



TOPOS

JOURNAL of Space and Humanities

14th Biennial Conference of the
Hungarian Society for the Study of English
31 January – 2 February 2019
University of Pannonia
Veszprém, Hungary





**14th Biennial Conference of the
Hungarian Society for the Study of English**

31 January – 2 February 2019

University of Pannonia

Veszprém, Hungary



A Pannon Egyetem Angol-Amerikai Intézetének kiadványa

A konferencia szervezői:

Angol-Amerikai Intézet
Pannon Egyetem
Szabó F. Andrea, PhD
Szentgyörgyi Szilárd, PhD

Angol-Amerikai Intézet
Pannon Egyetem
8200 Veszprém, Egyetem u. 10.
E-mail: szabofa@almos.uni-pannon.hu; szentsz@almos.uni-pannon.hu
Készült B5 formában, 10,5 ív terjedelemben,
a Pannon Egyetem Nyomdájában.

Műszaki vezető: Szabó László

CONFERENCE PARTICIPANTS

ABÁDI-NAGY, Zoltán	BÚS, Éva
ABU OROUQ, Ayham	CZEGLÉDI, Sándor
ABUSHALHA, Ziad	CHATTOPADHYAY, Shrimoyee
ADORJÁN, Mária	CHENINI, Fatma
AFSHAR, Naiemeh	CZOTTNER, Katalin
ALAMI, Soukayna	CSATÓ, Péter
ALMÁSI, Zsolt	CSÉPES, Ildikó
ALOUI, Amira	CSER, András
ANDOR, József	CSERÉP, Attila
ANDRÁS, Ferenc	CSETÉNYI, Korinna
AWALE, Rasha	CSIKAI, Zsuzsanna
BADRAN, Rashideh	CSORBA, Eszter Zsuzsanna
BAILEY, Ted	DABIS, Melinda
BAKTI, Mária	DABÓCZY, Márta
BÁLINT, Emma	DATIRI, Blessing
BALOGH, Máté Gergely	DÁVID, Gergő
BALOGNÉ BÉRCES, Katalin	DE BOOT, Kees
BÁNHEGYI, Mátyás	DOLMÁNYOS, Péter
BARANYI, Barnabás	DOMBI, Judit
BARCSÁK V., János	DÖMÖTÖR, Ildikó
BÁRDOS, Jenő	FAJT, Balázs
BENCZIK, Vera	FARMASI, Lilla
BÉNYEI, Tamás	FEKETE, Tamás
BERA, Shreya	FELDMANN, Fanni
BERETZKY, Ágnes	FODOR, András
BERNÁTH, András	FODOR, Julia
BERTHA, Csilla	FÖLDVÁRY, Kinga
BOJTI, Zsolt	FORINTOS, Éva
BORUS, György	GAÁL-SZABÓ, Péter
BOSS, Sarah	GÁLLA, Edit
BRANCZEIZ Anna	GLANT, Tibor

GULA, Marianna
GYŐRI, Gábor
GYÖRKE, Ágnes
GYURIS, Kata
GYURIS, Norbert
HADDAD, Sami
HAJIGHASEMI, Mahdokht
HARASZTOS, Ágnes
HARTVIG, Gabriella
HEGEDŰS, Irén
HORTOBÁGYI, Ildikó
HUDÁCSKÓ, Brigitta
ITTZÉS, Gábor
JILLING, Krisztina
KARÁTH, Tamás
KASSAI, Gyöngyi
KÉRCHY, Anna
KHEDHIR, Yesmina
KISS, Attila
KOCIC-ZÁMBÓ, Larisa
KONTRA, Miklós
KOVÁCS, Györgyi
KOVÁCS, Ágnes Zsófia
KRAUSZ, Katinka
KURDI, Mária
KVÉDER, Bence Gábor
LACZKÓ, Tibor
LEHMANN, Magdolna
LÉNÁRT-MUSZKA, Zsuzsanna
LEROY, Matthew
LÉVAI, Csaba
LIMPÁR, Ildikó
MACZELKA, Csaba
MAJOR, Éva
MAROSI, Renáta
MATHEY, Éva
MOGYORÓSI Zoltán
MOHÁCSI, Eszter Enikő
MOLNÁR, András
MOLNAR, Evgeniia
MORSE, Donald
MUKAHAL, Iyad
NAGY, János
NAGY, Judit
NÉMETH, Lenke
NEMETHNÉ HOCK, Ildikó
NYIKOS, Daniel
OROSZLÁN, Anikó
ÖVEGES, Enikő
PALATINUS, Dávid Levente
PANKA, Dániel
PAP, József
PÉRI, Márton
PÉRI-NAGY, Zsuzsanna
PETEREZ, Zoltan
PÉTI, Miklós
PINTÉR, Károly
PINTÉR, Márta
PIUKOVICS, Ágnes
POÓR, Zoltán
PŐDÖR, Dóra
PUGAR, Petra
RÁCZ, István
REICHMANN, Angelika

REUSS, Gabriella
RUBÓCZKI, Babett
RUSVAI, Mónika
SÁRI B., László
SÉLLEI, Nóra
SOHÁR, Anikó
STRÓBL, Erzsébet
SZABÓ, Éva
SZABÓ, Éva Eszter
SZABÓ F., Andrea
SZABÓ, Noémi
SZATHMÁRI, Judit
SZARVAS, Júlia
SZARVAS, Réka
SZÉKELYHIDI, Eszter
VÉKÁSI, Adél
VISNYEI, Petra
VÖÖ Gabriella
WEICHART, Gabriele
ZSAMBA, Renáta

SZELE, Bálint
SZÉLPÁL, Lívia
SZENTGYÖRGYI, Szilárd
SZŐKE, Dávid
SZUJER, Orsolya
T. ESPÁK, Gabriella
TARNÓC, András
TÓTA, Benedek Péter
TÓTH, Andrea
TÓTH, Zsófia Anna
TÓTH, Zsuzsanna
TURNBULL, Paul
TUTEK, Nikola
URECZKY, Eszter

ABSTRACTS

PLENARY LECTURES

Kees DE BOT

Recognizing English: Intonation and Gestures as Cues

In this presentation the focus will be on language profiling, i.e. characteristics of a language that play a role in recognizing it. Two aspects will be discussed in more detail: intonation and gestures. In language production models like the Levelt 'Speaking' model (1992) there is a link between the two, but how they are coordinated is not clear. In addition to a discussion of some theoretical psycholinguistic aspects, data will be presented on an experiment in which we tried to find out whether language users can recognize languages on the basis of intonational and gestural information alone. In the experiment French, German, British English, American English and Dutch native speakers had to guess the language of speakers who were retelling a Tweety cartoon to another person. To prevent recognition on the basis of mouthing, visible articulation, the faces were covered in the recognition experiment. In addition data are presented of an experiment in which advanced learners of English are compared with near natives in their use of gestures. In the last part the need to teach intonation and gesture will be addressed briefly. In the debate on the critical period and ultimate attainment the role of gestures is rarely taken into account while there is general agreement on their relevance.

Cornelis L J (Kees) de Bot is Chair of Applied linguistics at the University of Groningen, Netherlands, and professor of linguistics at the University of Pannonia, Veszprém, Hungary. He is known for his work on second language development and the use of dynamical systems theory to study second language development. De Bot obtained his PhD degree in General Linguistics and Applied Linguistics in 1982 at the University of Nijmegen. His PhD research concerned the use of visualizations of intonation as a teaching aid. In May 1994 he became Chair of Applied Linguistics and head of department at the University of Nijmegen. In November 2002 he became Chair of Applied Linguistics at the University of Groningen. He is a trustee of the TESOL International Research Foundation and a member of the Program Committee of the Department of Modern Languages of Carnegie Mellon University. He is co-editor of a series "Studies in Bilingualism" from John Benjamins Publishing Company. He is one of the editors of the new *Linguistic Minorities in Europe* series with Mouton de Gruyter. He is part of the editorial board of the journals *Applied Linguistics*, *Bilingualism: Language & Cognition*, *International Journal of Bilingualism*, *International Journal of Multilingualism*, *Journal in Multilingual and Multicultural Development*, *Annual Review of Applied Linguistics*, *Interpreting*, *Studies in Second Language learning and Teaching* and *Linguistic Approached to Bilingualism*. He was guest editor of a special issue on language attrition of the journal

Studies in Bilingualism. He is an Associate Editor of *The Modern Language Journal*. He is a member of the advisory board of the institute for Multilingualism across the life-span in Oslo, Norway and the Institute for multilingualism in Reading, UK. He has published books and articles on various topics in the field of Applied Linguistics. He has published books and articles in the field of applied Linguistics. He is Chair of the Board of the School of Behavioral and Cognitive Neurosciences in Groningen.

De Bot, K. (2015). *A history of Applied Linguistics 1980-2010*. New York: Routledge

De Bot, K., Lowie, W., & Verspoor, M. (2005). *Second language acquisition, an advanced resource book*. London: Routledge.

Verspoor, M., Lowie, W., & de Bot, K. (2011). *A dynamic approach to second language development: Methods and techniques*. Amsterdam/Philadelphia, John Benjamins

Nóra SÉLLEI

A Symptomatic Reading of the Sensation Novel: The Case of Mary Elizabeth Braddon's *Lady Audley's Secret*

A typical mid-nineteenth-century genre, the sensation novel can be read symptomatically: it reveals not only several aspects of the Victorian period, but also exposes the limits of realist representation and problematizes some contemporary modes of a gradually extending literacy. In this respect, the sensation novel functions similarly to the Gothic novel (both in its classical, 18th-century version and in its later developments, including contemporary literature) because it can be interpreted as a literary code for expressing phenomena that are close to impossible to mediate within the framework of the realist novel. Focussing on various forms of criminality and using contingency as a key structural element, the stakes of the sensation novel are the questions of legitimacy related to the foundations of the established society and the (relative) certainty provided by the metonymical narration of the realist novel. Revolving around Lady Audley, who commits a series of crimes (fake identity, forgery, bigamy, arson, attempted murder), Braddon's novel challenges notions of decency and propriety, explores the contemporary construction of femininity, and takes issue – and a gendered issue at that – with the *Bildungsroman*. Harking back to Defoe's *Moll Flanders*, the text asks questions about the legitimacy and the legitimate narrative of a self-made woman.

Nóra Séllei is Professor at the Department of British Studies at the Institute of English and American Studies, University of Debrecen, Hungary, and at the Department of English, Catholic University, Ruzomberok, Slovakia. She gained three postgraduate degrees: PhD, "habilitation", and DSc. Her main teaching and research areas include gender studies, feminist literary theory, and 19th and 20th-century women's literature, primarily novelists and autobiographers. Her publications include five monographs: *Katherine Mansfield and Virginia Woolf: A Personal and Professional Bond* (Peter Lang, 1996), and four monographs in Hungarian: one on 19th-century English women writers (1999), one on 20th-century women's autobiographies (2001), one on Hungarian feminist theory and criticism (2007) and one on the cultural self-reflexivity in Woolf's writings of the 1930s (2012). Apart from being also the author of about 130 articles, she was the series editor of the Hungarian feminist book series Artemis Books. She is the Hungarian translator of Virginia Woolf's *Moments of Being*, Jean Rhys's *Smile Please*, and Virginia Woolf's *Three Guineas*. She also edited a *HJEAS-volume* (2003.1) and also a collection of essays (2006) on female subjectivity, and two other volumes: *She's Leaving Home: Women's Writing in English in a European Context* (Peter Lang, 2011) and *Presences and Absences: Transdisciplinary Essays* (Cambridge Scholar, 2013), and edited and translated a reader on postmodern feminist theory (2007). She is the Head of the Gender Studies Centre at the University of Debrecen, and for four years (2011-15) she was the president of the Hungarian Society for the Study of English.

Paul TURNBULL & Gabriele WEICHART

The Australian Experience of Living with Extreme Weather

The causes of climate change continued to be vigorously debated. But regardless of the relative weight given to human agency or natural forces in contributing to atmospheric warming, the fact is that, over the past two decades, many parts of the world have experienced an increasing number of extreme weather events, such as prolonged droughts and atmospheric wind-and-pressure systems generating winds of over 200 kilometres an hour.

Australia has a long history of extreme weather which has profoundly influenced how people have lived on the continent for some 70,000 years. Before the arrival of European colonists in the late eighteenth century, Australia was home to over two hundred different Indigenous societies, many of which were well adapted to living through drought and other commonly experienced catastrophic weather events, as we will discuss in this paper. The history of European colonisation has in turn been a history profoundly shaped by the experience of extreme weather.

In our paper, we discuss our research on how people have lived with extreme weather in the southern wet tropics region of coastal North-Eastern Australia.

In this part of Australia, monsoonal rains frequently cause severe flooding of a complex network of local waterways. For thousands of years the region has also experienced cyclones - atmospheric wind-and-pressure systems of varying severity - during an annual monsoonal rainy season.

As in other parts of the Australian continent, local Aboriginal societies successfully adapted to the prevailing environmental conditions. Knowledge of the local ecology and weather, including the ability to predict heavy rains and cyclones and their effects on the environment, and suitable coping strategies were necessary survival skills among Indigenous societies in pre-contact Australia. Extended social networks based on kinship, mutual obligations and land ownership further reduced their vulnerability and enhanced their resilience. Knowledge as well as relations were embedded in a religious belief system which explained and ordered the social and natural universe.

When white settlers first arrived in the 1860s, they introduced cattle farming and intensive agriculture. They were faced with needing to quickly learn about their new natural and social environment and to develop strategies of adaptation to a sub-tropical environment.

In this paper we focus in particular on how communication, consultation and knowledge transfer between Indigenous people and settlers about the weather and other environmental issues occurred. We also discuss what lessons studying the history of human habitation of North-Eastern Coastal Australia provides for a future which seems certain to be characterised by more frequent cyclonic events of destructive magnitude.

Paul Turnbull is a Professor of History and Digital Humanities at the University of Tasmania, and an Honorary Professor of History at the University of Queensland. He is best known for his research on the history of European scientific interest in Aboriginal

Australians during the nineteenth and early twentieth centuries. His publications include *Science, Museums and Collecting the Indigenous Dead in Colonial Australia* (Palgrave Macmillan, 2017).

Gabriele Weichert is a Senior Lecturer and Researcher in the Department of Social and Cultural Anthropology at the University of Vienna, and an Associate Researcher in the School of Humanities at the University of Tasmania. Her current research focuses on cultural change in the wake of natural disasters in Eastern Java and several other regions of Indonesia. Her publications include the collection (co-edited with Françoise Douaire-Marsaudon) *Les dynamiques religieuses dans le Pacifique: Formes et figures contemporaines de la spiritualité océanienne* (CREDO: 2010), and (co-edited with Hermann Mueckler) *Australien: 18. bis 20. Jahrhundert. Geschichte und Gesellschaft* (Promedia: 2011).

KEREKASZTAL-BESZÉLGETÉS / ROUNDTABLE DISCUSSION

Nyelvpedagógusképzés 1990-től napjainkig Foreign Language Teacher Training in Hungary after 1990 and now

A beszélgetés vezetője /

Convenor:

**BÁRDOS Jenő, DSc, Professor Emeritus, (PE
and EKE)**

Résztvevők / Participants:

**CSÉPES Ildikó, PhD (DE)
KONTRA Miklós, DSc (KGRE)
LEHMANN Magdolna, PhD (PTE)
MAJOR Éva, PhD (ELTE BTK)
ÖVEGES Enikő, PhD (ELTE BTK)
POÓR Zoltán, CSc (PE)**

A rendszerváltás véget vetett az orosz mint első idegen nyelv tanításának (1949-89) és hirtelen több mint tízezer u.n. nyugati nyelvek tanárára lett szükség. Ekkor indult be az orosztanárok átképzése (1990-95); az egyszakos, hároméves tanárképzés, miközben a kétszakos, ötéves képzés is fennmaradt. A hagyományos bölcsészkarok külön intézetekben 'különítették el' hároméves képzésüket, amelyeket egy idő után be is zártak - függetlenül a képzés kiemelkedő minőségétől. Veszprémben ez nem történett meg, mert az elképzelés az amerikai FAS-ek mintájára 3+2-es, integrált képzésben gondolkodott, amelyet egyetlen intézet lát el. Az idő szorítása és a gyakorlatiság igénye megváltoztatta a tanárképzés tantárgyi szerkezetének arányait: csökkent az elméleti tárgyak és növekedett a gyakorlat aránya. Veszprémben ez az ötéves képzésben is érvényesült. Az utóbbi évtizedben sajnálatos visszarendeződés indult be, amely gyakran életképtelen, iskolaidegen jelöltekkel teremt. A beszélgetés voltaképpen kárfelmérés (pl. utánpótlás hiánya a tanárképzésben; a tanárság presztízsvesztesége; kivándorlás; műveletlenség és szakbarbárság növekedése a tanári állományokban stb.)

Kulcsszavak: tanárképzési modellek, tanárképző tantárgyak tartalomszerkezete és arányai

BOOK PRESENTATIONS

Kata GYURIS reviews

Kata GYURIS – Eszter SZÉP – Dóra VECSENYÉS (eds): *Turning the Page: Gendered Identities in Contemporary Literary and Visual Cultures*. L’Harmattan, 2018.

Tamás KARÁTH reviews

Tamás KARÁTH: *Richard Rolle: The Fifteenth-Century Translations*. Brepols Publishers, 2018.

Réka SZARVAS reviews

Anna KÉRCHY (ed.): *Posthumanism in Fantastic Fiction*. Szeged: Americana E-book series, 2018.

Réka SZARVAS reviews

Anna KÉRCHY (ed.): *Interspecies Encounters in Postmillennial Filmic Fantasies*. Americana E-journal special issue. 2017 Fall.

Attila KISS reviews

Attila Attila KISS (ed.): *Adrienne Kennedy*. A bagoly válaszol. Öt egyfelvonásos. Szeged: JATEPress, 2019.

Lenke NÉMETH reviews

Mária KURDI: *Approaches to Irish Theatre through a Hungarian’s Lens: Essay and Review Articles*. University of Pécs, 2018.

Csaba MACZELKA reviews

Csaba MACZELKA, Andrew C. ROUSE, Lívia SZÉLPÁL (eds.): *FOCUS: Papers in English Literary Studies*. 20th Anniversary Issue. (2018).

Erzsébet STRÓBL reviews

Gabriella REUSS: *Shakespeare Londonban és Pest-Budán. Színházi előadások emlékezete*. L’Harmattan, 2017.

Ildikó HORTOBÁGYI reviews

Andrea F. SZABÓ – Éva BÚS – Enikő MAIOR (eds.): *Topos – Journal of Space and Humanities* 6(1-2). (2017)

PRESENTATIONS

ABU OROUQ, Ayham

Law and Transgression in Fadia Faqir's *My Name is Salma*

This study investigates the Jordanian-British Fadia Faqir's novel *My Name is Salma* (2007), applying law-in-literature theory, which aims at understanding foundational aspects of literary texts by exploring issues related to law and legitimacy. Accordingly, the presentation investigates law-based cultural and social norms of Eastern society in the novel. I argue that exploring tribal law and transgression in Faqir's text contributes to uncovering certain cultural and social conventions of the Eastern (Bedouin) society in general and in Faqir's novel in particular. Faqir profoundly tackles eastern socio-cultural conventions through Salma's life, which mimics the legislations of the tribal society and the violations of its codes. The novel presents some violations of codes of law, that is, transgression, which leads to taboos. Salma commits the most crucial taboo, adultery, at the beginning of the novel. Faqir represents the punishment (killing the honor crime adulteress) by the tribe in the form of law. The novel presents, and at the same time problematizes, the conventional code to kill the adulteress by the tribe as a way of redeeming the family honor: escaping to England Salma moves out of the reach of the law of the honor crime, but she cannot totally escape cultural restrictions.

Key words: Law, transgression, law in literature, Bedouin society, *My Name is Salma*

Ayham Abu Orouq is a Jordanian, first-year Ph.D. candidate at the School of Literary and Cultural Studies, University of Debrecen, conducting research on Fadia Faqir's novel, *My Name is Salma*, using law in literature theory. His research interests focus on Modern Arab Anglophone Fiction, Multicultural British Novels and Contemporary British and American Theatre.

ABUSHALHA, Ziad

Shakespeare and Revolution in the Middle East: A Study in Mamdouh Adwan's *Hamlet Wakes Up Late*

The study aims at illustrating how political revolutions affect the adaptations of Shakespeare's Hamlet in the Middle East after second half of the twentieth century. After having a general view about the political theater and the existence of Shakespeare in general, and Hamlet in particular, in this spot of land during the last sixty years, the study introduces Mamdouh Adwan's *Hamlet Wakes Up Late* as an example of these adaptations. It traces how Hamlet, the Danish Prince, was theatrically transfigured and transformed in this adaptation to reflect on the complicated and hopeless political situations common in the Arab world during this time. The study believes that a profound cultural and historical analysis of Adwan's play accompanied by a postcolonial and psychoanalytical synthesis will help in proving the fact that Hamlet was consciously and skillfully utilized by Arab playwrights to comment on their sociopolitical changes. The study finally explains how the

Arabic readings of Hamlet were simultaneously affected and affecting the interpretations of Shakespeare's play worldwide. Finally, it predicts the future of Hamlet in Arab World and how the play can be repeatedly contextualized within the Arabic different sociopolitical situations up to this time.

Key words: adaptation, political theater, post –colonialism

Ziad AbuShalha/ PhD Candidate at University of Szeged / Department of Comparative Literature

ADORJÁN, Mária

A possible reason for exam underachievement: between and within group vocabulary size

At Károli University, undergraduate English majors and English teacher trainees are required to take a Comprehensive Language Examination after two semesters with language practice seminars. The main aim of this exam is to assess whether the students have achieved the necessary written and oral language proficiency levels to continue their studies. Unfortunately, in both groups a large percentage of students fail their first attempt each year. Statistics show that the failure rate is higher among teacher trainees. The common assumption among lecturers is that this difference in failure rates is due to the lower entry requirements set for teacher trainees.

Since vocabulary comprises a vital part of students' linguistic competence, by conducting a small-scale exploratory study, I set out to measure their receptive lexical knowledge at the beginning of the first semester. For assessing their vocabulary essential for optimal future progress, students were asked to take Nation's (2007) online Vocabulary Size Test, a battery consisting of multiple choice items. The test was suitable for students to conduct research into their word knowledge on their own, thus helping them to become independent language learners.

The results did not reveal any major differences between the BA and the teacher trainee groups in average vocabulary size. However, within each group there was a considerable lexical knowledge difference among students with scores ranging from 7000 to 13000. The failure rates suggest that students are unable to overcome this 6000-word knowledge deficit within the given exam preparation time-frame, and might explain the overall underachievement in each group.

Key words: English major undergraduates, English teacher trainees, lexical knowledge, vocabulary size, exam failure

Mária Adorján is a Senior Lecturer at the English Linguistics Department at Károli Gáspár University of the Reformed Church, in Budapest. She holds a doctoral degree in Language Pedagogy from the Faculty of Pedagogy and Psychology at Eötvös Loránd University, which she earned in 2016. In the past five years she has been a regular pre-sessional course teacher for the University of Southampton, UK. Her research interests include discourse analysis and language teaching methodology.

