastically differ from any FSL (French as Second Language) curriculum now in place in Canada: starting on the first day of kindergarten, the kids would get all of their instruction in French. As a result, the children initially learned to read in French, with reading skills introduced into the curriculum only by grade 2. In later grades, more lessons were added in English, so by grade 6, approximately half of the curriculum was taught in English and the other half in French. The goal is to immerse students in the target language to help them achieve proficiency while also learning academic content (Tedick, D. J., et al. 2011).

This research paper examines bilingual education programs in Hungary, exploring their presence within the Hungarian educational system and their impact on the language proficiency, academic performance, and cultural integration of Ukrainian students. The research employs a qualitative methodology, facilitated through the use of interviews. The interviews are conducted with teachers at bilingual schools in Hungary who are instructing Ukrainian refugees. Its aim is to identify the pedagogical strategies utilized in the instruction and integration of Ukrainian pupils in the Hungarian schools. Its purpose is to find out methods and techniques which help to teach and integrate the refugees. In conclusion, it is increasingly evident what forms of bilingual education exist within the Hungarian educational system, the methods employed, and the outcomes of this type of education. However, given that immersion education is a pedagogical method primarily utilized in Canada and the USA, it may have limitations when applied to the study of Ukrainian refugees in Hungarian schools.

**Keywords:** *bilingualism, immersion education, multilingualism integration, language teaching methods*

**Cintia Márton** was born within a Hungarian minority population in Transcarpathia, and bilingualism was an important aspect of her childhood. She is particularly interested in bilingualism and novel techniques for promoting bilingual education while protecting pupils' identities and self-esteem. Building on her interest in bilingualism, she is now completing her thesis on immersion education, a pedagogical technique that combines language acquisition and academic instruction to promote bilingual proficiency and cultural integration.

## Tamás Németh

Károli Gáspár University of the Reformed Church in Hungary

### Abstract of The Evolution of the Gothic Villain

My research presentation focuses on the transformation of the archetype of the Gothic villain from a visual point of view. The antagonists of my choice begin with the Frankenstein Monster from Mary Shelley's novel *Frankenstein* (1818) and its subsequent film adaptations, whom I analyse based on his development from a slasher villain into a superhero. What I found is that the Monster had evolved over the course of time into a protagonist from its original antagonistic presentation, due to the social acceptance of such individuals with disabilities. The second antagonist I chose is the titular character of Bram Stoker's *Dracula* (1897), whom I scrutinise as a failed cosmopolitan. This state of his I established based on his failure to learn the English language properly, his overwhelming reaction to the sight of the bustling metropolis of London and his reliance on dirt taken from his home of Transylvania. From the end of the nineteenth century, I moved onto the latter years of the 1900s to look into the Lead Cenobite from Clive Barker's *The Hellbound Heart* (1986) basing it on feminist theory. I was looking into the effects of turning the Lead Cenobite female by recasting Doug Bradley from the 1987 motion picture *Hellraiser* to Jamie Clayton in the 2022 version of the same title. Finally, the last character to interpret is the Undertaker, a professional wrestler, portrayed by Mark William Calaway for thirty years in the professional wrestling company WWF and WWE (the latter being the new title of the former one). His work I analysed through the lens of the Reader-Response Theory, due to the effect the crowd itself has on the storytelling. In the end, I found that the general visual traits had remained the same, with them all donning a black shroud over them, however their level of realism is what changed. While they strayed from realism from *Frankenstein* to *The Hellbound Heart*, the Undertaker had returned to a more grounded approach, reminiscent of Southern Gothic figures with an obvious Victorian twist.

**Keywords:** *Frankenstein, Dracula, Hellraiser, Hellraiser, the Undertaker, Gothic villain*

**Németh Tamás** is an MA student at Károli Gáspár University of the Reformed Church, studying English Studies, currently in his final semester. His field of research is literature and popular culture as he is mainly interested in the world of rock and metal music, motion pictures in the horror and thriller genre, and darker characters in professional wrestling. These interests have inspired his multimedial approach to the analysis of the dark and sinister world of Gothic fiction, with which he has a deep fascination.