AFSHAR, Naeimeh**The Acquisition of English Sounds by Azeri-Turkish / Persian Bilinguals: Effects of L1 dominance**

This study will investigate the process of acquiring the sound structure of English by bilingual Azeri-Turkish-Persian speakers in the south-west of Iran, more specifically addressing the question whether bilinguals will do better than monolinguals on pronouncing the sounds of English. Speech samples will be selected from 20 Azeri-Turkish/Persian bilinguals (both female and male) as well as from 20 Persian monolinguals. Participants are high-school students learning English as a foreign language. Results will be compared with existing materials collected from 20 American speakers of English (Wang & Van Heuven 2006). The sound structure of three languages, i.e. Azeri-Turkish, Persian and English, will be studied to discover structural similarities and differences between the native and the foreign languages following the principles of Lado's (1957) transfer theory and Flege's (1987, 1995) Speech Learning Model (for an overview of models see Van Heuven 2017). Also the participants' familiarity with producing and perceiving the native and foreign sounds will be tested to see (i) if there is dominance of one native language over the other, and (ii) whether the dominance is reflected in the pronunciation and/or perception of the English sounds. Finally, the participants' language attitude towards the native and foreign languages will be determined and related to the acquisition process. In order to meet the time frame, the study will be confined to the perceptual representation of only the vowel phonemes, especially schwa and the contrast between tense and lax vowels in English. Participants will read aloud lists of target words containing the vowels, consonants and a selection of consonant clusters, in fixed carrier phrases. They will also record a passage of continuous text (North Wind and Sun fable). A preliminary perception experiment will be run to establish the perceptual assimilation of American English sounds to the native languages of the learners – following Tsukada et al. 2005 and Sun & Van Heuven 2007). A background questionnaire will be administered covering participants' age, gender, mother tongue (L1), degree of bilingualism (L1 versus L2), age of acquisition of the language(s) they speak, frequency of using each language, and so forth.

Key words: Bilingualism, Turkish, Persian, L1, L2, L3, sound structure of English

I am **Naeimeh Afshar**, PhD student in Multilingualism at the university of Pannonia and Erasmus exchange student at the university of Graz. I am bilingual Turkish/Persian from North-West of Iran bordering with Turkey, Azerbaijan, and Armenia. I also teach English and learn Hungarian language since I will be in Hungary for the whole period of my PhD.

ALAMI, Soukayna**A Discourse Analysis of a Victorian Mad Woman's Real-life Account: Anna Agnew as a Case Study**

Using Foucault's concept of subject and power, which he describes as set of power relations or power dynamics, in this presentation I demonstrate the creation of madness in the case of Anna Agnew, who was considered to be mad. Hers is a rare case of the middle-class

Victorian “mad” woman because her asylum experiences are accessible in a published volume. Anna Agnew recorded her painful experiences of seven years inside a nineteenth-century asylum, and apart from her own suffering, she revealed the female inmates’ mistreatment in general, ranging from abuse to physical violence. In my analysis of Agnew’s *Personal Reminiscences of Insanity* (1886), I argue that madness is an outcome of deliberately produced circumstances that are represented by family or society that have the effect of driving women mad. Despite a growing body of literature on madness, scholars largely approach insanity from a historical or psychoanalytical point of view and neglect the existing discourse of real-life accounts. This paper is a discourse analysis of a first-person real-life account to explore the construction of madness by repressive power (asylum system, society, family, etc.) and to reveal the treatment of lunatics in asylums by focusing on the analysis of women’s discourse.

Key words: Victorian women, madness, asylum, discourse, Foucault

Soukayna Alami is a Moroccan, second year PhD student in the British and American Studies Programme of the Doctoral School of Literary and Cultural Studies at University of Debrecen, got her master’s degree in Gender studies from the University of Sidi Mohamed Ben Abdullah in Morocco. She did research on the stigmatization of divorced women in Morocco. Currently she is doing research on men and women’s madness in nineteenth century Britain, more specifically, a close reading of Victorian fiction and real-life accounts to explore the construction of madness by repressive power.

ALMÁSI, Zsolt

Data, Metadata and Literary Studies

The resistance against computer-assisted literary research stems from a variety of anxieties. These anxieties include concerns about the prophetic tone of Digital Humanities, “the neoliberal” turn, the return of positivism, the lack of sufficient knowledge for the understanding of the algorithmic culture and more recently that literature is not data. In this paper, I shall turn to the problematics of data and metadata and will argue that under specific circumstances these may well provide food for thought, new precision when answering old questions and furthering new ones within literary studies. When arguing this, one should clarify some of the assumptions and concepts so that a meaningful debate can emerge via analysing the rhetoric of the resistance. So first, I am going to explore the notions of data and metadata with an eye on literary studies, and then provide some insights into arguments against turning literary works into data, and thirdly I will provide some forward-looking practices in literary studies. The ultimate aim is to soften the resistance against computer-assisted research and more universally against Digital Humanities.

Key words: data, metadata, Digital Humanities, statistics

Zsolt Almási is associate professor in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. His book is *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* (Lewiston-Queenston-Lampeter: The Edwin Mellen Press, 2004). He is the co-editor of journals (*Digital Scholar*, *Digitális*

bölcsészet) and was co-editor of *Writing the Other Humanism versus Barbarism in Tudor England with Mike Pincombe*, (Newcastle upon Tyne: Cambridge Scholars Publishing, 2008) and *New Perspectives on Tudor Cultures*. (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012). He is head of the Department of English, executive secretary of the Hungarian Shakespeare Committee. His current research projects focus on Shakespeare, web 2.0 and digital culture.

ALOUI, Amira

The Radical Tragedy of William Shakespeare's Hamlet: A political commentary on Power and State

My argument in this paper is that *Hamlet* pertains to the tradition of what may be termed as radical tragedy. This paper is dedicated to answer the question what is the tragedy of *Hamlet* being radical against. Therefore, I will be reading *Hamlet* in context. By contextual, I mainly refer to the year in which the play was produced and first performed, 1601.

Radicalism and dissidence are a response to an authoritarian worldview. Authoritarianism functions through intersecting oppressions at different levels. A complicated network of forces works at sync to produce this corrupt world picture. I will be delineating the circulation of power in both public and private spheres, the disobeying, yet ventriloquized, responses to it, and most importantly *Hamlet* being both a 'textual' comment and a response to this 'order.' Authoritarianism is *hic et ubique*. Its locus is primarily the court. However, to further strengthen its grip, power also circulates in the private spheres.

This paper will be divided to two parts, state and family. In the first part, I will direct my attention to an examination of the early modern political thought versus the contemporary attempts of intervention and the culture of protest. In the second part, I will be discussing the way authority sustains its control in the private spheres. The private sphere refers to the family unit and all that is individual.

Key words: Radical tragedy, power, politics, state, rebellion.

Amira Aloui is a 1st year PhD student at Szeged University in literary studies. Field: early modern studies. Working on stage and state in early modern theatre (Shakespeare, Webster, Ben Jonson) Defended an MA thesis in Carthage University in Octobre 2017 on the politics of dissent and the culture of popular protest in Shakespeare's Hamlet.

AWALE, Rasha

Iraq and Syria, the Neocons' Unfinished Business

After seven years of civil war, and with the presence of more than 2000 American troops on the ground, the United States is still floundering in its approach toward Syria. Neoconservatives (neocons), who have masterminded the Republican foreign policy since the Nixon-Ford years and came to be considered as the architectures of U.S. War on Terror and its unilateral and imperial policy in the post-9/11 world, were the first to adopt hostile rhetoric against both the Iraqi and the Syrian regimes. Following a brief overview of the term "Neoconservatism", I explain why the war on Iraq offers a relevant case study of how

neoconservative politicians and theorists converged to put their pre-existing agendas into practice, and how the war led to a split in, if not to the downfall of the movement and many neocons most notably Francis Fukuyama, came to disown it. As the neocons were blamed for undermining the worlds' sympathy for the U.S. and for triggering large-scale hostility and anti-American sentiments. In the second half of my paper I explain how Syria offers a chance to revive the neocons and to bring back their old agendas after they seemed to have been left out the political formula since 2008.

Key words: Neoconservative, War on Terror, U.S. foreign policy, 9/11, Syrian civil war

Rasha Awale, a Jordanian, is a second-year PhD student in the American Studies program of the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. Her research interest is U.S. policy toward the Middle East, focusing on the current neoconservative movement in the United States.

BADRAN, Rashideh

The Use of Mirror as Self-Identification Technique in Literary Texts

This is an analytical study that aims at exploring the use of mirrors as self-reflection and identification technique in various literary texts. In many works, authors have employed the mirror as an instrument used by the protagonists and the individuals, whether males or females, to reflect the fragmentation in their identity; the state of loss, split and alienation, and to reflect their struggle against familial, socio-cultural, patriarchal, religious, racial and sexual exclusion in order to achieve individuality and to fulfill their inner quest for recognition. Based on this, the study attempts to investigate the frequent appearance of the mirror in various stages of the individual's identity development; from devastation and nonexistence to realization and self-acknowledgment at both abstract and concrete levels. It highlights the causes and features that provoked the literary figures to use mirrors. It, also, introduces concepts that are very connected to the utilizing of mirrors such as identity formation, individuality, socio-cultural exclusion, alienation, quest and self-realization. The study is introduced within the general theoretical framework of psychoanalytical approach and draws on feminism, sociology, and postcolonial criticism. Accordingly, the subject matter of this study is presented in the light of a variety of reviewed literary works and critical studies.

Key words: Mirrors, Identity, Self, Split, Recognition

I am a Jordanian student who is enrolled in a Ph.D. program in Gender Studies at Eötvös Loránd University in Budapest, Hungary as from September 2018. I hold an M.A. degree in English Literature with very good average and a B.A. degree in The English Language and its Literature with excellent average. Both degrees are obtained from The University of Jordan- the first and the mother university in Jordan- in 2016 and 2005 respectively.

In relation to my career experience, I work at The University of Jordan since 2006 as an administrative- currently, the head of Student and Academic Exchange Division at the Department of International Relations.

As a Ph.D. student, I am very interested in being involved in research work, conferences, workshops and events that would provide me with the perfect chance to experience the real engagement of a doctoral student. Furthermore, it would contribute to a future academic career as I will be indulged in practicing English through spoken and written contexts. In addition to that, the European culture offers a diverse environment, different university towns and various campuses, buzzing international student communities, high quality of education, and recognized degrees. In this sense, I believe that this broad lifestyle will also add a good contribution to the widening of my horizons and to the fulfillment of my degree and my future aspirations. e-mail: rash.badran@gmail.com

BAILEY, Ted

Goethe in the Wild West: Issues of Identity in Wallace Stegner's *Angle of Repose*

Wallace Stegner's 1971 novel is not only a fictionalized account of the life of Mary Hallock Foote, a 19th century writer and illustrator known for her tales of Western mining towns, but also a story that deals with the questions of personal and regional identity as a young married woman from the East attempts to adjust to life on America's Western frontier. While not claiming that Stegner in any way based his novel on Goethe's *Elective Affinities* (1809), this paper explores the ways in which a reading of Goethe's novel enlightens understanding of *Angle of Repose* (1971).

Key words: Stegner, identity, American West, Comparative Studies

Ted Bailey has been teaching courses in writing and American literature and culture for the past twenty-plus years at the University of Miskolc. He completed a PhD in American Studies at the University of Debrecen with a dissertation on 19th century African American literature.

BAKTI, Mária & SZARVAS, Júlia

Vocabulary size and structure of primary school CLIL and EFL learners

Research on the role of vocabulary in second language acquisition is extensive, and there is solid evidence suggesting that high correlations exist between vocabulary size and measures of language proficiency and language skills (Alderson 2005, Meara 1996).

Vocabulary and vocabulary development in CLIL is seen as a crucial question and several comparisons have been made between the vocabulary size of CLIL and traditional EFL learners (Augustín-Llach and Alonso 2016, Fernández Fontecha 2014).

This study aims at measuring the vocabulary size of pupils in primary CLIL programs in five English-Hungarian bilingual primary schools and compares them with the vocabulary size of pupils in the same schools in regular primary EFL programs.

Our research questions are the following: What is the difference between the vocabulary size of primary school pupils in CLIL and non-CLIL programs? Which frequency band do these words belong to? To measure the vocabulary size of pupils in CLIL and non-CLIL programs we use the X_Lex test, a checklist test developed by Meara and his colleagues.

It is assumed that the research concerning vocabulary size of EFL and CLIL learners has a practical significance because vocabulary size is not only a powerful and reliable indicator of learners' language levels but, in case of young learners it is extremely motivating.

Key words: primary CLIL, primary EFL, vocabulary size, X_Lex test

Mária Bakti holds a Master's degree in English and Geography from the University of Szeged, Hungary, where she also completed a postgraduate course for conference interpreters in 2000. She earned her PhD in Translation Studies at Eötvös Loránd University in Budapest, Hungary. Her research interests include the psycholinguistic aspects of simultaneous interpreting, explicitation in interpreting, the cultural competence of translators and interpreters, and CLIL. She is an associate professor at the Department of Modern Languages and Cultures, Faculty of Education, University of Szeged.

Júlia Szarvas holds a Master's degree in English from the University of Szeged, Hungary, where she also completed a postgraduate course for conference interpreters in 2000. Her research interests include EFL methodology, teaching English to young learners, and CLIL. She is a senior instructor at the Department of Modern Languages and Cultures, Faculty of Education, University of Szeged.

BÁLINT, Emma

“[It] came from the woods (most strange things do).” Exploring the gruesome stories and landscapes of Emily Carroll’s *Through the Woods*

Through the Woods (2014) by Emily Carroll is a widely acclaimed graphic novel that contains five macabre short stories relating terrifying encounters with the archetypal dark forest of classic fairy tales with the addition of various grotesque supernatural creatures that lurk within them. What makes the book's connection to the realm of fairy tales truly irrevocable, however, are the presence of more or less evident intertextual references to various children's stories, such as “Little Red Riding Hood”, “Bluebeard”, Lewis Carroll's *Alice's Adventures in Wonderland*, and Tim Burton's *Corpse Bride*. While the temporal setting of each narrative is broadly identifiable by its visual depiction, their geographical location is left unspecified, reinforcing Emily Carroll's representation of the forest as an emblematic and universal space where the unimaginable is manifested, and where bodies become fragmented and evil spirits roam disembodied. In *Through the Woods*, the spellbinding combination of Carroll's elaborate drawings and befitting choice of words work together as imagetext not merely to convey the fascinating narratives but also to plant feelings of discomfort and uncanniness in the reader through joint effort. The aim of this paper is to examine the way renowned fairy tale motifs—with a special emphasis on the trope of the forbidden forest among them—are adapted in this particular book, and to investigate what effect the variation of the narrative mode and the inseparable nature of image and text have on their application in this inter- and multimedial work of art.

Key words: graphic novel, horror, fairy tale, imagetext, intermediality

Emma Bálint, Ph.D. candidate, University of Szeged, does research in fairy-tale studies, adaptation studies, and new media. She has presented papers in these topics at several

international conferences. She has also published research papers and reviews with similar foci in the online journals *AMERICANA* (2013, 2014, and 2016), *Apertura* (2014), and *TNTeF* (2014), in print in *HJEAS* (2017), and in the edited volumes, *Travelling around Cultures: Collected Essays on Literature and Art* (2016) and *Turning the Page—Gendered Identities in Contemporary Literary and Visual Cultures* (2017). Bálint has been the review editor of *AMERICANA: E-journal for American Studies* since 2015. She is currently working on her dissertation on new media adaptations of the tale “Little Red Riding Hood” created for young adult and adult audiences, examining the variable role of the reader/viewer/player and the implications of crossover readership. [emma.balint@ieas-szeged.hu]

BALOGH, Máté Gergely

“The Ambitions of American Imperialism for World Domination.” The Hungarian State Security’s Interpretations of American Foreign Policy

During the Cold War, various aspects of the domain of American politics were considered to be area of interest to the intelligence agencies of the Eastern block. But arguably the most important was American foreign policy, as it was this aspect of the American political domain that affected the communist countries most directly. Consequently, the description of American foreign policy was also featured prominently in the materials that prepared officers of the Hungarian intelligence for work in the United States. This paper examines how the issue was addressed during the preparation of officers of Department III/I of the Hungarian Ministry of Interior, responsible for foreign intelligence from the 1960s until the 1980s. There were certain aspects of the presentation of American foreign policy that remained the constant during the period, among these the emphasis on the fact that the two countries were on different sides in the Cold War. At the same time, we can also witness changes when we compare the texts from the beginning and the end of the period; for example, the rhetoric became less combative, and there seems to be a more genuine interest in understanding how American foreign policy works. Also, the texts provide an insight into how certain events were interpreted by the Hungarian authorities.

Key words: US-Hungarian relations, Cold War, intelligence, international relations, American foreign policy

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

BALOGNÉ BÉRCES, Katalin

Dialectal variation in English meets laryngeal typology

In terms of laryngeal phonological patterning, there appear to be three subtypes of languages with two series of obstruents:

Type A: obstruent clusters of mixed fortis and lenis typically surface unmodified and rarely assimilate; the lenis set undergoes passive voicing in sonorant contexts

Type B: lenis+fortis clusters assimilate to fortis+fortis; the lenis set undergoes passive voicing in sonorant contexts

Type C: fortis+lenis clusters assimilate to lenis+lenis

Languages belonging to the same language family do not necessarily belong to the same laryngeal type: within West Germanic, for instance, (most varieties of) English and German are Type A systems, whereas Yiddish is Type C. Also, the dialects of a language may vary in the laryngeal phonology: e.g., at least two varieties of English, Scots and Durham English, are known to belong to what we call Type C rather than Type A. As we show in the paper, the case of English is even more intriguing, since other varieties of North-of-England English (the ones that exhibit “Yorkshire Assimilation”) belong to Type B. As a result, accents of (British) English exemplify all three categories

The paper makes two major claims. First, we contend that the attested dialectal variation in laryngeal phonology is limited to the three categories A, B and C, described above. Second, we propose that this limited variation is due to constraints on laryngeal systems which can be modelled with privative subsegmental representations in such a way that the total absence/inactivity of a laryngeal prime, the activity of [voiceless] (or [aspirated]/[spread glottis] or Element Theory’s H), and the activity of [voiced] (or the element L) derive Type A, B, and C, respectively. Crucially, the relevant melodic primes are unary – the combinations of these three mechanisms within a single laryngeal system generate more complex structures that produce three- and four-way distinctions.

Key words: laryngeal phonology, laryngeal relativism, typology, accents of English, voice assimilation

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

BARANYI, Barnabás

Finitude and the Othering of (Bio)Technology in Mary Shelley's *Frankenstein* (1818)

In my paper I argue that Shelley's *Frankenstein* (1818) maps the category of the Other onto (bio)technology through positing human beings' finitude as the fundamental principle of the production of knowledge. The connection between finitude and the Other is established through the operation of what Michel Foucault in *The Order of Things* (1970) calls the "analytic of finitude," which has become the discursive mechanism underlying the production of knowledge around the turn of the 18th and 19th centuries (316). This finitude is represented in Shelley's novel through the motif of death which, instead of remaining the ultimate barrier to human beings' earthly existence, becomes the condition by which knowledge can be produced by and about human beings.

In my presentation I examine the manner in which the three paradoxes sustaining the analytic of finitude are present in the novel, namely the empirical vs. the transcendental (318), the cogito vs. the "unthought" (322) and the retreat and return of the origin (328). Representations of these paradoxes are noticeably at play in various aspects of the novel, especially in Frankenstein's ponderings about the nature of science, in his characterizations of his creature, and the monster's lamentations about his own condition in relation to that of human beings, respectively.

Key words: finitude, Other, knowledge, discourse, technology

Barnabás Baranyi is a third-year PhD student in the American Studies subprogram of the Doctoral School of Literary and Cultural Studies, University of Debrecen. His research concerns representations of technology in ancient Greek and modern Western cultural products, including mythical literature, novels, films, and videogames. He has published in the *Hungarian Journal of English and American Studies*, *IMÁGÓ Budapest*, and *The Journal of the European Association for Studies of Australia*. He has delivered papers at the 13th biennial HUSSE conference, the 11th biennial HAAS conference, and the 6th Psychoanalytical Film Conference of the IMAGO Association.

BARCSÁK, János V.

Gödel, Muybridge, de Man

Central to Paul de Man's thought is the question of referentiality. To what extent do linguistic utterances refer to a reality "out there"? How can language at all exert epistemological control? These questions provide perhaps the most important driving force behind his best known arguments. As he explains in "The Resistance to Theory," what traditionally served to guarantee referential correctness in language was logic, which functioned as the infallible means of epistemological control. He argues, however, that rhetoric (literary language use) upsets this traditional view: it suspends logic to open language up to "vertiginous possibilities of referential aberration," thus questioning the epistemological soundness of logical control. To make this claim de Man relies on his analysis of the classical trivium deriving his concepts of logic and rhetoric primarily from this context. Do his insights, however, have any bearing on the modern formal-

mathematical conception of logic? In my paper I will argue that they do. In particular, I will point out that some of the consequences of Gödel's famous incompleteness theorem can be interpreted as amounting to a similar critique of the epistemological control that logic can exert. Unlike Paul de Man, however, I will argue that the failure of logic to provide epistemological control does not mean that logic plays no role in forming reference. I will illustrate the referential function of logic through an analysis of Edweard Muybridge's famous series of photographs, "Horse in Motion."

Key words: Paul de Man, reference, epistemology, logic, Gödel

János V. Barcsák studied at Eötvös Loránd University, Budapest, and received an MA degree in English and aesthetics in 1993. In 1993-94 he studied literary theory at the University of Oxford and pursued his doctoral studies at Eötvös Loránd University between 1994 and 1997. He successfully defended his PhD dissertation on English romantic poetry in 2001 receiving his doctoral degree in the following year. Since 1994 he has taught at the Institute of English and American Studies of Pázmány Péter Catholic University, where he is currently senior lecturer. His research interests include English Romanticism, literary theory, and formal thought.

BÁRDOS, Jenő

Jenő Bárdos, DSc, Professor Emeritus at PE and EKE, received his MAs in Hungarian, Russian and English languages and literature at Szeged (1968). Teaching career: 4 years at a secondary school in Budapest; 18 years at ELTE; 20 years in Veszprém; 9 years in Eger (= 51). As a visiting Fulbright Professor at Rutgers University, N.J. launched an 18-credit Hungarian Studies minor (first of the type in the States) (1988-90). He founded and led the English and American Studies Department (later Institute) at the University of Veszprém (later University of Pannonia); founded the Faculty of Teacher Training (later Modern Philology etc.) and served as Dean (1990-98). He launched a doctoral program on Language Pedagogy in 1999 (in operation until 2011). He was invited to establish a Doctoral School of Education at the Eszterházy Károly University of Eger, where he serves as Director of Studies. Regularly taught/teaches 6 subjects in Language Pedagogy; 3 in Applied Linguistics; 4 in Hungarian Studies; 2 in Education + 1-1 in American Folk Music and Jazz in the USA. He serves as Vice-President of the Veszprém Regional Committee of the Hungarian Academy of Science and member of the Hungarian UNESCO Committee on Education.

BENCZIK, Vera

Apocalypse, trauma and sanity: C. J. Cherryh's "Cassandra," Margaret Atwood's "The Salt Garden" and Take Shelter

Narratives using the apocalypse as their setting usually either locate the plot at the time around the cataclysm, or explore how the individual and the community tries to cope in a world devastated by global catastrophe. In these stories the defamiliarized landscape of destruction acts as the new norm, and our familiar world only appears as either the pretext

for the catastrophe, or outside the narrative framework, as the fictitious world's history and the audience reality.

There is one set of narratives which focuses on the apprehension of disaster, delineating a scenario in which imminent catastrophe is only anticipated by one person, dismissed as strange or even insane by his/her community. In these stories visions of the apocalypse intrude into the peace of everyday reality, generating doubt as to their credibility: C. J. Cherryh's 1976 short story "Cassandra," or the film *Take Shelter* (2011) operate with plots along this line, as does Margaret Atwood's short story "The Salt Garden," whose protagonist, Alma gets flashes of a coming nuclear apocalypse. In my presentation I will explore how these narratives entwine individual anxiety, questions of sanity, and intergenerational conflicts with the iconography of global destruction, using the relevant theories of E. Ann Kaplan, Alison Landsberg and Dominick La Capra.

Key words: science fiction, apocalypse, trauma

Vera Benczik is Senior Lecturer at the Department of American Studies, Eötvös Loránd University, Budapest. She has published several studies about science fiction, popular culture, and the fiction of Margaret Atwood. Her current projects focus on the spatial rhetorics of apocalyptic and post-apocalyptic science fiction narratives, and the use of place and space in Margaret Atwood's dystopian fiction.

BÉNYEI, Tamás

The British Experimental Novel

The proposed paper will explore the vicissitudes of what has come to be called 'experimental fiction' in the British context after the 1960s. It will look at some of the writers and texts classified as experimental in conjunction with certain developments in critical discourse, and will claim that this strategy is inevitable, given that the reception and study of the body of fiction identified as 'experimental' is entangled with the career of the adjective 'experimental' in British critical discourse. This entanglement has produced a number of consequences, some of which will be addressed briefly by the paper. Most importantly, 'experimental' seems to have been introduced and disseminated at the expense of other terms like 'Modernist', 'avantgarde' and 'postmodern'. In fact, the various uses to which the word 'experimental' has been put are inseparable from the reception and critical construction of Modernism in the British literary establishment, particularly from the manner in which 'avantgarde' was practically erased as a viable tradition and in which international postmodernism was lumped together with Modernism and the avantgarde in a kind of rhetorical quarantine. It is in this context that the paper will look at a few representatives of 'experimental' fiction and the ways the diverse traditions they had been drawing upon were to be subsumed into the shapeless category of the 'experimental'. Authors touched upon will include Stefan Themerson, B. S. Johnson, Eva Figes, Anna Kavan, Alan Burns, Michael Frayn, Nicholas Mosley, Ann Quin, J. G. Ballard, Michael Moorcock, Angela Carter and Tom McCarthy.

Key words: post-1945 British fiction, novel, experimental literature, avantgarde, postmodern

Tamás Bényei is Professor at the Department of British Studies, University of Debrecen, Hungary. His main fields of interest are British fiction since the late 19th century, colonial and postcolonial literature, women's writing and crime fiction. He has published eight books, including monographs on magic realism, metaphysical detective fiction and colonial intersubjectivity in Kipling and Forster. His latest book is on the poetics and politics of metamorphosis.

He is currently (co-)editor-in-chief of the new *Hungarian history of English literature*, for which he is also writing a number of chapters. He has translated into Hungarian stories by Kipling, Henry James, Nabokov and Borges, as well as six novels, including Angela Carter's *Nights at the Circus* and Anthony Burgess's *Earthly Powers*.

BERA, Shreya

Identifying 'Damini' in Indian Female Diaspora literature: Para-racial Collision, Empirical weights and Androgynous Alienation in Contemporary North America

This paper aims to explain three major terms: 1) identification of Damini, Basic concept of Trauma; 2) Introduction to National Trauma and cultural alienation of an immigrant mind; 3) Para-racial collision. These three points will be discussed in relation to Chitra Divyakaruni's novel *The Mistress of Spices*. In considering the libidinal space between the unbinding of terror and the un-put-downable manufactured crisis of collective imagination I wish to discuss, the camaraderie most prevalent (to me) is the quintessence of the feeling that the aesthetic implies, the physical decisive / indecisive reaction to internal anxiety. Behavioural Intention becomes the constituent identity influenced by the situational attitude of the person, in reference to his/her Empirical weights (inherent cultural rituals) and Subjective norms (self validation marked by literacy and righteousness).

Postcolonial aspect of the aforementioned work, in terms of empirical weight, behavioural change and execution of a subjectivity. Para-racial differences are actually pseudo racist ideologies that can be summed into one phrase, 'bend over'. The confinement of moral exegesis construct a very naive, protected communal sphere that holds an ethnic group together but like every other ideology, every norm is prone to change and that threat is unacceptable to many cultural groups.

Key words: Damini, National Trauma, Para- Racial Collision, Androgynous Alienation.

Published a work with ISBN no. In India, as well as Co-authored a book titled *Critical Essays on Multicultural India: Exploring Inclusiveness and New humanities* (Edited by T. Marx and Shreya Bera) (Harrows Publications : ISBN NO. 978-93-83581-29-0)

Authored: Multicultural Reading of Indian English Poetry: from Patriotic Epoch to Post-Independence Pandemonium" in the book "Critical Essays on Multicultural India: Exploring Inclusiveness and New humanities" (Edited by T. Marx and Shreya Bera) (Harrows Publications : ISBN NO. 978-93-83581-29-0)

Stipendium Hungaricum Awardee (2018-19), currently enrolled as a PhD student in Literary Studies in the Department of English and American Studies, University of Szeged.

BERETZKY, Ágnes

British Champions of Small Nations: Ambivalent Commitment

By the spring of 1918 the necessity of the dismemberment of Austria-Hungary was officially acknowledged in the Foreign Office, which was to some extent the result of the struggles of the Czech, Polish and Yugoslav exiles residing in London as well as their British friends.

The earliest and most devoted British supporters of the nationalities were historian, Robert William Seton-Watson, Vienna correspondent of *The Times*, Henry Wickham Steed and the notable archaeologist, Sir Artur Evans. In October 1918 these three gentlemen founded the Serbian Society of Great Britain to promote the cause of the unified Yugoslav state. Lord Evelyn Cromer, the former consul general of Egypt was appointed honorary president, and Edward Carson a notable speaker. October 1916 could also witness the first issues of a biweekly, *The New Europe* which championed the rights of nationalities founded by again Seton-Watson, another distinguished archaeologist, Ronald Burrows and former secretary of Churchill, Sir Alexander Whyte.

The presentation's aim is not to elaborate on the gradual success of exile-propaganda. It sets out to investigate instead the ambivalent ideology of some of their British supporters: the relationship between their apparent liberalism as champions of European small nations and their attitudes to nationalism or nation building (often as officers of a vast colonial empire). The presentation will argue that the two seemingly contradictory arguments and loyalties could be and had to be harmonized.

Key words: Liberalism, Nationalism, New Europe, R.W. Seton-Watson

Agnes Beretzy is an Associate Professor currently affiliated with the Department of Literary and Cultural Studies in English, Karoli Gaspar University of the Reformed Church in Hungary, Budapest. Her former affiliations: Lecturer at the University of New Hampshire (USA)-Corvinus University, Budapest, Department of International Relations study-abroad program, Pázmány Péter Catholic University and Eötvös Loránd University, Department of English Studies. She teaches BA/MA courses on modern British and North-American history, Hungarian history and political ideologies. Her fields of research include British-Hungarian relations and British/North-American liberal and conservative political theory.

BERNÁTH, András

“The god of my idolatry”: *Romeo and Juliet* on the Modern Stage

Discussing two modern stage productions of Shakespeare's *Romeo and Juliet*, the paper examines some major issues of the play and its reception, considering their original, early modern context, as well as their modern significance. In the Balcony Scene (2.2), Juliet refers to Romeo as the god of her idolatry; a remarkably strong expression of her sudden yet very deep love. But what is the significance of these religious notions, either in their original context, or in our modern, secular world? The production of Shakespeare's Globe in London, 2009, directed by Dominic Dromgoole, and the Szeged Open-Air Festival production in 2018, directed by Géza Hegedűs D., presented this scene and the whole play

very differently. The paper argues that although the rich use of religious concepts of the play may be missed by a modern, secular audience, or it can also be dismissed as purely metaphorical, religion, or the abuse of religious notions, plays a very important role in the tragedy. It is also argued that although the play is generally classified as an early tragedy, it shows some features of the later, great tragedies, both in its complexity and ambiguity.

Key words: theatre, drama, religion, Shakespeare's Globe, Szeged

András Bernáth is Senior Assistant Professor of English at the Department of Modern Languages at the University of Szeged. His main interests are Shakespeare's plays and their reception: the early texts in their original historical and theatrical context and the various alterations, adaptations and problems of criticism in the modern reception. He addressed these issues in his doctorate entitled *Hamlet, the Ghost and the Model Reader: The Problems of the Reception and a Concept of Shakespeare's Hamlet* (Université Catholique de Louvain, 2013). He has presented papers at numerous international conferences, including those of the British Shakespeare Association; his essays have appeared in journals including *Symposion* and *Helikon*, and in essay collections such as *Az identitás szemiotikája, Élet és halál Shakespeare életművében: 400 éves jubileum*, or *Posthumanism in Fantastic Fiction*. email: bernath@jgypk.szte.hu

BOJTI, Zsolt

Proto-Homosexual Bibliotherapy: On Imre by Edward Prime-Stevenson

The paper focuses on the exposition of the novelette, *Imre: A Memorandum* (1906) by the American émigré, Edward Prime-Stevenson. The novelette is considered to be the first openly gay novel in English with a happy ending. Little is it known in Hungary despite the fact that the story is set in Hungary with a Hungarian title character. This book, indeed, is an important cultural document educating the readers on fin-de-siècle sexual politics. The English narrator, Oswald offers his memoir to Xavier Mayne (a pseudonym of Prime-Stevenson), who has a forthcoming book on sexology for lay-reading. The memorandum, therefore, is a psychological case study offered to help fellow-homosexuals and psychiatrists to understand and legitimise male-love. The story may defy our views, based on Foucault's *History of Sexuality*, that the patients assumed a passive role against medical doctors writing about homosexuality. The exposition of the novel hints at two possible reader's responses: the story is either about Wildean "twaddling aesthetic sophistries, stinking with perfume like cocottes" yet again, or, given the lack of wholesome literary scripts in English at the time, Imre is a case study of a passable homosexual romance. The narrator's choice of medical terms and his constant plea for acceptance show the influence of Magnus Hirschfeld, a German medical doctor, who was to first to propose the so-called "adjustment therapy" for homosexuals. Given the inadequate or politically objectionable literary representation of same-sex desire in English at the turn of the century, Imre, in the end, offers a comprehensible and prospective script of male-love for lay-readers, including homosexuals themselves. As a result, the paper argues that Edward Prime-Stevenson offers this script, Imre as a bibliotherapeutic tool.

Key words: Wilde, Prime-Stevenson, fin-de-siècle, gay, Imre

Zsolt Bojti graduated with honours with a degree in English literature from Eötvös Loránd University (ELTE) in 2016. Currently, he is a doctoral student at the Doctoral School of Literary Studies of ELTE in the Modern English and American Literature and Culture Programme. He is working on his doctoral dissertation on the figure of the Hungarian in fin-de-siècle gay literature in English. He is also preparing the first ever Hungarian translation and critical edition of *Imre: A Memorandum* (1906) by Edward Prime-Stevenson to be published in 2019.

BORUS, György

The Failure of the Association League, the Thököly Uprising and the Glorious Revolution

The Glorious Revolution of 1688-89 has been regarded too much as an episode in English domestic politics and too little as a European event. Since the tercentenary of the Revolution a lot has been done to make up for this deficiency. Now it is clear, for example, that without Prince William's powerful military intervention, which was carried out with the full support of the States General of the United Provinces, the Revolution would have been impossible. It should also be emphasised, however, that William's intervention was not inevitable. If William of Orange had succeeded in countering the aggressive expansion of France by organising a huge anti-French alliance during the early 1680s, he would not have turned against his own uncle and father-in-law, James II. The timing and circumstances of William's intervention can only be understood within the context of European events. These, however, should not be confined to the western part of the continent. The European history of the Glorious Revolution cannot be complete without the detailed study of events in Eastern Europe, which considerably influenced those in the West. The aim of my presentation is to place the events of the 1680s into a much wider international setting. I will argue that the Thököly Uprising played a major part in frustrating William's plans for organising a powerful anti-French coalition and delayed the war (the Nine Years' War) against France until 1689.

Key words: 1680s, Thököly, William of Orange, Glorious Revolution

György Borus, Senior Lecturer, Department of British Studies, University of Debrecen, has taught British History and Civilization since 1990. His main research interests lie in early modern and modern British history. He has published essays on seventeenth- and eighteenth-century British politics and foreign policy and is the author of two books in Hungarian on the politically unstable period of the 1760s (*Politikai instabilitás III. György uralkodásának első tiz éve alatt*—Kossuth Egyetemi Kiadó, 2004) and the causes of the Glorious Revolution of 1688-89 (*Az angol-holland forradalom háttere, 1660-1690*—Akadémiai Kiadó, 2007). [borus.gyorgy@arts.unideb.hu]

BOSS, Sarah

“The Wheels of a Watch”: Jonathan Edwards’s Emblematic Philosophy of Time

This essay explores the work of the 18th-century American philosopher Jonathan Edwards and seeks to uncover the ways in which his notions of time fit into his Enlightenment

milieu. This essay compares Edwards's writings on time (as related to God, humans, and history) with those of his Enlightenment contemporaries like Descartes and Hume. It also examines resemblances between Edwards's concepts and those popular in the Renaissance period preceding him, especially those presented in the verbal-pictorial emblems of the age. In doing so, this essay argues that the core of Edwards's thought on time was more closely aligned with that of the Renaissance philosophers and theologians, even though such a worldview had fallen out of favor by the 18th century. Such a worldview is a distinctly theocentric one, in which a divine entity presides over both history as a whole and daily human life. The Enlightenment, by contrast, proposed a Godless time, replacing it with a human-centered framework. This essay explores the nuances of Edwards's place in between these contrasting ideas of time and argues that Edwards succeeds in straddling these two by expressing an older concept of time within distinctly modern verbal imagery, such as the mechanical clock. Edwards thereby appropriates the language of the Enlightenment to serve a Renaissance-style purpose.

Key words: time, Enlightenment, Jonathan Edwards, emblems, theology

Sarah Boss is a MA student at Károli Gáspár Református Egyetem, where she is working on a thesis on 18th-century American philosopher Jonathan Edwards, typology, and natural philosophy. She comes from Fort Worth, Texas, and completed her BA at Wheaton College near Chicago, Illinois. She has taught high school literature in the States and high school English in Hungary. She is also the associate editor at JESociety, which promotes research and publication on Jonathan Edwards studies. Her publications include “Edwards’s Comet: The Miscellanies, Meteors, and the End of the World” in *The Miscellanies Companion* (2018), “‘The Wheels of a Watch’: Jonathan Edwards’ Emblematic Philosophy of Time” in *Jonathan Edwards and the Dark Side of the Enlightenment* (2018), and “Edwards and Thoreau: Typologies of Lakes” in *A Collection of Essays on Jonathan Edwards* (2016).

BRANCZEIZ, Anna

Confession without Confession – Illusion of the Self-Reflection in “The Dream Songs” of John Berryman

The paper intends to examine the role of the mirror structures in “The Dream Songs” of Berryman from a hermeneutical aspect. The poetry of Berryman has been usually read within the category of “American Confessional Poetry”, while others disagree with this approach. By referring to thoughts of Paul Ricoeur, the paper aims to deal with the question why it has been possible to read the poems as confessions (“hermeneutics of belief”), then – in relation to “hermeneutics of suspicion” – it examines other poetic and rhetorical forms which make uncertain this preliminary approach.

The importance of gaze and the frame of the opening and closing lines create a kind of textual mirror in the Dream Song 242. Especially, the formula “She did. I did.” evidently seems to have a mirror characteristic. By its mirror structure the DS 242 does not only “trope” the circuit of communication (see the thoughts of Jonathan Culler and Northrop Frye on apostrophe) but also utterly destabilizes and confuses it – or at least the ‘I-Thou’ relations. From this aspect, DS 242 is similar to for instance DS 294, in which poem ‘I

breaks to pieces with the mirror, and then it varies the different grammatical forms. Furthermore, many of the songs can be read as self-dialogues, which in a certain sense also can be interpreted as mirror structures. This all may recall the Lacanian concept of the ‘mirror stage’, and also it can be worthwhile to compare Berryman’s *Dream Songs* to the poems of Anne Sexton or John Ashbery

Key words: John Berryman, The Dream Songs, American Confessional Poetry, theories of lyric reading

Anna Branczeiz (first-year PhD-student) was born in 1990 in Székesfehérvár (Hungary), grew up there, then she graduated in Hungarian Literature and Language at the University of Pécs. In 2017 she finished MA in Literary and Cultural Studies at Eötvös Loránd University (Budapest, Hungary). She wrote her M.A. thesis on the poetry of John Berryman and György Petri. At the Biennial National Essay Writing Contest and Conference for University Students (“OTDK”, Pécs, 2017) she won the second prize for her essay titled “Határsértések a(z amerikai) vallomásos költészettel és John Berryman ‘Álomdalaiban’” (Broken Borders in [American] Confessional Poetry and in ‘The Dream Songs’ of John Berryman). Her research focuses on the hermeneutics of lyric reading, and she is highly interested in both American and Hungarian lyric of the 20th-21st centuries. Currently, she is working on her dissertation on the poetry of Berryman, also translating the poems of Louise Glück.

BÚS, Éva

‘No, sir, ghosts don’t appear in such dresses as that’. Fielding’s commentary on the contemporary performance and reception of *Hamlet* in *Tom Jones*

More than two dozens of plays, most of them being great success, do justice to the significance of the role Henry Fielding plays as author and manager in the theatrical world of London in the 1730s. Although the Licensing Act in 1737 brings this promising career to an unhappy ending, as a novelist Fielding seems to continue to draw on the insider experience he has gained in the theatre as well as to utilize his talent for dramatic representation. The list of the allusions made to dramatic texts, performances, and dramatists would undoubtedly be topped by those made to Shakespeare’s works, and the novel which especially abounds in them is *Tom Jones*. As Lindboe claims in her study, “O Shakespear, Had I Thy Pen! Fielding’s Use of Shakespeare in “Tom Jones”” (1982), the textual references taken from Shakespeare plays are wrought into the texture of the history of Jones’ adventures and they usually function as a reflexive layer lending the narrated events a characteristically ironic colouring (303-315). Chapter Five in Book XVI, which contains the short narrative of a performance of *Hamlet* as portrayed by David Garrick, seems to provide particularly valuable information concerning the interpretative concerns arising in connection with the Bard’s possibly best known tragedy. In my paper I intend to discuss the significance of the comments made especially by Partridge and Jones on the said performance of *Hamlet*, and locate them in the context of the contemporary reception of Shakespearean drama.

Key words: 18th-century theatre, reception of Shakespearean drama, authorial comments, irony

Bús Éva is associate professor in English literature at the English and American Studies Institute of the University of Pannonia. She graduated from Szeged University and earned her PhD in the Renaissance and Baroque subprogramme of the Doctoral School of Literary Studies at ELTE in 2006. She teaches courses in literary theory and in the history of early modern English literature. She is one of the founding members of *TOPOS*, a bilingual journal of spatial studies published by the Institute and has been an editor of the same since 2012. Her publications on theoretical subjects include studies on the various facets of text space, the interpretative significance of paratextual elements, and the figurative traits of literary forms, especially those of dramatic and narrative texts. In terms of literary theory she has considered in her articles the development of 16th- and 17th-century dramatic genres, and the early phase of the formulation of the English novel. Her book, *E diribdarab élet ösvényein. Az életírás mestertrópusa Laurence Sterne műveiben* (Gondolat, 2016), explores the sense making significance of master tropes in Laurence Sterne's works.

CZEGLÉDI, Sándor

Legislative analysis as a means of revealing language ideologies: Opportunities and challenges

The term and “language policy” appeared in printed sources more than 150 years ago in the context of restrictive and repressive (Austro-)Hungarian language policies and practices (Czeglédi 2014, 94), yet possible categorizations of language planning goals and/or policy types had not emerged in the scholarly literature until roughly the 1960s. While several orientations, goals and types have since been proposed to account for the multitude of language-related policies today, very few of these taxonomies can clearly and readily separate symbolic, ideological remarks and recommendations from management efforts and/or substantive, binding policies. Relying on the works of James E. Anderson (2003), this paper proposes a model which may be more suitable for the aforementioned purpose and discusses its viability in the context of historical-textual legislative analysis focused on U.S. Congressional documents, highlighting the benefits and pointing out the inevitable shortcomings of this particular approach.

References:

Anderson, James E. *Public Policymaking: An Introduction*. Houghton Mifflin Company: Boston and New York, 2003.

Czeglédi, Sándor. 2014. “A ‘nyelvpolitika’ műszó változatainak előfordulásai angol nyelvű szakirodalmi forrásokban (1750-2008)” [The Occurrences of “Language Policy” and its Related Terms in English Language Books (1750-2008)]. In *Transzdiszciplináris üdvözletek Lengyel Zsolt számára*, edited by Judit Navracsics, 87-102. Veszprém: Gondolat Kiadó—Pannon Egyetem MFTK.

Key words: language policy, language ideology, research methodology, historical-textual analysis, U.S. Federal Congress

Sándor Czeglédi is an associate professor at the English and American Studies Institute (EASI) of the University of Pannonia (Veszprém, Hungary), where he teaches subjects focusing on American Studies from the perspective of applied linguistics/language policy. His publications are chiefly related to the fields of U.S. history, civilization, nation-building, language status politics and language ideologies, discussing and analyzing especially the areas of bilingual education, language rights, and the officialization issue. His current research interests focus on the language-related activities of the legislative and executive branches prior to the turn of the 20th century.

CHATTOPADHYAY, Shrimoyee

Displacement and Culinary Art in Chitra Divakaruni's *The Mistress of Spices*

“To live ‘in diaspora’ is to reside in one place but to keep in motion an emotional, cultural, or political relationship with another” (McLeod xiv). In *The Mistress of Spices*, Chitra Divakaruni’s protagonist, Tilo, faces cultural predicaments in the U.S. but at the same time sticks to her Indian cultural beliefs and customs. Besides the familiar tropes of cultural alienation, identity crisis and trauma in immigrant narratives, Divakaruni uses magic realism in her diasporic novel. While most critics and scholars, such as, Rajan, Keerthika, Yadav, have focused on the magic elements of the spices, less attention has been paid to how the spice shop, which is an important symbolical location in the novel, is associated with female empowerment.

As I wish to argue, the confined space of the Indian spice shop in San Francisco, where the film is set, can be read as a third space, which provides the protagonist a scope for self-discovery. The novel highlights the ambiguity of the inner space of the shop, which is both confining, as it restricts Tilo’s movement and prevents her from using magic for her own benefits and also liberating, as she meets the man, Raven, whom she falls in love with. The spice shop also participates in the market economy as Tilo uses specific spices, like cardamom, black pepper, etc. to cure her customers from their respective problems. Spices, therefore, not only help Tilo to remain connected to her roots, but paradoxically, they offer a potential to become empowered by overcoming cultural beliefs and norms.