**Andrea Nyilas**

Károli Gáspár University of the Reformed Church in Hungary

### **A Corpus-Based Approach of Studying Metaphor in the New Testament**

The field of Cognitive Linguistics plays a central role in the study of metaphor (Lakoff & Johnson 1980). Cognitive Linguistics and within the field, the findings of Kövecses Zoltán have been criticized for bringing superficial and subjective understandings of metaphor, the mapping of metaphors, conceptual metaphor theory and the universality of metaphor between different languages (Kövecses 2019). Corpus Linguistics is considered to be an area of study which is based on raw data and text analysis of corpora. A corpus is a collection of texts which can be analysed by different computer programs in several ways (e.g. finding keywords in the texts). Therefore, the study of metaphors via this method can prove the opposite of the previously mentioned presupposition of metaphor analysis. In his work 'The lexical vs. the corpus-based method in the study of metaphors' Kövecses displays the differences between the intuitive so called lexical and the corpus-based approach within the study of metaphors. In my poster presentation I would like to concentrate on the corpus-based analysis of metaphor by studying some sections of the New Testament, using it as a parallel corpus. There are many translations of the Bible, which can be divided into two greater categories: word to word and paraphrasing translations. In my poster presentation I would like to show whether there are any differences between metaphorical expressions and their mappings in connection with the topic of architecture between Hungarian and English word to word translations.

**Keywords:** *metaphor theory, corpus linguistics, cognitive linguistics, Bible translations, text analysis*

**Andrea Nyilas**, after finishing her BA studies in English and American Studies, decided to further deepen her knowledge of Applied Linguistics at Károli Gáspár University of the Reformed Church in Hungary. She was interested in Applied Linguistics because for her BA thesis she chose a topic within the field of Applied Cognitive Linguistics. At Károli she was able to pursue her passion for this field of study but also gained interest in corpus linguistics, therefore her aim with her MA thesis is to incorporate these two fields and to study them in the light of her Christian faith.

**Papp Orsolya**

Károli Gáspár University of the Reformed Church in Hungary

### **Gender, Trauma, and Memory in Vera Brittain's *Testament of Youth***

Vera Brittain's *Testament of Youth* is a poignant autobiographical testimony to the profound impact of World War I on women's lives. It provides a unique perspective on the complex interplay between war, trauma and gender. This work transcends traditional war narratives, which focus on male soldiers and their battlefield experiences. Her story reveals the emotional and psychological toll on women who served as a Voluntary Aid Detachment nurse, meanwhile struggling with the loss of loved ones and the disillusionment of a generation. Her narrative weaves together personal experiences with social and political context. Brittain's portrayal of trauma is central to her memoir. She uses nonlinear storytelling, fragmented memories and retrospective narration to reflect the way trauma lingers even after seventeen years. Memory mourning and the search for peace enrich the narrative and transform it into an anti-war stance that resonates with audiences today. Brittain's work contributes to the discourse on war literature as she offers a female perspective that is often marginalised in traditional war narratives, ensuring that the legacy of war is not remembered solely through the stories of men.

**Keywords:** *war literature, memory, trauma, gender, feminism*

### **Gender Roles and the Characterization of Strong Women in *Beowulf***

Traditional readings of the Old English poem, *Beowulf* always emphasised masculine heroism focusing on male-dominated warrior society. The aim of this research is to prove gender fluidity and analyse strong women in *Beowulf*. The study shows that strong women cannot be defined without characterising genders in Old English literature. Simultaneously, women and men are constantly in interaction impacting each other's role, thus, the following work focuses on exemplifying gender roles and strong women in Old English and *Beowulf*.

*Beowulf*'s femininity and masculinity are studied through Judith Butler's concept of gender performativity, unveiling how gender norms and heroic ideals are socially constructed rather than inherited. The study explores how economic and social structures shape gender expectations in the poem. The thesis also reevaluates the role of women in *Beowulf* by challenging traditional interpretations that often depicts them as passive figures. On the contrary, noble-women play important roles as peace-weavers (e.g. characters such as Wealhtheow and Hygd) and simultaneously actively engaging in power negotiations. Also, they serve as social connectors. In the lens of monster theory monstrous women are examined (e.g. Grendel's mother) to see their significance and how their demeanour is completely out of the traditional social norms in the poem.

Rather than reading *Beowulf* as a purely masculine narrative, it becomes clear that women's presence, whether in the form of spoken speeches, political actions, or even monstrous resistance, demonstrate that gender in *Beowulf* is not permanent but a dynamic and performative construct.

**Keywords:** *Old English literature, Beowulf, gender studies, gender performativity, feminist studies*

**Krisztina Szabó** is a second-year graduate student of English Studies at the Károli Gáspár University of the Reformed Church in Hungary. Her main academic interests include gender and feminist studies. Her BA thesis was the analysis of the contemporary film *Suffragette*. Her aim is to research different eras in terms of gender and feminism and continue her studies in a PhD programme.