Key words: Diaspora, Female empowerment, Indian spices, Movement

Shrimoyee Chattopadhyay, PhD student of the British Studies program at the Doctoral School of Literature, University of Debrecen. She does research in contemporary postcolonial literature and diaspora fiction but her research interests include gender studies, urban studies and transnationalism. She works with the texts of contemporary diaspora female writers, such as, Jhumpa Lahiri, Monica Ali, Sashi Deshpande and Chitra Divakaruni. Her main focus lies in the interconnectedness of gender, city space and food studies. She has published paper on Jhumpa Lahiri’s *The Namesake*.

CHENINI, Fatma**Mimicry and Hybridity: The Quest for Black Identity in Richard Wright's *Native Son***

My paper focuses on Richard Wright's *Native Son* (1940) within the framework of Homi Bhabha's concepts of mimicry and hybridity, and investigates their relevance by analyzing how the black characters depicted in the novel internalize and enact stereotypical roles and categories created by public discourse through movies and journals. Wright's protagonist, Bigger Thomas, is exposed to highly biased representations of black males in the popular media, such as movies, in which they are cast in mainly two roles: either in that of the savage brute, which the whites fear, or that of the deferential servant, the role to which white society seems to wish to relegate. This paper investigates how the African-Americans, by internalizing these stereotypical roles, they imitate the black individual's image that the whites approve. However, the performance of mimicry can never lead to full identification between the black individuals and their approved image, a hybrid subject emerges on the part of the black individuals, which results in a fragmentation of black identity. This paper argues that mimicry and hybridity are the products of the hegemonic white society, but instead of imitating white conduct and manners, blacks can be seen as imitating the representations of blacks which white society creates and approves.

Key words: mimicry, hybridity, black identity, *Native Son*, African American literature

Fatma Chenini is an international PhD student from Algeria. Currently, she is a second-year student at the Doctoral School of Literary and Cultural Studies, University of Debrecen. Her doctoral research investigates the possibility of using Homi Bhabha's concepts of mimicry and hybridity as interpretive tools in African American literature through a parallel analysis of novels by African and African American authors.

CZOTTNER, Katalin**Triple Goddesses in Irish Mythology**

Goddesses in triads appear in several classical mythologies as well as in neo-paganism, but they are especially numerous in Irish mythology. The three Irish goddesses of sovereignty, the Morrigans or the Irish Brigit as just the most well-known examples. What are their roles and how do they relate to other triads in various mythologies? Can Robert Graves' concept of the „maiden, mother, crone” role set forth in his book entitled *The White Goddess* and integrated by neo-pagan movements be applied to Irish triple goddesses, or do they represent other aspects of life? Or maybe it is not the role that unifies them. Perhaps it is the number THREE that is more important and not a specific role.

Key words: Irish, mythology, goddesses

Katalin Czottner conducted her university studies at Eötvös Lóránd University Faculty of Humanities where she received her degree in English-history and Semitic philology. Presently she is a fulltime teacher at Budapest Business School Faculty of Finance and Accountancy and a part time teacher at Pázmány Péter Catholic University Faculty of Humanities.

CSATÓ, Péter

Autobiography, Confession, and Metalepsis in Paul Auster's *Invisible*

Paul Auster's thirteenth novel, *Invisible* (2009), is, on the face of it, written in the form of a confessional autobiography. The autobiographical function, however, is destabilized by constant shifts of narrative authority throughout the novel: not only is the story narrated, but also authored by multiple characters, which leads to the construction of a hybrid narrative shaped by various interests and necessities. The shifts in narration, however, do not serve to bring about shifts in perspective: it is not the case that we are presented with different versions of the same story. Instead, while apparently a single coherent story is being told, the text operates with subtle metaleptic moves, which are not performed to generate blatant logical or physical impossibilities, but they surreptitiously work to invalidate any truth-claims made in the text, which is especially disconcerting in a value-laden discourse such as confession, where truthfulness are in high demand so as to understand the motivations and the moral consequences of the act(s) being confessed to. The presentation aims to investigate the mechanisms of metalepsis deployed in the text and seeks to answer the question: how do the criteria of (epistemological and moral) truthfulness change, when we are dealing with autobiography and confession in fiction, where the first-order claims to correspondence, authenticity, and moral sincerity – the pivotal criteria of adjudication in non-fictional discourses – cannot be maintained? The paper proposes to answer this question by playing off the fictional setup in Auster's *Invisible* against some pertinent philosophical/theoretical insights on truthfulness in general and on truth in fiction in particular.

Key words: autobiography, confession, metalepsis, fiction, postmodernism

Péter Csató is Assistant Professor and currently Department Chair of the North American Department of the Institute of English and American Studies at the University of Debrecen. His academic interests include American neo-pragmatism, theories of interpretation, contemporary American prose fiction, and the philosophy of science. His publications include scholarly monograph *Antipodean Dialogues: Richard Rorty and the Discursive Authority of Conversational Philosophy* (Debrecen University Press, 2013), and journal articles related to American prose fiction, questions of interpretation and interpretability in the context of literary theory and criticism, the hermeneutic aspects of cultural practices, neo-pragmatist philosophy, and filmic representations of philosophical topics. [csato.peter@arts.unideb.hu]

CSÉPES, Ildikó

Ildikó Csépes, PhD is a senior lecturer and teacher trainer at the Institute of English and American Studies of Debrecen University. She received her PhD in language pedagogy from Eötvös Lóránd University in 2003. Her main research interest includes foreign language testing and assessment, and more recently assessment for learning especially. Between 1999 and 2006 she was involved in the Hungarian Examinations Reform Teacher Support Project of the British Council. Based on this project's experience in test development and designing an interlocutor/assessor training model, in 2004 she co-

authored a book entitled *The Speaking Handbook* as part of the INTO EUROPE series. Between 2004 and 2014 she was a member and, within that period for six years, the chair of the Hungarian Accreditation Board for Foreign Language Exams, an expert committee working for the Hungarian Educational Authority. In 2015 she became the Hungarian partner for the three-year long Erasmus+ project entitled ‘Teachers’ Assessment Literacy Enhancement’ (the TALE project). Consisting of a network of experts from six different European countries (Cyprus, Greece, Hungary, Germany, Norway and the UK), the project provided training in assessment literacy for pre- and in-service language teachers round many European countries and even beyond Europe.

CSER, András

Diachronic issues of prefixed forms in English

Prefixation is a morphological device that arguably dates back to the Proto-Indo-European period and was inherited by most documented forms of Indo-European. In English many of the inherited prefixes fell out of use after the Old English stage; then, in Middle and Modern English a large number of prefixed Latinate words were borrowed, which made it possible for Latin prefixes to be abstracted from lexemes and reused in the recipient language. Both the inherited and the borrowed prefixes raise interesting questions with respect to the process of phonologisation and morphologisation as conceived of in current models of phonology, morphology and grammatical change, viz.: is there evidence of unidirectionality in diachronic change? is there evidence of domain narrowing? is it possible to determine whether the prefixed forms are created in the lexicon, in the stem-level or in the word-level morphology? The paper seeks to answer these questions.

Key words: prefix, phonologisation, morphologisation, English

András Cser DSc is professor of linguistics at Pázmány Péter Catholic University. His research fields include phonology, morphology, diachronic linguistics and the history of linguistics. The topic of his PhD dissertation (2002) was lenition, fortition and the development of the consonant system of the Germanic languages; the topic of his DSc dissertation (2018) was the phonology and morphology of Latin.

CSERÉP, Attila

Idiom Variation and the Explanatory Power of Cognitive Grammar

Decomposable and nondecomposable idioms taken from previous studies have been selected and their variation has been studied in an American English corpus of 350 million words, the North American News Text Corpus. The cognitive linguistic framework as outlined by Langlotz (2006) is adopted to account for variation in nondecomposable expressions and fixedness in decomposable idioms. Building on Langlotz’s (2006) analysis of a small British English corpus, this study explores a larger American English corpus. Decomposability has been proposed to correlate with variability, but semantic decomposition is not the only factor determining idiom variation. Idioms are complex configurations that can be creatively manipulated in discourse within the limitations imposed by the source and target domain conceptualizations and general cognitive

constraints such as a) recognizability, b) functionality, c) compatibility, d) non-ambiguity, non-conspicuity and evocational autonomy and e) grammaticality. The paper assesses the proportion of variant idiom tokens that can be accounted for in the cognitive framework and compares this with the proportion of unaccountable tokens that defy explanation in order to see how well Conceptual Metaphor Theory and the cognitive approach can explain the presence or absence of variation.

Key words: idioms, decomposability, conceptual metaphor, flexibility

Attila Cserép is a senior lecturer in the Department of English Linguistics, Institute of English and American Studies, University of Debrecen. His main research area is English phraseology, especially the syntax and semantics of idioms within a cognitive linguistic framework. He has studied the metaphorical and metonymical motivation in idioms, the decomposability of idiomatic expressions, and factors affecting their syntactic variation. He teaches courses in lexicology, phraseology and figurative language, pronunciation and grammar.

CSETÉNYI, Korinna

Vampires Demythologized: Richard Matheson's *I Am Legend*

A major source of inspiration for contemporary horror fiction, Richard Matheson's dystopian novel *I Am Legend* (1954) offers multiple readings for scholars, ranging from a reflection of Cold War anxieties to a critique of science. It is a post-apocalyptic narrative, refusing easy labeling, since it employs features of both sci-fi and horror. Categorization is thematized in the work itself, as the protagonist's chief preoccupation is the boundary setting between human and inhuman, normal and abnormal, the healthy and the infected.

Shifting power relations, role reversals, a new world emerging out of the ashes of the old one (necessitated by a devastating epidemic), and the overturning of majority concepts are some of the main concerns of the book. Although it has been filmed several times, the movie versions all neglect the radical closure of the text, where the ambiguity of its title is finally resolved. In my presentation I intend to concentrate on the novelty of *I Am Legend*, how it reinvigorated (and demythologized) the vampire, the necessary connection between violence and order, and the figure of the Other.

Key words: Richard Matheson, *I Am Legend*, vampires, horror, the Other

Korinna Csetényi is a Senior Assistant Professor at the Department of Modern Languages at the Juhász Gyula Faculty of Education, at the University of Szeged. She defended her PhD on The Metafictional Narrativization of the Traumatized Body and Monstrous Femininity in Stephen King's Horror Fiction at the same university. Her main academic interests are American popular fiction, Gothic and horror literature and the place of Stephen King within this genre, together with his impact on contemporary culture. E-mail: korinnac@yahoo.com

CSIKAI, Zsuzsanna

Joyce revisited: *Dubliners 100*

The centenary of James Joyce's *Dubliners* in 2014 was celebrated, among others, with the publication of a short story collection titled *Dubliners 100* containing stories with the same titles as the titles in Joyce's classic collection of short stories. However, the fifteen contemporary Irish authors commissioned to contribute to *Dubliners 100* created not adaptations but their own new, "original" works with the guideline from the editor being: "to 'cover' the stories in whatever way they saw fit."

The fifteen new works are in a subtle dialogue with Joyce's stories and in my paper I intend to examine the ways in which in their attempt to converse with Joyce's works, the stories make use of quotation, allusion, palimpsest and intertextuality. It is also worth examining to what extent the central themes in *Dubliners* – psychological and moral paralysis, stasis, death in life, longing to escape – are still present and in what modified form those themes come back in the new versions depicting contemporary Dublin life.

Key words: Joyce, *Dubliners*, palimpsest, allusion

Zsuzsanna Csikai is Assistant Professor in the Department of English Literatures and Cultures, Institute of English Studies, University of Pécs, Hungary. She completed her PhD on translations and adaptations of Chekhov's plays by contemporary Irish playwrights and has published articles on related topics in Hungarian and international publications (e. g. *Irish Studies Review*; *Ibsen and Chekhov on the Irish Stage*; 'Alive in Time': *The Enduring Drama of Tom Murphy*). Her translations of contemporary Irish short fiction by Sineád Morrissey and Anne Enright have appeared in Hungarian literary journals. Her academic interests include Irish culture, Irish and British drama and short fiction, as well as translation and adaptation studies.

CSORBA, Eszter Zsuzsanna

The (Italian) American Dream: Minority representation in Blockbuster Classics between 1970 and 1990

Italian Americans today are the fourth largest white ethnic group of minorities in the United States. They have been in censuses for over a hundred years and their impact is visible from the common language, up to the classic American cinema. In the period between the 1970 and 1990, American movies were often based on stories about immigration, and many of these productions are now recognized by cinematic history books as classics due to their unique style of screenplay, insightful viewpoint, or immigrant/minority director.

The list includes, and is not limited to, *The Godfather*, *Raging Bull*, *Rocky*, *Saturday Night Fever* and *Moonstruck*. All of these movies portray their own variation of the American Dream, and explain why families wished to set foot in this country in the first place. These stories faithfully represent internal perceptions of "the land of opportunity", the image that the US has always been trying to project to the world. Unlike some contemporary movies, these showcase stereotypical elements without the intent of parody. The aim of the presentation is to discuss how these movies portray the dream through the comparison of their location of the story, its protagonists and the themes discussed.

Key words: Popular Culture, Immigration, Italian-Americans, American Dream, Culture

Eszter Zsuzsanna Csorba, first year PhD student at the American Studies department at Eötvös Lorand University. Following an extensive research on US presidents, which yielded two theses and a paper for the National Conference of Scientific Students' Associations (OTDK) in 2017. In my doctorate studies I focus on historical and cultural impact of immigration in the US. My main areas of research deal with the Italian-American minority within the continent, and their representation in popular culture.

DABIS, Melinda

“I shall undertake this journey.” Memory and Spatiotemporal Features in Kazuo Ishiguro’s Fiction

The Nobel-Prize winning author Kazuo Ishiguro’s narratives have often been characterized as suppressed and slowly unfolding. However, these narratives are highly dynamic in spatial terms. Physical movement is an essential part in all novels, a fundamental element in the development of the plot. Yet the journeys in space are frequently accompanied with and embedded into journeys in time, more precisely, into the past. Spatial movement becomes instrumental in the temporal movement, in the recall of memories, and also in shaping and structuring those recollections. In this paper I will map out the spatial and temporal journeys undertaken reluctantly, but inevitably by the narrators and protagonists of the novels. Additionally, I examine whether and how the characteristics of journey, distance and proximity can influence the patterns of remembering, and the uncovering and selection of memories. Through the spatiotemporal analysis, the memory patterns governing the narratives can be tracked in connection with movement, even determining triggers. Eventually, these patterns will be analysed with a view to current models of memory studies.

Key words: Ishiguro, journey, memory, space, time

Melinda Dabis, PhD, is an assistant professor at Pázmány Péter Catholic University. Her interdisciplinary research focuses on memory and the representation of the patterns and processes of remembering.

DABÓCZY, Márta

Pattern recognition of musicians and non- musicians

By now, it is well established, that there are firm scientific grounds for a link between musical abilities and first (L1) and/or second language (L2) proficiency. Musical and speech sounds are segmented and processed similarly by the auditory system (François, Chobert, Besson, & Schön, 2012). My research goal is to find correlation between musical talent and second language learning gift. I have been conducting research in the field with the participation of over 400 students by 2018 and so far the results show that musically trained children – and adults- are significantly better in second language learning than students not exposed to musical training.

The first study was conducted in 2016 where we found connection between musical training and second language learning abilities. In 2018 we repeated the first test in an

urban area as opposed to the original rural area to compare the results. Also, several outstanding L2 learners aged 10-14 were tested if they are more sensitive to music learning, pitch –sound and understanding of music theory as well as decoding music. We compared the findings of music decoding to their pattern recognition skills. Auditory and visual memory was also tested to get a more precise picture. Present study shows the findings.

Key words: music, L2, learning, talent

I am a teacher of English and music, practicing choir conductor and organist for over two decades, singing classical music mostly, with 15 CD recordings, most recent in 2018. I graduated in psychology and piano performance as well as in English and music education. Working in primary school and adult education at the same time, teaching children with disabilities as well (Asperger, ADHD, autism, blind, deaf, low intelligence). I am an interlocutor of English language exams for ELTE since 2014 and PhD student at University of Pannoni; my main research area is the correlation between musical and language talent.

DATIRI, Blessing

Social Media Gender Activism in Nigeria: Lessons from #BringBackOurGirls

African women endure a myriad of daunting challenges due to a culture entrenched in the worst forms of gender discrimination. When, on 14th April 2014, 276 secondary school girls were abducted in Chibok, a small town in Northeast Nigeria, the world got a glimpse of the abusive conditions women live under in sub-Saharan Africa. This presentation analyses cultural, social and biological roles assigned to women in sub-Saharan Africa and looks at how such a construction of gender roles in a patriarchal society ‘permitted’ the abduction of the girls by a deadly terrorist group Boko Haram which in turn led to the #Bringbackourgirls campaign that generated an unparalleled level of attention globally. The campaign went viral on social media platforms (Facebook, Twitter, Youtube, Instagram etc.) attracting over 2.3 million tweets on Twitter alone just a month after the girls were taken into captivity. After a review of existing literature this presentation provides a contextual analysis of #Bringbackourgirls-related content (social media posts, interview videos and pictures) so as to identify the challenges women in Africa must overcome daily just to survive. The paper also discusses factors that impede the sub-Saharan girl-child’s education and free participation in her community that is often torn apart by recurring violent conflicts.

Key words: #Bringbackourgirls, gender roles, Nigeria, social media, Boko Haram

Blessing Datiri is a Nigerian first year PhD candidate at the Institute of Literary and Cultural Studies, University of Debrecen, Hungary. Her research focuses on analyzing the impact of New media on gender activism in sub-Saharan Africa by evaluating why and how the #Bringbackourgirls campaign was conducted on Social media platforms when over 270 girls were captured by Boko Haram in 2014. Her other interests include mass communication, new media and conflict resolution. Prior to starting the PhD program, Blessing had teaching and communications advisory experience in Nigeria.

DÁVID, Gergő

Marlowe and Shakespeare in Chettle's *The Tragedy of Hoffman*

Scholars rarely discuss Henry Chettle's *The Tragedy of Hoffman* (1602) and when they do, they usually mention it as an attempt to capitalise on the success of Shakespeare's *Hamlet*. While the play does reflect on *Hamlet*, Chettle also shows keen awareness of other popular plays which are more relevant and serve as the inspiration for Hoffman. These plays include Shakespeare's *Titus Andronicus*, Marlowe's *The Jew of Malta*, and Kyd's *The Spanish Tragedy*. In my presentation, I will focus on the relationship between Hoffman and these plays, most prominently how and to what extent The Jew's influence is manifest in Chettle's tragedy. Special attention will be given to how the central topics—revenge, loss, and the state—are presented in the plays.

Key words: Chettle, Marlowe, Hoffman, revenge

Gergő Dávid is a PhD student at Eötvös Loránd University, Budapest. His research area is early modern English drama and he is writing his dissertation about Christopher Marlowe's influence on William Shakespeare.

DOLMÁNYOS, Péter

Myth versus History in Contemporary Irish Poetry

History has been a prominent constituent of the Irish poetic tradition in various forms across all ages, ranging from the legendary to the purely factual. In the most recent tradition numerous examples show the interconnectedness of communal and personal histories, often with a detrimental effect on the individual. Imaginative responses take different approaches and in turn involve a vast range of experience from the individual to the mythic.

The paper concentrates on the choice that is made between myth and history in contemporary Irish poetry. Seamus Heaney's attempt of finding the adequate framework of myth for his view of the Troubles represents one approach which would find its precedent in John Montague's revisiting of his native Tyrone in *The Rough Field*. Subsequently Heaney would revise his stance and balance it by personal accounts of friends and acquaintances affected by the events, but in his later poetry he would regularly employ legends or myths for the illustration of his recollected experience. Michael Longley resorts to mythic references in his response to the violence of his time, yet his approach focuses on a more personal scope than that of Heaney. Eavan Boland makes a deliberate choice in favour of history over myth in her assessment of the experience of the contemporary world.

Key words: Myth history contemporary Irish poetry

Péter Dolmányos is associate professor in the Institute of English and American Studies of Eszterházy Károly University, Eger, Hungary. He earned his Ph.D. at Eötvös Loránd University in Budapest. His research interests focus on a variety of aspects of contemporary Irish literature, principally poetry, and he has published several papers on the work of John Montague, Seamus Heaney, Derek Mahon, Paul Durcan and other prominent authors of the contemporary canon in various scholarly forums, both in Hungary and abroad. His most

recent contribution to Irish studies is a paper on the antipastoral in Eavan Boland's poetry in the collection entitled *Eavan Boland: Inside History* (published by Arlen House).

DOMBI, Judit

Interlanguage requests in an English as a *lingua franca* setting: An analysis of Hungarian EFL speakers' spoken requests

A central research question in the field of interlanguage pragmatics is how learners perform various speech acts using a foreign language (e.g.: Blum-Kulka and Olshtain 1984; Taguchi & Roever, 2017; Trosborg 1995). Even if learners have high level of proficiency and good command of grammar, they often fail to express and comprehend the intended illocutionary force. With regard to the speech act of requesting, interlanguage pragmatic violations cover three possible dimensions: (1) level of directness, (2) internal modifications and (3) external modifications.

This study analyzes Hungarian EFL speakers' requests in English elicited through role-plays in interaction with international students in a setting where English is used as a lingua franca. The aims of the study are (1) to examine degree of directness and to find out if directness varies with increasing the imposition of requests; and (2) to find out about internal modifications employed by students to minimize the imposition. As a third focus, (3) the study also investigates point-of-view operations. The study applies Blum-Kulka, House, and Kasper's (1989) speech act analysis framework – quantitatively to distinguish levels of directness and the request perspectives, and qualitatively to identify specific linguistic request realization patterns, i.e. syntactic and lexical internal modifications.

Results show that students tend to prefer indirect strategies both in requests for action and in requests for information. This is manifested in the preference of conventionally indirect strategies (i.e. suggestory formula and query preparatory) and to some extent non-conventionally indirect strategies (mostly mild hints). Participants used more lexical modification, particularly the marker please and the downtoners possibly, just and maybe. Students tended to use hearer-oriented requests in requests for action and speaker-oriented requests and inclusive orientation in requests for information.

Key words: interlanguage pragmatics, request, request modification, English as a *lingua franca*

Judit Dombi is an assistant professor in the Department of English Linguistics at the University of Pécs, Hungary. She teaches courses on Intercultural Communication, Fields of Linguistic Research, New Englishes and Grammar for Teachers. Her research interests include intercultural pragmatics, the development of intercultural communicative competence, individual differences in foreign language learning, study and residence abroad, and uses of English as a *lingua franca*.

DÖMÖTÖR, Ildikó

Hungary through English eyes: Julia Clara Byrne and Arthur J Patterson in Hungary in the 1860s

Julia Clara Byrne and Arthur J Patterson were among the few English travellers who journeyed to Hungary in the 1860s and recorded their experiences and observations in a travel narrative. Mrs Byrne, a seasoned traveller and prolific writer, paid a brief autumn visit to western Hungary in 1867 while Mr Patterson, a Cambridge graduate, made three journeys in the 1860s. Their books reflected diverse interests and targeted a widely different reading audience. While Julia Byrne compiled an authentic guide book to promote Hungary as a future tourist destination, Arthur Patterson's travel narrative focused not only on the sights of Hungary but also gave detailed information about the history and culture of Hungary. As a public commentator, he reflected on the contemporary political situation, with special emphasis on the Austro-Hungarian settlement of 1867. This paper sets out to compare and contrast the two travel books in terms of the subject matters and the images the two writers created about Hungary.

Key words: 19th century, travel writing, Hungary, Victorian travellers, 1860s

Ildikó Dömötör became interested in Australia during her undergraduate studies at ELTE university. She completed her PhD in Australian colonial history at Monash University, Melbourne in 2004. She joined the English Department at the University of Nyiregyhaza, Hungary in 2010. Her recent publications focus on various aspects of nineteenth-century English travel writing on Hungary.

FAJT, Balázs

Extramural Activities for Learning English as a Foreign Language

Foreign language learning is traditionally considered to be an activity and process which takes place within the walls of schools, usually with a language teacher. Recently, however, with the growing accessibility to language content on Internet, secondary school students consume more and more of these in a foreign language and in the English language in particular. These outside of school English activities are called extramural activities and in this quantitative pilot study, we intended to validate a questionnaire obtaining data on secondary school students' Internet use habits and on the different types of extramural English activities. After analysing the data, we found that most secondary students engage in extramural English activities on a regular basis and the most common activities include watching videos, films, or series, playing video games or even simply surfing the Internet.

Key words: extramural activities, implicit learning, questionnaire validation, secondary education, EFL

Balázs Fajt is an assistant lecturer at Budapest Business School at the Faculty of Finance and Accountancy. He started his PhD studies in 2017, and his research interests include implicit learning, English as a Lingua Franca (ELF), and second language acquisition through extramural English activities, such as film, series, video games, etc.

FARMASI, Lilla

Pathology and Storytelling: Cognitive Narratology and Non-fiction

Cognitive narratology traditionally seeks to understand and theorize the comprehension of narratives. It is a popular branch of contemporary literary theory, some even suspect that it is an overly theorized area. Despite this, one cannot claim that cognitive narratology has put an end to any of the most important debates within narrative studies. How do we understand a narrative and what are the roles of narrative structures in human cognition? These questions have not remotely been exhaustively answered. In this presentation I will introduce a cross-faculty interdisciplinary research project in which a narrative interview and the method of its analysis were developed. The participants were people with Schizophrenia. The questions and the analysis of the interview were constructed on the realization that storytelling is a tool for examining the quality and deficits in the narrative intelligence of patients with Schizophrenia. The analyzed texts were personal stories of the patients including descriptions ('Describe yourself/mother/father!'), and story transformation. Mark Turner, one of the most prominent figures of cognitive poetics has claimed that "everyday cognition and literary expression spring from the same principals of thought". Inspired by cognitive science and neuropsychology, cognitive narratology therefore conceptualizes narrative as a basic human mental structure. Naturally, cognitive narratologists usually concern themselves with literary works. Clinical psychologists, who usually analyze personal, nonfictive stories, sometimes investigate literary narratives as representations of pathological mental states. I understand the texts produced by the participants not as tools of communication or self-representations, but simply as narratives. In my presentation, through investigating narratological concepts in these texts, I will examine whether contemporary narratology can benefit from the examination of nonfictive texts produced by people with mental illnesses.

Key words: cognitive narratology, narrative intelligence, nonfiction, mental illness

Lilla Farmasi is Assistant Research Fellow and PhD candidate at the Institute of English and American Studies, University of Szeged, Hungary. Her research interests include contemporary narrative theory, especially second generation cognitive narratology and neuro-narratology, the phenomenology and neuropsychology of perception (and their uses in storytelling), and 20th century and contemporary American prose. She is also interested in the possibilities of narrative theory across the disciplines, especially its applications in the fields of psychology and psychiatry, in life stories/autobiographies and narrative intelligence in particular. The working title of her dissertation is "Storytelling and the Perceptions of the Embodied Mind: Space and Motion in Narratives".

FELDMANN, Fanni

Queering Coal and Steel: Masculine Crises and Queer Presence in Three British Films

The collapse of the heavy industry of Britain in the 1980s not only erased thousands of workplaces, leaving a massive crowd trying to survive on the dole, but also cut deep into the fabric of traditional masculinities. Coal and steel used to be more than a means of

providing a living: they were also the base for class and space specific modes of masculinity, which – along with the industry – was shaken by the industrial crisis.

In my presentation I analyse how the indispensability of re-interpreting these traditional masculine values and models is in close correspondence with the presence of queerness in three British mainstream films which deal with the interrelatedness of unemployment, industrial recession, a sense of emasculation and queer presence. The *Full Monty* (dir. Peter Cattaneo, 1997), *Billy Elliot* (dir. Stephen Daldry, 2000) and *Pride* (dir. Matthew Warchus, 2014) are either set in the midst of the industrial crisis of the 1980s or examine its long-term consequences and are all deeply involved in the issues of masculine crises and the necessity of restructuring working-class, Northern masculinities. I argue that the films offer queering the traditional masculine values as not only a chance for survival, but as a solution for creating a sustainable and liveable masculinity. Queer characters and queer(ly perceived) values are offered in the films as starting points for change, as new modes and models of masculine gender roles. Striptease, ballet and associating with a queer community are first perceived respectively in the three films as opposite to hegemonic masculinity, but turn out to be the only sustainable solution for reviving the broken men.

Key words: queer studies, masculinity, contemporary British cinema, working class

Fanni Feldmann, Ph. D. student of the Doctoral School of Literature and Cultural Studies at the University of Debrecen, does research on the representation of sexual and gender identities in literature and film, primarily in Eastern European cinema. Her main interests are the psychological process of coming out, its visual representations and its interconnectedness with cultural, social and political contexts. Her most significant publications appeared in *Ekphrasis* (2017) and *Nemek és etnikumok terei a magyar filmben* (Spaces of Genders and Ethnicities in Hungarian Film, eds. Győri Zsolt and Kalmár György). She edited a volume of young researchers' essays in the Hatvani István Extramural College entitled *(En)Gendered Lives* (2016).

FODOR, András

The hole surrounded by walls: Visual and verbal (non)-representation of urban place in China Miéville's *Un Lun Dun*

China Miéville's portal quest fantasy young adult novel *Un Lun Dun* (2007) guides us to the eponymous UnLunDun, the underside of London, a fantastic urban space built up by substances “[M]ildly [O]bsolete [I]n [L]ondon”, a junk-city distinguished by odd architectural constructs and metamorphic inhabitants. The book is illustrated by the author, however, it almost entirely omits the visual representation of UnLunDun as a space despite psychogeographical enchantment being a major narrative engine of the text. In a crucial episode, the characters enter a building that includes an entire forest, “a rum place”, „full of noises” where „no one knows the paths”. The visual representation of this place is confined to drawings of thorny vegetation which do not only function as decorative elements but also seem to resist the unraveling of place: the intrusion of the illustration within the textual realm both foregrounds and fills in a void in the understanding, a rupture of meaning and ties in with the unimaginable for the reader turned spectator. I wish to focus

on this place and its verbal and visual (non-)representation and argue that on the one hand, the urban place becomes Fantastic of Space and causes “fantastic transgression” in the Garcian sense of the concept, while on the other hand, this spatial/representational deadend resonates with Mark Fisher’s notion of the weird.

Key words: fantastic city, China Miéville, space, place, representation

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

FODOR, Júlia

Health Care Issues Topping Guns and the Economy at the 2018 Midterm Elections
At the 2018 midterm elections, 7 out of 10 people indicated health care their top issue when they decided who to vote for, overtaking even "the economy and jobs, gun policy, immigration, tax cuts and foreign policy" (Kaiser Family Foundation). Following an election in which a record number of women were elected to the House of Representatives, we will look at what are the health care issues and promises that have been brought to the fore.

Key words: midterm elections, women, healthcare, promises

Júlia Fodor lectures at Károli Gáspár University where she teaches US history classes, as well as British, Irish and American Civilization courses. She has lived in the States and recently returned from England with her family. Comparing the health care systems of America, England and Hungary, and healthcare reform in general, is a topic very close to her heart.

FÖLDVÁRY, Kinga

The Lost Years Newly Found – Variations on the Shakespeare Myth in Contemporary Biopics

Even though Shakespeare scholarship has long been trying to dispel the idea that the scarcity of information available about the life of the Stratford Shakespeare should make us doubt his identification as the greatest dramatist in the English language, popular media keeps producing new versions of the author’s life, each creator coming up with a new explanation for the unrivalled fame of Shakespeare and his oeuvre. The long-established motion-picture genre of the biopic, with its interest in the success stories of long-dead historical personalities offers the perfect visual framework for such speculative representations, as exemplified by a number of recent works as well. In my paper, I look at several such products from the last two decades, focusing on the generic features that are seemingly independent of the life discussed, while also investigating whether there are any distinctive features characterising the Shakespeare biopic, contrasting this subgroup with

biographical films based on the lives of other historical figures. The films examined include the mainstream Hollywood features *Shakespeare in Love* (1998, dir. John Madden), and *Anonymous* (2011, dir. Roland Emmerich); a made-for-television biopic, *A Waste of Shame* (2005, dir. John McKay); a comic musical version produced by the Horrible Histories team under the title *Bill* (2015, dir. Richard Bracewell), and a short-lived television series entitled *Will* (2017, created by Craig Pearce).

Key words: Shakespeare, film, biopic, genre, popular media

Kinga Földváry is senior lecturer in the Institute of English and American Studies at Pázmány Péter Catholic University. Her main research interests, besides a close reading of William Harrison's Description of Britain, include Shakespearean tragedy, film adaptations of Shakespeare's plays, twentieth and twenty-first century British literature, and theories of visual and popular culture. Her work in screen studies focuses on the significance of the adapting cinematic/televisual genres in the interpretation of film adaptations of Shakespeare's plays. She is currently completing a monograph on Shakespeare in genre films, under contract with Manchester University Press.

FORINTOS, Éva & ANDRÁS, Ferenc

Self and Other and what is in between

All discourse found in space can indicate special localities, for instance identity claims, which can comprise “the categorization of social actors into in-group and out-group members, into Self and Other” (Jaworski and Thurlow 2011: 9). The space-time position from where we look at the world seems necessary. This does not mean that a person cannot change their views, knowledge, or the condition and quantity of their accessible information from time to time. On the contrary, these changes are well observable and undeniably present. Any sort of content-topic can be the subject of consultation and debate, but the context, the participants, where it happens and between whom – they are necessarily given.

Interpretation is limited by our perspective and situation. This common evidence, if treated as one of the criteria for interpretation, has an essential consequence. There is no interpretation without someone to interpret; and there is no interpreter without an identity placed in space and time. We can follow the other, but we cannot step into their place without the risk of losing our identity. The direct consequence of this non-interchangeability is that in a situation of communication the partners cannot speak of the meanings the other understands, only the meanings attributed to them. Attributing meaning is a key moment; that is the sole way of understanding the other. In our presentation the criteria for this procedure are examined.

Key words: language, identity, meaning attribution, written discourse, code-mixing

FORINTOS, Éva (PhD) is associate professor at the English and American Studies Institute of the University of Pannonia, Veszprém, Hungary lecturing on linguistics and applied linguistics. Her research interests include bilingualism and contactlinguistics. Her publications are mainly related to the contactlinguistic study of the language of Hungarian

minority communities in English speaking countries as well as the domain language use of these communities.

ANDRÁS, Ferenc (PhD) is associate professor at the University of Pannonia, Veszprém, Hungary. His main research areas are the philosophy of language and communication. His book – entitled in English *The Philosophy of Spatial Communications* (Gondolat Kiadó, Budapest, 2010) – examines the problem of meaning-skeptisms. As a managing editor of a regional television channel, he is also involved in producing documentaries on philosophy, scientific research and education.

GAÁL-SZABÓ, Péter

Culture, Context, and Theology in James Cone's Early Works

James Cone represents an important milestone in the development of African American religious thought as he markedly heralds the advent of black theology. One of the founding documents, *Black Theology of Liberation* (1970), reveals that, besides quite a number of series of events in the period, formative influences encompass the Black Power movement, the appearance of militant Black Muslim agendas, and the radicalization of the Civil Rights Movement. Beyond grounding a theological discipline, Cone contributes to the contemporary discourse on culture and authenticity, which forms ultimately the main foci of his biblical criticism and around which his critique of contemporary (white) theology evolves. The paper examines James Cone's construction of the black subject in his theological works. The black theology he posits blends into the new cultural understanding of the period— informed by Paul Tillich's idea of contextual theology. Cone seeks to embed African Americans in a social/cultural context in which they can still negotiate a rewarding and theologically validated cultural identity.

Key words: African American culture, contextual theology, black theology

Péter Gaál-Szabó is a college professor at the Debrecen Reformed Theological University. He received his Ph.D. (2010) and habilitation (2016) in Literary and Cultural Studies from the University of Debrecen (UD), Hungary. His research focuses on African American culture, cultural spaces, religio-cultural identity, and intercultural communication.

GÁLLA, Edit

Gothic Elements in Sylvia Plath's Poetry

Gothic fiction and its preoccupations with the terrifying and the bizarre continued to hold sway over the collective imagination, inspiring prose writers and poets alike well beyond the age of the Romantics. American writers, in particular, found the Gothic genre a fertile ground for psychological exploration, rich in ambiguous tropes and allegories. In the final years of her creative life, Sylvia Plath deployed Gothic themes and motifs in many of her poems to explore the constraints and fears attached to women's condition in the early 1960s. Images of churchyards and corpses, the threatening return of the past, settings featuring gloomy mansions, churches and all-enveloping fog, the terror and despair of approaching madness, a sense of isolation, a transgressive dissatisfaction with, and fearfulness of entrapment within the potentially monstrous female body are all essential

elements of the Plathian Gothic. Despite their Romantic sensibilities, the poems still remain relevant to their era through their accessible yet powerful language and the familiar situations and contexts they conjure up through their images. This paper will examine Gothic features in some of Plath's late poems, including "The Moon and the Yew Tree," "Little Fugue," "Death and Co," "Elm" and "The Bee Meeting."

Key words: American Gothic, female Gothic, American poetry

Edit Gálla is a seminar leader at Károli Gáspár University of the Reformed Church in Hungary. She defended her PhD dissertation titled "Red Scar in the Sky": Sylvia Plath and the Poetry of Revolt at Eötvös Loránd University, Budapest, in 2018 and is about to be awarded her PhD diploma in English and American literature. She has published a volume of poetry (Napkút, 2016) and several papers on Plath's late poetry.

GLANT, Tibor

The Myth and Reality of American Experts Shaping the Modern World in 1919

In this paper I analyze the myth of "disinterested" American experts shaping the future of the world, in our case that of Central Europe, at the Paris Peace Conference in 1919. These experts were collectively known as "The Inquiry": a secretly convened group of experts to work on a/the "scientific peace" based upon "just and practicable boundaries". It was arguably the first government-sponsored think tank in US history, and three key myths about it are addressed here in a Hungarian context. It is alleged (1) that the Inquiry shaped American policy during the war, most notably the 14 points; (2) that its boundary proposals were the most fair and favorable for Hungary in Paris; and (3) that American experts in Paris were sweet-talked and/or strong-armed into accepting boundaries that did not match the ideal solutions they had outlined in their scientific studies earlier. While these myths individually carry elements of truth, when woven together they arbitrarily connect post-World War II projections backward in time, Hungarian revisionist narratives, and the domestic American Wilson myth. Historical evidence suggests that the Inquiry could neither offer "just and practicable boundaries" for much of Central Europe, nor should it be held responsible for politicians making tragically flawed decisions in Paris.

Key words: United States-Hungarian relations, the Paris Peace Conference of 1919, the Inquiry, political myths, Woodrow Wilson

Tibor Glant is associate professor and former chair of the North American Department at the University of Debrecen, Hungary. His main interest lies in American culture, twentieth-century history, and US-Hungarian relations. He has published seven monographs on US-Hungarian bilateral relations in World War I, the 1956 Hungarian Revolution in American memory, America in Hungarian travel writing in the long nineteenth century, and the return of the Holy Crown of Hungary by the US in 1978. He is the director of the American Studies doctoral program in Debrecen and the current president of the Hungarian Association of American Studies. <http://ieas.unideb.hu/glant>

GULA, Marianna

“Pat, a waiter who waits”: Translating the Rhythm of James Joyce’s *Ulysses*

In contrast to some other recent retranslations of *Ulysses*, rendering the poetry/musicality of Joyce’s text was not among the initial motivations of the Hungarian remake of Miklós Szentkuthy’s 1974 canonical Hungarian translation of *Ulysses*, published in 2012. Szentkuthy, a creative writer as well as a translator, was a master of the Hungarian language with a keen sense of rhythm and music, which is amply demonstrated in his rendition of Joyce’s text. Nevertheless, the soundscape of his playful, musical translation became thoroughly recast in the course of the collective revision process, in which I participated. Here I will give a taste of this dimension of our work highlighting the textual representation of the figure of Pat, a bothered/deaf waiter in the music-saturated “Sirens” episode of *Ulysses*, in the two Hungarian versions. Pat merits heightened attention, as his minor role in the action is counterpointed by his crucial textual and meta-textual functions. As Karen Lawrence has claimed, Pat, who “seehears lipspeech” can be seen as a figure for the reader of “Sirens,” who translates the visual experience of a silent text into the aural experience of music. I further argue that Pat can also be seen as a figure for the poetry and music of the episode, since not only is he in constant movement, but the textual renditions of his movements also condense several of the episode’s most daring rhythmic/musical/sound effects.

Key words: James Joyce, translation, rhythm

Marianna Gula, University of Debrecen, teaches courses in Irish culture, literature, and film. She has published widely on Joyce and was a member of a translator team reworking the canonical Hungarian translation of Joyce’s *Ulysses* (2012). Her current research focuses on the politics and ethics of remembering in the context of post-Belfast Agreement Northern Irish film and fiction.

GYŐRI, Gábor

Basic level nouns and basic level verbs: In what sense are both basic level categories?

In a hierarchy of categories the basic level is the most inclusive level at which a category can be defined on the basis of information about physical characteristics. Categorization at this level appears to be the most natural cognitively as it is based on the processing of attributes that are the most salient in our perception as we interact with our environment. No wonder that these are the categories corresponding to basic level terms in language, which are generally defined as the ones that are the most often used by adults to name entities and also the ones that children learn first during language acquisition and (e.g. dog instead of animal or poodle). Since such attributes are exhibited by physical entities, studies concerned with basic level categorization relate primarily to object categories. However, on the basis of the above characterization of basic level terms it is obviously justified to speak not only of basic level nouns, but also of basic level verbs.

The present paper will take a look at the question how basic level verbs can be identified on the basis of not only linguistic but also cognitive criteria. In other words, the question

is whether there is a basic level in action categorization at which we recognize particular actions and whether such a level is comparable to the basic level in the categorization of objects. I will examine and compare basic level nouns and verbs using also cross-linguistic data. My analysis will focus (among others) on the question what those actions are that might be considered basic level (in the same vein as basic level objects). The results imply major differences in the cognitive character of nouns and verbs as basic level categories.

Key words: cognitive semantics, basic level terms, categorization, perception, conceptualization

Gábor Győri is associate professor at the Department of English Linguistics, Institute of English Studies, University of Pécs. He teaches courses in general linguistics, cognitive linguistics, cultural linguistics, semantics and pragmatics. His research areas include categorization, metaphor, semantic change, and the evolution of language. He was the holder of an Eötvös research scholarship on two occasions, both times working as a research associate at the Department of Anthropology, University of Colorado at Denver for one semester. He also held a position as a guest lecturer for one semester at the Center for Russian and East European Studies, University of Michigan, Ann Arbor. He also taught courses as a Fulbright lecturer at the Department of Anthropology and Ethnic Studies, University of Nevada Las Vegas. He is the author of a monograph entitled *Language as Cognitive Adaptation: From Language Evolution to Language Change* (2005).

GYÖRKE, Ágnes

Empathy and the City in Zadie Smith's NW

Zadie Smith's *NW*, published in 2012, is perhaps one of the most well-known contemporary city novels, which does not only present how growing up in North West London feels like, but engages with social issues in a way that marks a new direction in Smith's fiction. The narratives of the three main characters, Leah, Felix and Keisha/Natalie, produce *NW*, this peripheral "nowhere," as a multidimensional space of its own right, which is portrayed as a site through which contemporary social issues such as austerity, racial marginalization, and mental health unfold. Whereas *White Teeth* has been called a "hysterical realist" novel, to use David Marcus's term, the realism *NW* relies is primarily sociological: the novel offers a localised map of distinctively neoliberal social issues. My presentation is going to explore the role of empathy and self-care culture in the context of these issues, claiming that empathy needs to be understood not only as a potential cure to the cosmopolitan indifference thematised in the novel, but also, as Carolyn Pedwell argues, as a necessary tool required for the operation of neoliberal societies (*Affective Relations*, 2014). However, I do not believe that instead of offering a counterbalance to the excesses of the free market, empathy "brings only alienation and even violence" (Houser 118). As I wish to argue, in Smith's novel empathy is primarily portrayed as the product of (and response to) cosmopolitan vulnerability and neoliberal self-care culture.

Works Cited

Houser, Tammy Amiel. "Zadie Smith's NW: Unsettling the Promise of Empathy". *Contemporary Literature* 58.1 (2017):116-148.

Marcus, David. "Post-Hysterics: Zadie Smith and the Fiction of Austerity". *Dissent* 60.2 (2013): 67-73.

Pedwell, Carolyn. *Affective Relations: The Transnational Politics of Empathy*. London: Palgrave Macmillan, 2014.

Smith, Zadie. *NW*. London: Penguin, 2012.

--. *White Teeth*. London: Penguin, 2000.

Key words: City, empathy, contemporary literature, diaspora studies, neoliberalism

Ágnes Györke is Associate Professor of English at Károli Gáspár University's Institute of English Studies. Her academic interests include contemporary British and postcolonial literature, urban studies, gender studies. She has published peer-reviewed articles about Salman Rushdie, Martin Amis, Tibor Fischer, Monica Ali, Buchi Emecheta, Doris Lessing and Géza Gárdonyi. Dr. Györke gained her Ph.D. in 2009, her dissertation titled Rushdie's Postmodern Nations: *Midnight's Children*, *Shame* and *The Satanic Verses* was published in 2012 by Debrecen University Press. She was a Visiting Scholar at Indiana University (2002-2003), the University of Bristol (January 2015), King's College London (June 2015), the University of Leeds (June 2016 - October 2016; January 2018), and a Research Fellow at Central European University's Institute for Advanced Study (2012-2013).

GYURIS, Kata

Writing the Biafran Warscape – Images of Pain in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) chronicles some of the major events of the Nigerian civil war, which began in 1967 when the Igbo-dominated state of Biafra declared its independence and secession from the British-backed federal government in the North. Adichie uses kaleidoscopic storytelling with multiple focalizers and protagonists, including twin sisters, Olanna and Kainene, whose perceptions will be in the focus of this paper.

On the one hand, the novel attempts to articulate the difficulties and mythologies of postcolonial nation-making while both embracing and criticizing the heroic narrative of war. On the other hand, Adichie also seeks to engage with the immediacy of pain represented in her descriptions of the warscape where normalcy is soon forgotten and everyday life is turned into chaos. The paper will argue that the novel can be read as structured around Olanna's and Kainene's witnessing of two horrifically maimed bodies, and that these visually stunning images of pain become points of obsession in the narrative. In *The Body in Pain*, Elaine Scarry makes a significant assertion about the nature of physical pain and the purpose of torture, claiming that they render the body distinctly present at the same time as making the voice disappear. In the same vein, I will show that by emphasizing the Other's body, the pain inscribed in it, and its inability to articulate that pain, Adichie seeks to venture out new ways of understanding the nature of trauma and war in her fiction.

Key words: Biafra, Adichie, pain, trauma, body

Kata Gyuris is a PhD candidate at Eötvös Loránd University. She spent the last two semesters of her PhD at the University of Kwazulu-Natal, Durban, South Africa. In her research, she focuses on contemporary Anglophone and Francophone African fiction, particularly on the interrelation between space and violence with a keen interest in landscapes and cityscapes. Thanks to various grants, she has done research in Paris, Utrecht and Kigali, and has published articles on J. M. Coetzee, Doris Lessing, and J. M. G. Le Clézio among others. She is co-founder of the Narratives of Culture and Identity Research Group at ELTE.

GYURIS, Norbert

The Reversed Panopticon: Technophobia and the Establishment of Feminine Artificial Intelligence

The paper argues that extensive surveillance in a virtual environment evokes fear and the male/masculine subject feels emasculated and objectified by artificial intelligence, which is often gendered as a feminine entity. The behavior of the feminine form of artificial intelligence, self-developing cybernetic system or heuristic code is based on stereotypical feminine/female moral, physical and intellectual traits, thus evil nature is exaggerated into a hyperreal, more real than real femininity whose wickedness is derived from the combination of multiple feminine factors or models rooted in reality. The resulting artificial femininity is detached from the original negative female characteristics and comprised into a simulated femininity that is the epitome of pure evil taken to the extremes: feminine artificial intelligence is represented as selfish, paranoid, secretive, scheming or abusive.

To understand the fear of complete control and surveillance, Foucault's panopticon can be reversed and applied to the masculine vantage point on artificial intelligence with special emphasis on its feminine forms. In order to show how the virtual feminine evil is built up in a simulated environment, two fictitious singularities will be analyzed. *The Virtual Interactive Kinetic Intelligence* (V.I.K.I.) of *I, Robot* (dir. Alex Proyas, 2004) will be interpreted as the essential evil striving for complete control over the human race, while the self-forming, heuristic code of Samantha in *Her* (Spike Jonze, 2013) will be seen as the manipulator of feelings finally gaining total control over masculine emotions.

Key words: artificial intelligence, femininity, power, surveillance, fear

Norbert Gyuris is assistant professor at the Institute of English Studies, University of Pécs. His field of study includes popular culture, science fiction, literary theory and American fiction. He is the author of *A vénember lábnyoma – metafikció, szimuláció, hipertextualitás és szerzőség* (Americana e-books, 2011).

HADDAD, Sami

The offering Speech Act on Facebook for Travel and Tourism in Jordanian Arabic

This study aims at investigating the speech act of offering as employed in Facebook offers for travel and tourism in Jordan. It seeks to identify the realization patterns and strategies of offering. It also focuses on the role of images and emoticons. To achieve the objectives of this study, it was conducted on 50 Facebook offers for travel and tourism in Jordanian

Arabic translated into English. The offers were analyzed in a qualitative-quantitative method. In the qualitative analysis, offering was accurately defined and distinguished from other speech acts, offer's felicity conditions were formulated in order to fit the selected offers, and offering strategies based on the linguistic patterns were simplified. In the quantitative analysis, the data were calculated and tabulated in order to find out if there were significant statistical differences among offering strategies. The analysis has revealed that offering combines the illocutionary force of commissive and directive speech acts, the bald offering is the most frequently used strategy on Facebook offers for travel and tourism, and the role of emoticons in offers were as politeness strategy whereas the images represents the affective component of the offer. Thus, the researcher has concluded that offering, used by the agency for travel and tourism on Facebook, is a hybrid speech act, most of Facebook offers come as bald offering, and emoticons in offers are used as mitigators of the persuasive threat. It is hoped that this study would contribute to the field of cross-cultural speech acts in advertising discourse.

Key words: offering, Facebook, Travel and Tourism, emoticons, images

I am **Sami Haddad**. I am a 31-year old student. I am from Jordan studying in Szeged, Hungary. I am a first-year PhD student in Linguistics, University of Szeged. My field of interest is pragmatics.

HAJIGHASEMI, Mahdokht

Beauty in the fairy tales: subjective or objective?

Beauty is one of the earliest and the most important scripts for women according to many scholars. Children learn these scripts through children's literature, especially fairy tales, which deeply affect their socialization and represent them a primary rather lasting source of gender identification. Fairy tales put great emphasis on beauty, foregrounding it as a critical element in the most reproduced fairy tales. Disney has interpreted the fairy tales genre by emphasizing normative feminine scripts. By comparing different versions of the most famous fairy tales, Snow White, Cinderella, Sleeping Beauty, and Beauty and the Beast, the talk explores the matter of objectivity versus subjectivity of beauty in both fairy tales and Disney feature films. The author argues that while beauty in fairy tales was an objective norm, Disney interpreted it subjectively by turning it into generic models for mass audiences. These models introduced some specific characteristics for the female face and body as universal (yet impossible) norms of beauty replacing the more natural culture-specific norms. Such idealized norm of beauty puts women under pressure constantly in a vulnerable position, seeking any solution to remain beautiful. Little girls growing up by these scripts could easily turn into loyal customers of beauty industry.

Key words: Beauty- Gender scripts- Disney- Fairy tales

Hajighasemi Mahdokht is an Iranian student in Hungary. She received her MA in American Studies from Eötvös Loránd University, 2017. She is currently a scholarship awarded PhD student in Gender Studies at Eötvös Loránd University. Her main area of research is Fairy tales.

HARASZTOS, Ágnes

The Postmodern Baroque of East-Central Europe – Collection as fold in Bruce Chatwin's *Utz*

In Bruce Chatwin's *Utz*, the trope of the collection is extremely rich in fields of interpretation. It is especially so in the light of its Baroque connotations raised by the theme of Rococo porcelain collection as central representational trope for East-Central Europe as seen by the novel's British focalizer. Following Walter Benjamin's and Gilles Deleuze's interpretation of the Baroque, this text brings into play both the 17th century and the postmodern Baroque. This paper will investigate Deleuze's concept of the fold as constitutive of the Baroque features of *Utz*'s East-Central Europe and Czechoslovakia, especially, in the trope of the collection.

The Deleuzian fold is the universal motion of the Baroque philosophy, art and world view. Collection, accumulation or change in degree are constitutive gestures of the fold insofar as Deleuze argues that in the Leibnizian Baroque, subjectivation happens via perceiving variations of states all included and inflected in one another. The Baroque view on the subject could be modelled by a collector who collects moments and states of mind in order that he/she can finally homothetically create a whole (identity) of all the parallel worlds he/she collected of lived through. Through the collector's figure, Chatwin's text portrays an East-Central Europe, in the times of the System Change, which is essentially Baroque in its insatiable greed to grab shreds of identities, experiences, and pasts to create its own folded subjectivity from them.

Key words: Chatwin, Baroque, fold, East-Central Europe, collection

Ágnes Harasztos is currently a doctoral candidate at the Modern English and American Literature and Culture doctoral program at Eötvös Loránd University, Budapest (ELTE). She received her MA in English Language and Literature, and History from ELTE. She covered her final pre-degree certificate in her doctoral studies in 2016. Her main research interests are contemporary British novels about East-Central Europe, the postmodern and the Baroque, and the intersection of history and literature. In these themes, she published studies in Hungarian literary journals such as *Neohelicon*, *Filológiai Közlöny*, and *Jelenkor*. Also, she published papers on international forums such as the sociological journal of the Sorbonne University (Trans), and she wrote a chapter in a book about Tabish Khair published by Cambridge Scholars Publishing. She has received the scholarship of 'Nemzet Fiatal Tehetségei Ösztöndíj' in 2017 funded by the Ministry of Human Capacities.

HARTVIG, Gabriella

"Tristram Shandy, alias Yorick, alias the Rev. Mr. St**": a contemporary account of Sterne's literary merit in *The Grand Magazine***

The Grand Magazine for June 1760 publishes "An Original Piece" on the reception of Sterne's newly published works, the first installments of *The Life and Opinions of Tristram Shandy, Gentleman* and *The Sermons*. Readers at the time did not know how the further story of Tristram, who was not even born yet, would evolve or how to handle the confusion caused by the double title pages of *The Sermons of Mr. Yorick*. The article in *The Grand*

Magazine offers a critical account of the general view on Sterne the celebrated writer as well as the clergyman who chooses to appear in the disguise of Yorick the court jester. Through an analysis of the magazine article, I would like to discuss the seemingly incompatible roles of Sterne behind his fiction and his ecclesiastical writing.

Key words: *Grand Magazine, Tristram Shandy, The Sermons of Mr. Yorick*

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

HEGEDŰS, Irén & FEKETE, Tamás

The origin of h-dropping in English: contact or ‘drift’?

The deletion of /h/ in initial position started relatively early in the history of the English language: it is attested in preconsonantal position in the eleventh century and in prevocalic position in the twelfth century. The process started to spread to medial and final position by the fifteenth century. In content words, h-dropping became stigmatized in the eighteenth century.

The paper provides an overview of the evolution of ideas concerning the origin and motivation of h-loss. Surpassing the traditional view that ascribes h-loss to Norman-French influence (more than suspect to be incorrect), we argue for an earlier emergence of the phenomenon. There were two major language contact situations relevant for h-deletion antedating the Norman Conquest:

- a) the conversion to Christianity brought Latin (h-loss was well underway in Late Latin), and perhaps more importantly,
- b) the settlement of Scandinavian speakers in the northern territories of the British Isles (Old Nordic is known to have developed an east-west dialect split based, among others, on h-loss in initial position, cf. Old Icelandic hnakki ‘neck’ vs. Old Danish nakkæ ‘id.’).

The central issue we investigate is whether we are dealing with contact-induced change or rather with a ‘drift’ in a post-Sapirian sense, i.e. gradual, independent parallel development based on the unconscious selection of variants by the speakers of different languages.

Key words: h-dropping, history of English, language contact, Scandinavian and Norman-French influence

Irén Hegedűs is associate professor at the Department of English Linguistics, Institute of English Studies, University of Pécs. She teaches courses in historical linguistics, phonetics and phonology, dialectology, lexicology. She also taught abroad in the framework of

Erasmus staff mobility (The Netherlands, Spain), and was associate professor at the Department of Modern Philology, János Selye University (Komárno, Slovakia 2014-2017). Her research also covers topics that go beyond English linguistics, more recently focusing on linguistic reconstruction and etymological investigations of Nuristani languages. She held an Eötvös scholarship for research at the Department of Comparative Linguistics, University of Leiden and she is a Fulbright alumna (research grant, University of Michigan). She is the author of a monograph entitled *Mechanisms of Doublet Formation: Investigating the (mor)phonology–lexicology interface in the history of English* (2017).

Tamás Fekete is assistant lecturer at the University of Pécs, Department of English Linguistics. He teaches various courses in morphology, general linguistics and sociolinguistics. His main research area is English historical linguistics with special focus on the English-Scandinavian language contact situation.

HORTOBÁGYI, Ildikó

“The Tescoed Simpsons Went Green”- Decoding the New Contexts of Old Cultural Icons

In a highly digitalized global world, where real time new media broadcasting yields an information continuum, people's minds are usually set on an automatic pilot in the endeavor to protect themselves from an endless information flood. However, this attitude often impedes the conscious recognition and proper decoding of important media messages. In the past few years we have been experiencing not only a revival and a reinterpretation - a “green” recycling - of old icons, but also the emergence of new ones, where an image can live on beyond its originating event by being introduced into subsequent media contexts. Consequently my paper investigates the consumption and jamming of icons in a Hungarian context and focuses on the presence of The Simpsons as American icons along with their new, glocalized contextual imbedding and marketing power. I argue that the conscious overlapping of the fridge magnet campaign launched by the Tesco Hungary Food Chain between July 31 and September 30, 2014 - with The Simpsons in support of a new educational policy according to which, in the footsteps of famous Hungarian sports personalities, everyone should improve their health condition by taking up sports -, The Simpsons Marathon on FXX and the crossover with Family Guy has had an important advertising power. The findings of research carried out among students of American Studies revealed that American icons are renegotiated in new contexts, against the backdrop of the linguistic mediation and translation techniques when dubbing the series into Hungarian.

Key words: cultural icons, new contexts, media, negotiating meanings

Ildikó Hortobágyi is associate professor at the English and American Studies Institute of the Faculty of Modern Philology and Social Sciences at the University of Pannonia, Veszprém, Hungary. A founding member of the English and American Studies Institute, graduated in English and in French language and literature, holding a university doctoral degree in English linguistics and a PhD in language sciences (multilingualism and intercultural communication), over the years she has been lecturing in historical and

comparative linguistics, applied linguistics, (translation and interpreting, minority language issues), as well as intercultural communication. With curricular teaching commitments at undergraduate, graduate and post-graduate levels, she currently lectures and conducts seminars in American history, culture and civilization, American minorities, American popular culture and media language. Her current research areas in intercultural communication and minority studies are extending to include comparative analyses of minority presence in the new media and medialects.

HUDÁCSKÓ, Brigitta

Making a Detective: Detection and Surveillance in Netflix's American Vandal

My paper sets out to examine Netflix's crime mockumentary series, *American Vandal* (2017-2018), which has grown out of the procedural genre and, on the other hand, of the recent popularity of true crime documentary series such as *Making a Murderer* and *Serial*. The series' DIY documentary style, however, evokes not only these recent and well-documented investigations into actual crimes by individuals not belonging to law enforcement agencies, but several representatives of the classic detective genre as well. The mockumentary's premise is based on two high school students, who, with the support of their school's audiovisual department, investigate acts of ridiculous vandalism committed on school property. Their earnest efforts at finding the culprits and uncovering the structural unfairness of the contemporary American high school stand in stark contrast to the ultimately idiotic nature of the crimes committed. In *American Vandal*, Nancy Drew meets Sherlock Holmes: plucky teenagers have to take it upon themselves to solve crimes that adults seem to be unable to deal with, using their superior knowledge of social media and high school hierarchy. The show is, however, more than a mere spoof targeting self-appointed amateur Sherlocks dabbling at true crime: it is also an exploration of – especially – young people's vulnerability brought about by social media, which lends it itself as a rather convenient surveillance system available to any and all interested parties aspiring to be detectives or criminals.

Key words: American Vandal, crime drama, mockumentary, Netflix, surveillance

Brigitta Hudácskó is a PhD candidate and junior lecturer at the Department of British Studies at the University of Debrecen, Hungary. Her main research interests are recent television adaptations of Sherlock Holmes stories, crime fiction and crime drama, and popular culture. Her most recent publication concerns the portrayal of Captain Thomas Gregson in the television series *Elementary* in *Victorian Detectives in Contemporary Culture: Beyond Sherlock Holmes* (ed. Lucyna Krawczyk-Żywko. Basingstoke; London; New York: Palgrave Macmillan, 2017).

ITTZÉS, Gábor

“Heroes old / In time of truce”: The Temporal Import of Epic Similes in *Paradise Lost*

The epic similes of *Paradise Lost* have been rightly celebrated and much studied, but critics have rarely if ever scrutinised their temporal significance. This paper addresses that issue

and explores the import of epic similes for the overall chronological scheme of Milton's poem. Epic similes are a major, if not the only, channel through which historical material proper, as opposed to mythic and salvation historical material, is introduced in the epic and thus play a special part in the realisation of the claim of totality and completeness the epic makes. Both the different layers of historicity and Milton's techniques to identify and date historically relevant material are analysed; the uses and functions of proper names are considered in detail. The similes both expand the poem's time scale and complexify its structure. Their combined effect contributes to a sense of the inexpressible, which may be a special form of the famous Miltonic negative simile.

Key words: epic chronology, epic similes, Milton, *Paradise Lost*, time

Gábor Ittzés is Associate Professor at Debrecen Reformed Theological University in Hungary. He obtained his PhD in English Literary Studies from Eötvös Loránd University, Budapest, and his ThD in Systematic and Historical Theology from Harvard University. He has widely published on Milton, Luther, Melanchthon, the German Reformation, and religion and culture. He is the editor of several books, including *Milton Through the Centuries* (co-edited with Miklós Péti; KRE & L'Harmattan, 2012), and has prepared an annotated edition of the Hungarian translation of Milton's epic with Tibor Fabiny and Miklós Péti. His research interests include epic chronology and issues of Biblical interpretation in *Paradise Lost*.

JILLING, Krisztina

Urban Gothic in Dan Simmons's *Drood*

As a subcategory within Neo-Victorian literature, Neo-Dickensian novels often reflect upon, among others, the style, narrative technique, characters or spaces used by Dickens. In my essay I argue that the way Dan Simmons's *Drood: A Novel* (2009) uses the Dickensian city gothicises the urban space, as well as the railway, and the appearance of the oriental in the text supports that gothicisation. Thus, I look at the way this novel reworks the Dickensian version of urban gothic. The urban gothic, which incorporates the poor districts and criminal sites of the city, is one of the most prominent characteristics of Neo-Dickensian literature and plays a significant role in *Drood* as well. I also invoke Richard Marsh's fin-de-siècle horror novel, *The Beetle: A Mystery* (1897) as a link between Dickens and recent Neo-Dickensian fiction. The issues I propose to discuss include the intrusion of exotic, mystical elements from the East into the metropolitan space of London, since the Egyptian motifs furnish an important thread that connects the novels, modes of locomotion in the city, as versions of flanerie appear in all the texts, and the gothicisation of the railway.

Key words: Neo-Victorian fiction, Neo-Dickensian fiction, urban gothic, Dan Simmons, orientalism

Jilling Krisztina is a first year PhD student at the University of Debrecen, Hungary, attending the Doctoral School of Literary and Cultural Studies. The focus of her studies is Neo-Dickensian fiction.

KARÁTH, Tamás

Shameful Everyman: Emotional Landscapes of Late Medieval Religious Literature (The Case of The Moral Play of Everyman and Richard Rolle's Writings)

Following the paths of Barbara Rosenwein's research on the history of emotions, and more particularly on medieval emotional communities, medieval studies experienced in the past two decades a new turn – this time 'emotional'. My paper will seek to discuss the emotional landscapes of late medieval English religious writings where the emotional element has conventionally been considered only secondary to the instructional and didactic layers of the works.

In the first step, I will use *The Moral Play of Everyman* to outline the emotional dynamic of the late-fifteenth-century morality, focusing on 'shame' as the most important emotion in Everyman's self-recognition and in the process of constructing a positive alternative to the numbing fear and despair facing Death. The case study of Everyman will illustrate how the affects of the protagonists may have contributed to the shaping of a devotional model.

The intention of influencing devotional mentalities through affects in religious writing becomes more conspicuous when a wider range of translations permits us to see the developments of the same text. In the second part of my paper I will use the fifteenth-century English translations of Richard Rolle's *Incendium amoris* [Fire of love] and *Emendatio vite* [Mending of life] to pin down the major changes in the emotional structure of Rolle's writings. I will ultimately propose that Rolle's translators and the English author-translator of *Everyman* tamed the affective markers of passivity, urging a more controlled form of devotion.

Key words: medieval religious writing, *Everyman*, Richard Rolle, translation, emotional landscapes

Karáth Tamás is reader of medieval English literature at Pázmány Péter Catholic University, Hungary. His research focuses on late medieval devotion and religious culture in England, medieval English mysticism and theatre. With the scholarships of the Hungarian Academy of Sciences, the Nanovic Institute for European Studies at Notre Dame University, and the German Academic Exchange Service he has recently published his monograph entitled *Richard Rolle: The Fifteenth-Century Translations*.

Besides his research, he also teaches courses on British and American history, contemporary British society, and translation studies. He also translates modern British and American fiction into Hungarian.

KASSAI, Gyöngyi

Rosalind and Celia, David and Jonathan. Echoes of a Biblical friendship in Shakespeare's *As You Like It*

The focus of my presentation is the relationship between Rosalind and Celia in Shakespeare's *As You Like It*. Firstly, I argue that there is a hitherto undiscovered link between their relationship and the one between David and Jonathan from the *Books of Samuel*. Both stories present an exceptionally strong friendship between two parties who

could easily be each other's rivals; one of them even defends the other against a jealous royal father. Secondly, I link their relationship to other biblical and Shakespearean patterns of friendship, brotherly or sisterly rivalry, mimesis and doubling. Furthermore, I suggest that the concepts of nature, natural and unnatural play a key role in the drama. *As You Like It* is interwoven with conflicting patterns of love and hatred: those who should "naturally", by virtue of their natural bonds, love each other, hate each other (e.g. Oliver and Orlando), whereas those who are not bound by such a brotherly or sisterly relationship and would be destined to hate each other, "unnaturally" love each other: Rosalind and Celia. Apart from analyzing textual loci connected to nature and (un)natural in the drama, I aim to map their different layers of meaning with regard to their etymology and significant appearances in other plays by Shakespeare.

Key words: Shakespeare, Bible, friendship, nature

Gyöngyi Kassai: first-year PhD student at ELTE-BTK, the main topic of her research is Shakespeare and the Bible. She graduated from ELTE as a teacher of English and Latin in 2017. She likes to combine the areas she is interested in – literature, classical and modern philology, theology – in an interdisciplinary approach. Being passionate about finding links between different cultures and periods, she likes investigating how concepts and motifs evolve across time and travel across cultures. Her main interests are Bible translation, Reformation studies, Shakespeare studies and early modern literature.

KÉRCHY, Anna

Tracing a Story in a Network of Cracks: Ekphrasis, Ellipsis, and Craquelure as Instruments of Feminist Politics/Poetics of in Chloé Aridjis' *Asunder*

London-based Mexican writer Chloé Aridjis' 2013 novel *Asunder* is a corporeographic metafictional museum novel. Its plot revolves around art objects and art institutions which offer crucial heterotopic sites for the philosophical reflection of the protagonist preoccupied with the embodied dimension of aesthetic experience. Aridjis' heroine, Marie, a museum guard at the National Gallery, is obsessed with the invisible fissures on the surface of Velazquez's Rokeby Venus caused by suffragette Mary Richardson who attacked the painting with a meatcleaver in 1914 as a protest against women's objectification. I wish to argue that the fascination with craquelure, the focus on cracks instead of the canvas surface, offers a strange subversion of the ekphrastic tradition. It directs attention to the performative act of brush/knifestroke and the short-circuits of signification instead of meaning fixation by mimetic visual representation. It challenges the male-, the museal-, and the medical- gaze in a variety of ways, while mingling notions of destruction and creation. It also mirrors/echoes the cracks of the visible by gaps in the texture of speakability, tearing through verbal narrativization by the rhetorical maneuvre of ellipsis – and hence establishes the foundation of a feminist poetics and politics.

Key words: ekphrasis, ellipsis, feminist poetics/politics, museum novel, Aridjis

Anna Kérchy is Associate Professor of English literature at the University of Szeged, Hungary. Her research interests include children's/YA literatures and cultures, the

Victorian and the postmodern fantastic imagination, intermedial cultural representations, the post-semiotics of the embodied subject and corporeal narratology. She authored three monographs: *Alice in Transmedia Wonderland: Curiouser and Curiouser New Forms of a Children's Classic* (McFarland, 2016), *Body-Texts in the Novels of Angela Carter: Writing from a Corporeographic Point of View* (Edwin Mellen, 2008), and *Essays in Feminist Aesthetics and Narratology* (2018, JATEPress, in Hungarian, forthcoming). She edited the collection *Postmodern Reinterpretations of Fairy Tales* (2011), and co-edited collections on the literary fantastic (2010), the iconology of law and order (2012), the cultural history of Continental European freak shows (2012), posthumanism in fantastic fiction (2018), as well as an *EJES* special journal issue on feminist interventions into intermedial studies (2017), a *Bookbird* special journal issue on translating and transmediating children's literatures and cultures (2018), and an *Americana* special issue on interspecies encounters in postmillennial filmic fantasies (2018). She recently contributed chapters to the *Routledge Companion to Transmedia Studies* (2018) and the *Routledge Companion to Media and Fairy-Tale Cultures* (2018).

KHEDHIR, Yesmina

Mass Incarceration, Mass Emasculation: Ta-Nehisi Coates's "Road to Manhood"

In his two autobiographical books *The Beautiful Struggle: A Father, Two Sons, and an Unlikely Road to Manhood* (2008) and *Between the World and Me* (2015), Ta-Nehisi Coates traces his own experience as a black male growing up in Baltimore and reveals the "destruction of his body." This paper aims to examine Coates's presentation of the emasculated black body and to argue that despite acknowledging the destruction of his own body, Coates finds a way to assert his masculinity, his fatherhood in particular. In the two books, Coates evokes past and current American racial practices against black Americans, with a focus on mass incarceration as the most pervasive racist instrument in today's America. He claims that mass incarceration, as the chief metaphor for American racial policies, is aimed at instilling fear and powerlessness among African American males and mutilating, socially and psychologically, black masculinity. Despite his conspicuous pessimistic voice and traumatized consciousness, Coates stresses that it is through the struggle by embracing the authenticated black cultural self, that black masculinity can be asserted.

Key words: Ta-Nehisi Coates, masculinity, mass incarceration, emasculation, black body

Yesmina Khedhir is a Tunisian first-year PhD student at the University of Debrecen, the Institute of English and American Studies. Yesmina's research interests include issues related to African American literature, culture and identity.

KISS, Attila

Demetaphorization in English Renaissance Tragedy

In my presentation, I will focus on acts of demetaphorization in a representative selection of early modern revenge plays. Reformation theology induced a profound thanatological crisis in the semiotics of the human being and the body. The Protestant Reformation

discontinued numerous practices of intercession and communal ritual, and the early modern subject was left vulnerable in the face of death. The English Renaissance stage played out these anxieties within the larger context of the epistemological uncertainties of the age, employing violence and the anatomization of the body as representational techniques. While theories of language and tragic poetry oscillated between different ideas of *imitatio* (granting priority to the model) and *mimesis* (with preference for the creative and individual nature of the copy), the new anatomical interest and dissection perspectives also had their effects on the rhetorical practices of revenge tragedies. In the most shocking moments of these plays, rhetorical tropes suddenly turn into grisly reality, and figures of speech become demetaphorized, literalized. In a double anatomy of body and mind, English Renaissance revenge tragedy simultaneously employs and questions the emblematic and poetic traditions of representation, and the ensuing indeterminacy and ambiguity open paths for a new *mimesis*.

Key words: revenge tragedy, thanatological crisis, demetaphorization, anatomy, Reformation

Attila Kiss is Associate Professor and Head of the English Department at the Institute of English and American Studies of the University of Szeged, Hungary, where he is also co-director (with György Endre Szönyi) of REGCIS, the Research Group for Cultural Iconology and Semiology. The areas of his teaching and research activity include English Renaissance drama and early modern theatricality, iconography and iconology, postmodern drama, and the poststructuralist theories of the speaking subject. His publications include *Contrasting the Early Modern and Postmodern Semiotics of Telling Stories* (Edwin Mellen, 2011), and *Double Anatomy in Early Modern and Postmodern Drama* (Szeged: JATEPress, 2010). In 2017 he was re-elected as President of HUSSE.

KOCIC-ZÁMBÓ, Larisa

The Feminist Potential of Intermedial Narratives in Peter O'Donnell's Modesty Blaise Comic Strips

The recent rise of graphic narratives to prominence within academic discourse is no doubt due to their susceptibility to remediation as many contemporary movies, television series, computer games and even novels are based on comics. In this they are transmedia phenomena, but more importantly they are intermedial narratives in and of themselves based on the interaction and collaboration of their images and words. It is for this reason, that Gabriele Rippl and Lukas Etter see graphic narratives as “ideal test cases for discussion of inter- and transmedial strategies of storytelling.” However, despite their alleged test case approach, Rippl and Etter’s theoretical rumination on the applicability of intermedial research to the study of graphic narratives is but a cursory listing of the many different ways words and images correlate and compete with each other within different comics. Thus, they are predominantly focusing on comics that explore and experiment with the possibilities of the graphic media narrative and are, consequently, neglecting more restricted and prescriptive forms of graphic narratives, like daily comics. However, I would argue that the intrinsic intermedial nature of comics merits more than just a passing

comment in relation to daily strips. Building on Werner Wolf's seminal notion of description as a transmedial mode of representation (2007), I will explore its applicability to and its function in comics strips. The daily strip I am focusing on in this paper is Peter O'Donnell's spy fiction comics, *Modesty Blaise*, aiming to show how the constraints of the daily strip medium — especially the descriptive functions of its images — facilitate rather than limit the potential of *Modesty Blaise*'s feminist reading.

Key words: daily strip, *Modesty Blaise*, description, image-text, female body

Larisa Kocic-Zámbó is a Senior Assistant Professor at the Department of English Studies, University of Szeged. Her research interests include early modern literature, orality and literacy of culture, literature and religion, and theories and practices of popular culture (fandom and comics studies, digital culture). She is Assistant Editor of *TNTeF* interdisciplinary gender studies e-journal and the Web Editor of the Gender Studies Research Group's webpage.

KONTRA, Miklós

Kontra Miklós, DSc, egyetemi tanár (Károli Gáspár Református Egyetem, Magyar Nyelvtudományi Tanszék). Korábban (1985–2010) az MTA Nyelvtudományi Intézetében az Élőnyelvi Osztály vezetőjeként szociolingvisztikai kutatásokat végzett. 1991 és 2015 között a Szegedi Tudományegyetemen a Center for English Teacher Training, majd az Angoltanár-képző és Alkalmazott Nyelvészeti Tanszék vezetője volt. Másfél évtizeden át irányította a szegedi Angol Alkalmazott Nyelvészeti Doktori Programot. 2006-ban megkapta a Magyar Anglisztikai Társaság László-díját.

KOVÁCS, Györgyi

Passions in Novels of Sensibility and in 18th century Gothic Literature

Emotions gained exceptional significance in the novels of sensibility and they were the subject of discussion in many 18th century literary, philosophical and medical works, including for example those of Mandeville, Hume, Adam Smith, Burke, Rousseau, Lord Kames, and Falconer. Sensibility also plays an important part in Ann Radcliffe's novels. Radcliffe (1764–1823) was one of the most influential authors of early gothic literature, literary criticism today associates her with the Female Gothic tradition and the device of the explained supernatural. Her novels were made memorable in Jane Austen's *Northanger Abbey*.

In my presentation, after giving a brief theoretical background to emotions in the 18th century, I am going to analyse how the sentimental tradition in Ann Radcliffe's novels becomes gothic and how emotions become the source of gothic terror in the world of her novels. I will point out the connections to novels of sensibility in this period, including Mackenzie's *The Man of Feeling* (1771) and Richardson's *Pamela* (1740) and *Clarissa* (1748) and show that similar concepts of emotion are present in Radcliffe's novels, but with excessive effects. The sentimental tradition plays an important part in how the supernatural is represented in Radcliffe's novels.

Key words: gothic novel, novel of sensibility, passion, emotion, supernatural

I am a PhD student enrolled in the Modern English and American Literature and Culture programme at the Doctoral School of Literary Studies at Eötvös Loránd University. My field of research is gothic literature and contemporary popular culture, specifically sensibility and the fantastic in Ann Radcliffe's novels and in *A Song of Ice and Fire* saga. I am also a member of the Anglo-American Workshop in Eötvös Collegium, a college for advanced studies, providing education outside the curriculum of the university.

KOVÁCS, Ágnes Zsófia

Text and image in Edith Wharton's travelogues

This essay focuses on the implicit gender politics of Wharton's texts and illustrations in her travelogues *Italian Backgrounds* (1904) *Fighting France* (1915), and *In Morocco* (1920) as sites where the intermediality of text/image reflects on the issue of femininity and textuality in three different contexts. Before the Great War, Wharton questioned the idea to publish her Italian travel essays accompanied by picturesque illustrations fitting the market for US ladies. Her precise observations and descriptions of the Italian past lacked the personal voice and emotion expected in periodicals for middle class women at the time. Yet, the illustrations remained and so did the contrast between text and illustration. During the Great War, her war reports represented the war in France from behind the frontlines, providing a female view of the devastation, replete with images of the elegant lady reporter among the material ruins. The illustrations represent her ambiguous physical closeness to and also difference from war destruction. After the war, her tourist book aims to document Morocco's immersion in the past that is soon to be swept away by modernization, as illustrated by images of shattered monuments of the past to be preserved from ruin. The relation of text and image foregrounds anxieties of feminine authorship and agency in all three books, albeit differently. The lady journalist before the war is out to establish her style and scope as a professional female author on Italy that surfaces in the stylistic tension between text and image. In the war reports, the lady reporter aims to represent war destruction in France as a witness of material devastation the image of her very person casts an opposite to. In the tourist book the colonial tourist aims at documenting the past in the present through images of historic buildings while implicitly accepting the (white male Western) French colonial politics of the present.

Key words: Edith Wharton, travel writing, illustrations, picturesque, femininity

Ágnes Zsófia Kovács is associate professor of the Department of American Studies at the University of Szeged, Hungary. Her academic interests include the study of the (proto)modernist novel, esp. Henry James and Edith Wharton, travel writing and modernism, contemporary multicultural fiction, esp. Toni Morrison, the ethics of narrative, theories of American Studies. She has published two books, *The Production of a Civilized Experience in Henry James* (Mellen, 2004), *Literature in Context* (Jate Press, 2010), and co-edited *Space, Gender, and the Gaze* (Cambridge Scholars', 2017)

KRAUSZ, Katinka

“To the elements be free” - framing memory and trauma in Margaret Atwood’s *Hag-Seed*

Trauma and memory is a recurring element in Margaret Atwood’s oeuvre. The protagonists are often haunted by traumatic experiences; nonetheless, they inevitably develop a technique to work through the trauma or at least make it possible for them to live with it. On many occasions, this technique is aided by one or more photographs that provide a controlled visual outlet for the traumatic experience. The novel *Hag-Seed*, Atwood’s adaptation of Shakespeare’s *The Tempest*, is in the focus of my talk. There, one of the main protagonist’s most treasured possessions is a photograph of his daughter Miranda. After the death of Miranda at a young age, the photograph gains greater significance in her father’s life, since it is no longer a mere souvenir of a happy moment but a magical object that creates a spectral presence for the absent daughter. In my talk I aim to investigate the following questions: How does Felix use the photograph as a support for his memories? Does the photograph support the memory or block it? What are the connections between the photograph and the trauma of loss, and what is the role of the photograph in working through it? As theoretical framework for my research I will use the studies of Dominick LaCapra, Roland Barthes and Marianne Hirsch, among others.

Key words: Canadian literature, visual culture, photographs, memory, trauma

Katinka Krausz is currently in her second year as a PhD student at the Department of American Studies, Eötvös Loránd University, Budapest, Hungary. She finished her MA studies at the Department of English Studies, ELTE, in 2017. Her current research focuses on contemporary Canadian literature, and her academic interest includes visual culture studies (the cultural perception of photography, ekphrasis), and psychology (memory and trauma studies), too. She is doing her PhD dissertation on Margaret Atwood’s fiction, studying the role of photographs within Atwood’s novels.

KURDI, Mária

Mária Kurdi is professor emerita in the Institute of English Studies at the University of Pécs, Hungary. Between 2001 and 2005 she was president of HUSSE for two terms. Her main research areas are modern Irish literature, English-speaking drama and comparative studies. So far she has published six books in these areas and edited or co-edited several essay collections. Her own books include *Representations of Gender and Female Subjectivity in Contemporary Irish Drama by Women* (Edwin Mellen Press, 2010) and *Approaches to Irish Theatre through a Hungarian’s Lens: Essays and Review Articles* (Pécs: University Pécs, Institute of English Studies, 2018). Her edited volumes include *Literary and Cultural Relations: Ireland, Hungary, and Central and Eastern Europe* and *Radical Contemporary Theatre Practices by Women in Ireland* (co-edited with Miriam Haughton), which were published by Carysfort Press of Dublin in 2009 and 2015 respectively). In addition, Mária Kurdi publishes scholarly articles in both English and Hungarian journals and essay collections on a regular basis. She is editor-in-chief of the biennial journal *FOCUS: Papers in English Literary and Cultural Studies*. Currently she is

working on several projects, including a themed block of essays dealing with aging and ageism in literature and theatre for Hungarian Journal of English Literary and Cultural Studies.

KVÉDER, Bence Gábor

John Bull's Travels: English Characters as Stereotypes in G.B. Shaw's *The Devil's Disciple*, John Bull's *Other Island*, and *Great Catherine*

As an Irish playwright, George Bernard Shaw had the opportunity (or rather was forced) to look at England from the outsider's perspective. Despite being a British subject and writing all but one of his plays in English, his approach to the society he lived in from 1876 on must have been affected by his original identity as an Irishman. Reading it as the sole dramatic manifestation of Shaw's critical attitude towards English colonization and the way in which it influenced Ireland at the time, literary scholars tend to agree that the playwright's use of national stereotypes is the most conspicuous in John Bull's *Other Island*. However, if his works written a decade before and after 1904 are examined in a similar manner, one might come to the conclusion that certain deliberately distorted and over-exaggerated features were exploited in some of them, too. Consequently, stereotypical character-construction in Shaw's case is materialized as a process rather than as one single point in an oeuvre covering almost seven decades. My theoretical premise would be that it is not only the colonized that can be (mis)represented through stereotypes: they work vice versa. As soon as the "Other" gains their voice, the "Self" can be depicted ironically as well. In my presentation, I intend to analyze the early Shavian plays that place the English into foreign scenes, tearing them out of their natural habitat, i.e. the comfortable, protective island. In my argumentation, I would like to concentrate on the works in which English characters represent a numerical minority compared to the rest of the *dramatis personae*, whose nationality (American, Irish, and Russian) usually corresponds with the setting in each of the examined pieces. Plays that do not include English figures but provide some commentary on national stereotypes connected to them are also to be mentioned.

Key words: outsider, English, stereotype, abroad, irony

I started my BA studies as a student of English at the University of Pécs in September 2013. From September 2014 on, I specialized in English Literature and Culture, with History as my minor subject. I took my BA degree in June 2016, and in the same year I applied for the MA programme of English Literature, also in Pécs. With colonial and postcolonial studies as my main field of interest, the topic of my MA thesis was the significance of Russian characters in Joseph Conrad's *Heart of Darkness* and *The Secret Agent*. It was during this period that my attention turned towards British Modernist writers coming from the margins/peripheries of empires. My participation in "The World of Swift; Swift and his World: A Celebratory Conference" (Pécs, 24–25 November 2017) was my first step in Irish Studies, which has been my main field of research since. I took my MA degree in June 2018, and the next September I started my PhD in the Doctoral School of Literary Studies at the University of Pécs. My dissertation, written with the help of Dr. Mária Kurdi as my supervisor, is going to concentrate on the narratives of minor characters in George Bernard

Shaw's plays, with special attention paid to the extent to which they can contribute to the Modernist manners and values of the playwright's oeuvre.

LACZKÓ, Tibor

Remarks on the event nominalization of verbs in English, Hungarian and Russian

According to Grimshaw's (1990) seminal proposal, deverbal nouns like *examination* can be multiply ambiguous. They can have three different readings: (i) complex event (ii) simple event (iii) result. Her main generalization is that while all the three interpretations share the same conceptual structure, it is only the nouns in the (i) type that have a syntactically relevant argument structure that they inherit from the input verb. Types (ii) and (iii) lack such an argument structure. She provides a battery of tests for distinguishing types (i) and (ii). Szabolcsi (1990) and Laczkó (2000) adapt this approach to the corresponding Hungarian phenomena by also making use of an additional, Hungarian-specific test. However, Grimshaw's view has been challenged by several authors of varying theoretical persuasions. Most recently, in their alternative generative framework, Smirnova and Jackendoff (2017) analyze the system of case-assignment to the arguments of Russian deverbal nouns, and they claim that, contrary to Grimshaw's basic assumptions, both (i) complex event nouns and (ii) simple event nouns have argument structures, and the main line of demarcation should be between (i-ii) and (iii). My talk will have the following main objective. On the basis of the morphological and syntactic properties of Hungarian noun phrases headed by complex and simple event nouns, I will argue that Grimshaw's basic generalization is still valid for Hungarian, and it is possible to keep it for English and Russian as well with this support from Hungarian (Hungarian derivational morphology is much richer in this domain than English and Russian morphology.)

References:

Grimshaw, Jane. 1990. *Argument Structure*. Cambridge, Mass.: The MIT Press.

Laczkó, Tibor. 2000. Derived nominals, possessors and lexical mapping theory in Hungarian DPs. In: Butt, Miriam – Tracy H. King. eds. *Argument Realization*. Stanford: CSLI Publications, 189-227.

Smirnova, Anastasia & Jackendoff, Ray. 2017. *Case assignment and argument realization in nominals*. *Language* 93(4), 877-910.

Szabolcsi, Anna. 1990. Suppressed or PRO subjects? The argument structure of event nominals in Hungarian. In: Kenesei, István. ed. *Approaches to Hungarian*, Vol. 3. Structures and Arguments. Szeged: JATE, 147-181.

Key words: English, Hungarian, Russian, event nominalization, argument structure

Tibor Laczkó (CSc., Habil., DSc.) is a professor at the Department of English Linguistics and director of the Institute of English and American Studies at the University of Debrecen. His general theoretical interests comprise generative grammar, mainly Lexical-Functional Grammar, in the capacity of one of the two primary introducers and one of the major practitioners of this framework in Hungary. His main research areas include Hungarian and English syntactic, morphological and morphosyntactic phenomena with especial attention to verbal predicates, discourse functions, noun phrases, nominalization, relational nouns,

possessive constructions, participles, finite and non-finite clauses, and bracketing paradoxes. His additional significant fields of interest are the computational implementation of the grammar, and the teaching of Hungarian and English as foreign languages.

LEHMANN, Magdolna

Magdolna Lehmann is Associate Professor in the Department of English Applied Linguistics, University of Pécs, Hungary, where she works as a linguist, researcher and teacher trainer. Her courses in the Masters (MA) and Doctoral (PhD) programmes focus on corpus linguistics, discourse analysis, vocabulary research and teaching English as a Foreign Language (EFL). She has earned her doctoral degree (PhD) on corpus-based vocabulary testing in the Doctoral School of Linguistics at University of Pécs in 2010. Her most recent fields of interest involve academic English (EAP), English for specific purposes (ESP), lexical qualities of reading and writing, and oral communication skills.

LÉNÁRT-MUSZKA, Zsuzsanna

Embodiment and Maternal Identity in Slavery: Sherley Anne Williams's *Dessa Rose*
The paper is concerned with the depiction of early biological motherhood and maternal identification during slavery in the novel *Dessa Rose* (1986) by African American author Sherley Anne Williams. The history of African American motherhood is fraught with reproductive rights abuses and the colonization of the black female body, reaching its peak during slavery. In *Dessa Rose*, based on two historical incidents, the eponymous heroine, a pregnant slave, is caught after leading an uprising, and her execution is delayed until after she gives birth. The novel resists the hierarchical binary arrangements connected to race, gender, and class by inscribing counter-narratives into the master-discourse of black womanhood and white America. It reflects on the implications of bondage, torture, and instrumentalization of the body of its protagonist and the ensuing embodied aspects of this trauma. I argue that the process whereby Dessa comes to terms with her embodiment and motherhood is complicated but also aided by the knowledge(s) available to her regarding black motherhood. While her owners use her to breed, her relatives and older women in her quarters exhibit gynecological resistance, and a white lady aids her and even breastfeeds her newborn. The novel thus interrogates the role of both the community and the constitutive Other in maternal identification while also subverting the Sapphire stereotype.

Key words: African American female prose writing, motherhood studies, neo-slave narrative, black identity

Zsuzsanna Lénárt-Muszka is a third-year PhD student and part-time instructor at the Doctoral School of Literature and Cultural Studies at the University of Debrecen, Hungary. Her current research area is the representation of maternal bodies in African American literature and visual culture. She has taught courses on media and advertising, business English, as well as various skills development classes.

LEROY, Matthew

No Kangaroos in Austria and No Refugees in Australia. A comparison of refugee discourses in Austria and Australia.

The recent refugee crisis in Europe has brought Australian methods of dealing with refugees to attention. In Austria, both the Chancellor and Vice-Chancellor have called for an “Australian solution” to the influx of asylum seekers from the Middle East, Central Asia and Africa. My paper will look at the similarities and differences in how asylum seekers are discussed in Austria and Australia, the differing demographic makeup of the asylum seekers as well as how the dialectical relationship between the ‘Other’ and ‘Us’ plays out in regards to asylum seekers and ideas of nationality and belonging in both countries. In Australia, media coverage consistently portrays asylum seekers as a threat to the nation requiring quarantine and isolation. In comparison, asylum seekers in Austria are seen as the foreign ‘Other’ living among ‘Us’. In Australia, asylum seekers are rarely identifiable in media coverage. Those who arrive by boat are sent to distant Pacific islands with no contact with the Australian population. In Austria, however, asylum seekers are usually reported committing crimes or as part of articles describing the immense costs included in teaching them German and ‘values’. My paper discusses not only the spatial influences on asylum seeker discourse in Europe and Australia, but also the different underlying ideas of nationality that are based either on blood or values.

Matthew Leroy was born in Sydney, Australia. After completing degrees in Communication Sciences and Anglophone Literatures and Cultures at Vienna University he is now a teacher and doctoral candidate at the Department of English and American Studies. His fields of research are migration, refugeeism, and cultural studies with a particular interest in Australian studies. He is working with academic, NGO and governmental organizations to investigate refugees in Europe and Australia as well as issues of mobility, both forced and restricted.

His PhD dissertation is entitled “Illegal or Inhumane? A Frame Analysis of Australian Print Media Representations Concerning Asylum Seekers from 2001-2014.”

LÉVAI, Csaba

The Fate of Two Founders and Two Founding Documents: The American (1776) and the Hungarian (1849) Declarations of Independence

Lajos Kossuth (1802-1894) the main drafter of the *Hungarian Declaration of Independence* knew very well the text of the American Declaration authored mainly by Thomas Jefferson (1743-1826), and the American document had a clear impact on the Hungarian Declaration. One can find interesting similarities in the structure, construction and language of the two documents. Both declarations emphasized the danger posed by the keeping of standing armies among the peaceful population of North America and Hungary, and both authors depicted in a very similar manner the vices and ferocities committed by the “foreign mercenaries” and the “merciless Indian savages” in North America, and the members of the national minority groups in Hungary against the American and the Hungarian people. Although Kossuth did not know the original draft of Jefferson, he

referred to the uprising of the national minorities as “domestic insurrections” just like the Virginian politician referred to the African American slaves who joined the British as people who “rise in arms among us”. There are also striking differences between the two documents. There is no clear reference to the theories of natural law and social contract in the Hungarian document, and in the case of the latter, the enumeration of the vices committed by the Habsburg dynasty against the Hungarian nation is much longer than the enumeration of the vices of George III in the American document. Since the Hungarian Revolution of 1848-1849 proved to be unsuccessful, the *Hungarian Declaration of Independence* could not become the sacred founding document of an independent nation. As a result, there is not such a cult of the declaration in Hungary like in the United States.

Key words: American history; Hungarian-American relations; *Declaration of Independence*; Thomas Jefferson; Lajos Kossuth

Csaba Lévai (1964) is an associate professor in the Department of History of the University of Debrecen. He was educated at the University of Debrecen and the Loránd Eötvös University of Budapest. He teaches 18th- and 19th-century history. His research interests are the history of the British colonies in North America and the history of the American Founding period. He has a special interest in the political thought of the American Founding fathers and in the history of slavery in revolutionary North America. Lévai was two times visiting research fellow at the International Center for Jefferson Studies (Monticello), and a visiting research fellow at the Fred W. Smith National Library for the Study of George Washington (Mount Vernon). He was also a visiting Fulbright scholar at the University of Virginia in 1999 and 2018. His publications include a collection of writings by the American Founding Fathers in Hungarian; *The Republicanism Debate. A Historiographical Discussion of the Intellectual Background of the American Revolution* (L’Harmattan, Budapest, 2003, in Hungarian); *American History and Historiography. A Collection of Essays* (L’Harmattan, Budapest, 2013, in Hungarian). He also edited *Europe and the World in European Historiography* (University of Pisa Press, Pisa, 2006, in English), and with Mary Harris *Europe and Its Empires* (University of Pisa Press, Pisa, 2008, in English).

LIMPÁR, Ildikó

Growth and Empowerment: The Conscious Zombie in Daryl Gregory’s Raising Stony Mayhall

By the nature of their existence, zombies are rarely associated with growth, maturation, and character development; in fact, they generally stand for disintegration and fall in a social context. Deeply rooted in the tradition that interprets zombies as the signifiers of the human condition bound by real or metaphorical slavery, the zombie of contemporary fiction has become one of the most expressive metaphors for the degenerative effects that consumer society has on the individual. However, zombie fiction has seen a new boost by the appearance of the humanized zombie, which may uncover the strange, painful, and unexpected dimension of coming of age, too. The present paper discusses how Daryl Gregory uses the zombie for expressing a growth that is incredible and that is, nevertheless

made possible by the family. In *Raising Stony Mayhall*, the protagonist's experience of maturation emphasizes a limitation that comes with his "special condition"; his growth, nevertheless, highlights the possibility of unconventional development. Zombie coming of age, in this novel, therefore, is the signification of hope for the disprivileged—and offers also hope for society this way. Stony's existence redefines the concept of love, ableness and family for all the other family members, and the concept of disintegration for a larger community.

Key words: zombie, coming of age, empowerment, family

Ildikó Limpár, Senior Lecturer of English, Pázmány Péter Catholic University, Budapest (Hungary) has a Ph.D. in English Language and Literature and an MA in Egyptology. Her primary interest has for long resided in examining the subversion of myths in the works of contemporary American authors. Extending this research to speculative fiction writers has led her to focusing on the use of monsters as literary tools addressing life challenges in coming of age fantasy and science fiction. Her publications on the monster and the monstrous include articles on *The Hunger Games* trilogy, and studies about the paradigm shift of the literary vampire as it detectable in the 2013-14 BBC TV Show *Dracula*, and in the indie film *What We Do in the Shadows*. She is editor of *Displacing the Anxieties of Our World: Spaces of the Imagination*, an anthology of essays published by Cambridge Scholars Publishing.

MACZELKA, Csaba

The medieval and/or Irish origins of English utopia

This paper takes a critical look at the potential medieval and Irish roots of English utopian literature, which leads us back to the 14th century poem *The Land of Cokaygne* (*LoC*). Although studies of the genre usually focus on the history of this text type from 1516, the publication of Sir Thomas More's eponymous *Utopia*, a number of scholars highlight the potential links with certain medieval texts and genres. One of these is the *Itinerarium of John Mandeville*, a text vastly popular from its 14th century inception, while another recurring reference points to the above-mentioned anonymous poem. The *LoC* was preserved in the Kildare manuscript, compiled in Ireland, and many commentators emphasise the importance of this context, both from a historic and from a generic point of view. I will review some of these opinions, focusing on those elements of the text where its "Irishness" plays a vital role. In the second half of the paper, I will cite a later examples showing how important the Irish context was for the development of English utopias. Edmund Spenser's *A View of the Present State of Ireland* will be studied with the focus on the linking of the Irish theme and the conventional utopian genre of the dialogue.

Key words: English utopia medieval Irish Cokaygne

Csaba Maczelka is an assistant professor at the University of Pécs, Institute of English Studies. He wrote his dissertation about early modern English utopias, and defended it in 2014 in Szeged. His research interests include early modern literature, English-Hungarian cultural-literary contacts, and utopian literature.

MAJOR, Éva

I am a teacher trainer at the Department of Language Pedagogy at ELTE University in Budapest with more than 25 years of experience of EFL teaching, both pre-and in-service teacher training, examining, developing examinations and materials writing. I have been involved in many national and international training projects. As vice head and later head of the Methodology Centre of the Faculty of Arts I took part in curriculum development and coordination of teacher training programmes at my university. My professional interests include ELT methodology, teacher education and ICT in language teaching and training.

MAROSI, Renáta

Great Mothers in the Banks Family: Aspects of the Mother Archetype in the Mary Poppins Novels

The purpose of the presentation is to describe various aspects of the mother archetype in the Mary Poppins novels – based on Carl Gustav Jung's interpretation of the archetypes and, in particular, of the mother archetypes. Accordingly, the presentation is willing to interpret those characters (Mary Poppins, Mrs Corry, Nellie-Rubina and the Bird Woman) who on the one hand mirror various features of the Great Mother, especially her embodiment as Mother Earth; and, on the other hand, carry both the good (the Good Mother) and the bad (the Terrible Mother) aspects of the mother archetype such as creation, nutrition and protection or as destruction and fixation. Furthermore, in brief, the study intends to describe other female characters such as the Balloon Woman and Ms Calico who as Great Mothers act as tutors, mentors or bestowers of magic gifts. Moreover, in the Red Cow, the friend of Mary Poppins's mother, we can find the characteristic features of the Egyptian Goddess, Hathor who represents the joy of life; whereas the Terrapin, Mary Poppins's old friend, who lives under the sea, embodies the primordial union of the opposite and opposing attributes of the Mother Archetype: birth and death, good and bad, etc.

Key words: C. G. Jung, Mother Earth, Good and Terrible Mother, Mary Poppins

Renáta Marosi is an English and History teacher. She has been teaching at J. Selye University for 3 years. As a PhD student at Eötvös Loránd University, she is engaged in the analyses of the Mary Poppins books, particularly, from a psychological point of view.

MATHEY, Éva

Memory, Statues, and Rituals: George Washington, the “Hungarian” Hero

The traditional images of the United States as the land of freedom, democracy, and fair play were still powerful in Hungary between the world wars, which, interestingly, were manifested in popular traditions Hungarians observed during the interwar period. The most spectacular of these commemorative rituals was the annual celebration of Independence Day in the Városliget (City Park), at the statue erected by American citizens of Hungarian origin in 1906 in the honor of George Washington. America's first president enjoyed great popularity in Hungary between the wars. He became a symbolic figure—a highly idolized

and idealized one; and Hungarians considered his political career as the apotheosis of America's great democratic experiment. This fed the expectation, though unfounded, that the United States, always regarded as the champion of justice, was a potential ally of Hungary in her efforts to revise the terms of the post-World War I treaty. The presentation will deal with this cultural-political phenomenon, and it proposes to analyze how this mode of remembering helped construct a "usable past."

Key words: historical memory, George Washington, interwar Hungary, revisionism

Éva Mathey, Assistant Professor of American Studies and Associate Editor of HJEAS, University of Debrecen, teaches American history and culture and does research in American society and political culture during the period between the world wars, Hungarian-American relations with special emphasis on the interwar years, and her interest also extends to the history of the American woman. She earned a Ph.D. in American Studies from the University of Debrecen in 2012. She has published articles both in Hungarian and English in journals such as *Studii de limbi si literatură modernă* (2001), *Aetas* (2014), *Eger Journal of American Studies* (2010, 2012), *Hungarian Studies Review* (2015) and *Hungarian Journal of English and American Studies* (2015). Currently she is working on a project to publish her dissertation *Chasing a Mirage: Hungarian Revisionist Search for US Support to Dismantle the Trianon Peace Treaty, 1920–1938* in Hungarian at Debrecen University Press.

MOGYORÓSI, Zoltán

Postmodern or Postcolonial Authors? Strategies for Self-Representation in Contemporary British Prose

The discourses of postmodernism and postcolonialism have been highly intertwined fields of literary criticism; while postmodernism uses the topics and archetypes of postcolonialism, postcolonial texts often apply the narrative techniques of postmodernism. However, according to scholars like Michel Foucault and Gerard Genette, the reception of a text is strongly influenced by its discursive, paratextual and intertextual features. In other words, the publisher always attempts to specify the discourse of a text (for example by choosing its cover), and when it does so, readers' perception may be modified or even severely distorted by an unfortunate misrepresentation of the text. The difficulty of the situation lies in the delicate modes of self-representation. In this conference paper, the three modes of self-representation will be presented through the examples of contemporary British prose. Irvine Welsh's self-othering representation, Caryl Phillips's transparent self-representation, Kazuo Ishiguro's unreliable self-representation. The authors' strategy for self-representation defines the text as postmodern or rather postcolonial, which can be a determinative difference in the case of a socially, culturally and ethnically reflective text.

Key words: postmodern, postcolonial, paratextuality, reception

Zoltán Mogyorósi was born in Budapest on 13th May 1991. He graduated in English Literature (BA, MA) and in literary translation (BA) from Pázmány Péter Catholic University. After completing his Erasmus+ studies in the University of Padua (Italy), he

has been doing researches in postcolonial studies and translation studies. Since 2016 he has been teaching translation studies in his alma mater. The proposition for his doctoral research (The Voice of Subalternity in Contemporary British Novels) was awarded with the annual Ernő Finácz Prize, and he was offered a scholarship to start his PhD studies at PPCU under the supervision of Kinga Földváry PhD. Besides his research he works as a literary translator specialised in contemporary absurd drama.

MOHÁCSI, Eszter Enikő

The Reconstruction of Korean Folktales in the Novels of Nora Okja Keller

Retelling, de- and reconstructing gendered folktales in a coming-of-age story of an Asian-American girl belonging to two strikingly different cultures and sets of values is not a new narrative strategy; Maxine Hong Kingston also employed it in her highly acclaimed work, *The Woman Warrior*. Not surprisingly, as traditional stories and folktales carry important social functions: they help internalize any given culture's central values and beliefs, and can be utilized to transmit a shared social heritage and experience. In Korean folktales women are oftentimes seen as either rewards or beneficiaries to male characters, or monstrously evil beings endangering men. The underlying reason behind this specific portrayal of women is the fact that Korean folktales are grounded in Confucian assumptions of misogyny and patriarchy. The story of "Princess Pari", a story that appears in Keller's *Comfort Woman* (1997), is somewhat interesting, as Pari exhibits most female virtues – she is compliant, beautiful, obedient, self-effacing, and has such a low esteem in the family that she is even abandoned by her parents –, however, she is neither dependent nor passive. By performing dangerous tasks and returning from the underworld, she manages to save her parents, thus becoming the perfect icon of filial piety, jeopardizing her future life for the parents who have abandoned her. On the other hand, the "Fox Girl" tale, retold in Keller's second novel *Fox Girl* (2002), portrays the monstrous female character, who uses her sexuality only to deceive and destroy. The ways Keller exploits these and other Korean folktales in her two novels serve different functions, such as challenging and subverting cultural and literary models, foreshadowing or providing a way of reading of her books.

Key words: Asian-American literature, folktales, Korean-American literature, gender hierarchy, rewriting

Eszter Enikő Mohácsi received her doctoral degree in 2016 at Korea University in Seoul, where she majored in Comparative Literature and Comparative Culture. In her dissertation, she analyzed and compared an African-American, a Hungarian and a South Korean novel, concentrating on their representation of collective trauma through the narrative mode of magical realism. Before that, she graduated from ELTE as a philologist and teacher of English and Hungarian Language and Literature, respectively. She has published papers both on Hwang Sok-yong and Toni Morrison, and gave lectures on collective trauma in Korean literature and racial melancholia in Korean-American fiction. Currently, she is teaching at Kodolányi János University of Applied Sciences as a Senior Lecturer and at Karinthy Frigyes Bilingual Secondary School in Budapest.

MOLNÁR, András

“The Long-Imprisoned Secret Burst forth from My Soul:” Subversive Confessions in Edgar Allan Poe’s Gothic Fiction

While Edgar Allan Poe’s connection to crime fiction is signified primarily by his Dupin stories, for which he is considered to be the inventor of detective fiction, crime and criminality is a central feature of some of his other tales as well. His three “perverseness tales,” “The Black Cat,” “The Tell-Tale Heart,” and “The Imp of the Perverse” focus on murderers who committed their crimes for no reason at all, and the first-person narratives are presented as the confessions of these perpetrators. The lecture focuses on the representation of confession in these “perverseness tales.” The analysis primarily relies on Peter Brooks’ evaluation of the significance of confession in Western legal culture. Brooks describes confession as the result of an interaction between the confessor and the interrogator, and discusses the dilemmas of the voluntariness of confession and the autonomy of the confessing defendant. My lecture aims to contrast Brooks’ discussion with the way confession and confessors appear in Poe’s aforementioned tales. Poe does not feature any interrogators, and it is not necessary, for he highlights only the inner dynamics of the confessor, the perverse urge to commit murder and then confess to it, a motive that operates independently from the environment. The perverse questions the voluntariness of these confessions, as Poe represents perpetrators as “killing and confessing mechanisms,” rather than autonomous persons with conscious will. This way, the Poe-esque perverse subverts not only our conception of confession as a morally inspired, or morally relevant, act, but also our conception of the perpetrator as a moral being. This representation blurs the line between “morally good” and “morally bad” persons, presupposing a view of the human being as a puppet of its constitutionally fixed inclinations.

Key words: confession, murder, Edgar Allan Poe, gothic fiction, perverse

András Molnár works as an assistant lecturer at the University of Szeged, Faculty of Law, and has successfully completed his course work as a PhD student at the Doctoral School of Humanities of the University of Szeged’s Faculty of Arts. His main research interests include American constitutional law, law and neuroscience, and Lovecraftian weird fiction. He occasionally translates short stories from English to Hungarian. He is a founding member of the Hungarian H. P. Lovecraft Society. E-mail: molnar.a.84@gmail.com

MOLNÁR, Evgeniia

The question of first language attrition and maintenance in the Russian community in Hungary

Living in an L2 environment often has an impact on the L1 either in the form of cross-linguistic influence (CLI) or language attrition. A new line of literature is trying to identify the difference between these two phenomena (Schmid, 2017) with the result of finding more overlap than difference. The present research aims to explore which language levels (lexical, pragmatic) are mostly affected by the socio- and extralinguistic factors in an L2 environment. The sample consists of Russians living in Hungary who have been here for at least 7 years. The study employs multiple instruments to measure the related factors and involves the

elicitation of oral and written data. An assessment of the participants' personal background, language use, and language attitudes was collected via a sociolinguistic questionnaire and individual interviews. The questionnaire was adapted from Schmid (2005). Three indices (i.e. language choice, contact and attitude) were calculated for each participant which was then completed with the interview data. The data suggests that particular socio- and extralinguistic factors play a significant role in the development of the L1 of the participants.

MORSE, Donald

Donald E Morse, Chief Editor of the *Hungarian Journal of English and American Studies*, does research in American and Irish Studies in which he has published numerous books and peer-reviewed essays. With Csilla Bertha he translated nine Hungarian plays into English five of which were published as *Silenced Voices*. His current project is a study of the experience of time in literature.

MUKAHAL, Iyad

Conquering Nature: Reading Mahmoud Darwish from the Perspective of Postcolonial Ecocriticism

In this paper, I am offering a postcolonial ecocritical reading (Huggan and Tiffin, *Postcolonial Ecocriticism*, 2014) of the Palestinian poet Mahmoud Darwish's poetry (1941-2008) and argue that Darwish often alludes to nature through phrases that are reminiscent of imperialist ways of relating to occupied land, especially in those poems that involve justification of Palestinian entitlement to the land. By doing this, I demonstrate that Darwish uses nature in his poetry as if human beings could occupy nature, by which I challenge previous critics' readings who consider Darwish as an ecocentric poet. The two poems I analyze, "Identity Card" (1964) and "To Describe an Almond Blossom" (2005), are both based on the uncritical acceptance of human intervention into nature which forms an ever-present ideology in human cultures. Specifically, I focus on two motifs used by Darwish that demonstrate the unquestioned acceptance of the conquest of nature. Firstly, the use of the concept of cultivating the land as a justification for owning the land by the Palestinians .Secondly, the equation of nature and Palestine. Both motifs clearly show the tension between emotional belonging and legal right of ownership, which Huggan and Tiffin claim is the fundamental tension in pastoral literature (82).

Key words: ecocriticism, postcolonialism, nature, Mahmoud Darwish, entitlement

Iyad Mukahal (1991-) is a Palestinian, second year Ph.D. student, Institute of English and American Studies, Doctoral School of Literary and Cultural Studies, University of Debrecen. He is currently doing his research on Mahmoud Darwish's poetry from a postcolonial ecocritical perspective, analyzing the natural images and symbols used in Darwish to justify Palestinian entitlement to own their homeland. His research interests include translation studies, cultural studies, ecocriticism, literary aesthetics, and postmodern poetry.

NAGY, János

The Dynamic Semantic Chain in Literary Translation

In my presentation I will investigate the informational structure, i.e the functional sentence perspective (FSP) in some 20th century English literary texts (novels and short stories) and in their Hungarian translation. Linking the most rhematic elements (RhPr – rheme proper) of sentences in SL (source language) and TL (target language) texts, we can get the dynamic semantic chains (Firbas 1999) of both the SL and TL texts. Such analysis leads us into the inner realms of the texts, brings us nearer to the representation-technique of the author and we can compare it with the representation-technique of the translator. In ideal case, the information structure of the TL text mirrors the information structure of the SL text. But what happens if the translator changes the perspective? Which are the forces that constrain him/her to do so? How can he/she preserve a given perspective, e.g. PrSc or QSc (presentation and qualification scales) in a sentence? The second part of my presentation will outline a possible application of FSP analysis in translation teaching class, with special regard to literary texts. References: Firbas, J. 1999. Translating the introductory paragraph of Boris Pasternak's *Doctor Zhivago*. A case study in functional sentence perspective. In: Andermann, G., Rogers, M. (eds.) *Word, Text, Translation: Liber amicorum for Peter Newmark*. Clevedon: Multilingual Matters Ltd. 119–129.

Key words: FSP (functional sentence perspective), dynamic semantic chain, PrSc (presentation scale), QSc (qualification scale), RhPr (rheme proper)

Dr. János Nagy is an Associate Professor in the Department of English Linguistics at the UP (University of Pécs). He studied German and English at the UP. From 1999 to 2004, he taught both German and English in the Lajos Nagy Secondary Grammar School of the Cistercian Order in Pécs, then in various language schools of the town. Between 2001 and 2003 he took a correspondent course of the Eötvös Lóránd University in Translation and Consecutive Interpreting. In 2003 he obtained a degree in Consecutive Interpreting: English-Hungarian, Hungarian-English (general and economic language). Since 2004 he has been working for the UP, first he taught academic English and German in the Foreign Language Department of the UP, and since February 2017, he has been teaching mainly translation related classes in the Institute of English. Since 2004 he has been working as free-lance interpreter. Since 2006, he has been employed as a translator and interpreter first by the Archdiocese of Esztergom-Budapest, then since 2008 by the Diocese of Pécs. In 2015, under the supervision of Prof. Dr. Kinga Klaudy, he received the doctor's degree at the Eötvös Lóránd University in Translation Studies. His research focuses on functional and contrastive linguistics, especially on FSP (functional sentence perspective) in literary texts.

NAGY, Judit & BÁNHEGYI, Mátyás

Canada in the English Classroom: Discovering Cultural Differences through Korean Canadians

This presentation, extending to both theory and practice, introduces relevant theories regarding the (inter-) cultural aspects of teaching English as a foreign language and

discusses methodological considerations of teaching material development focusing on cultural sensitisation.

Incorporating the above-mentioned theoretical issues and addressing the topic of the Korean minority in Canada, the presentation will discuss culture-related teaching materials designed by the speakers, and will present possible methods of using these materials for developing and increasing students' cultural sensitivity through the example of Korean Canadians.

In the scope of the presentation, a current Canadian TV-series will be explored for the purpose of showing how cultural similarities and differences can be exploited in teaching material development for English as a foreign language classes.

Key words: cross-cultural education; cultural sensitisation; Canada in teaching English as a foreign language; intercultural education; teaching material development

Judit Nagy (PhD) is full time associate professor, director of the Canada Center and vice-dean for international affairs at the Faculty of Humanities of Károli Gáspár University. Her current research focuses on East Asian Canadians and she has been engaged in teaching material development for over 20 years.

Mátyás Bánhegyi (PhD) is full time associate professor at Budapest Business School University of Applied Sciences, where he offers EFL and ESP classes. He has authored and published several teaching resource packs in Canadian Studies. His research areas include EFL, ESP, methodology, translation studies and cultural studies.

NÉMETH, Lenke

Interaction between Memory, History, and Art in Postmodern American Drama

The paper seeks to explore how the figure of the artist and the presence of art on stage contribute to a multitemporal and multidimensional examination of personal and collective histories and memories as portrayed in selected works by American dramatists including Adrienne Kennedy (1931-), Carlos Morton (1942-), and Suzan-Lori Parks (1963-). Departing from the axiomatic definition concerning the haunted nature of the theatre "as a site of the continuing reinforcement of memory by surrogation" and that postmodern theatre consciously re-uses "material haunted by memory" (Marvin Carlson), I examine how works of art visually present on stage impact upon the re-making of histories, the re-telling of narratives, and the re-experiencing of past events. An analysis of the transformative force of art as manifest in dramatic components (e.g. text, space, sound, spectacle) will demonstrate that the selected dramatists introduce new metatheatrical strategies thus enriching the sub-genre of American Künstlerdrama.

Key words: postmodern drama, art, memory, history, metatheatre

Lenke Németh, Associate Professor of American Studies and associate editor of *HJEAS*, University of Debrecen teaches courses in American drama, American literary history, and the history of American art. Her academic interests include postmodernism in American drama, drama theory, post-multicultural drama, and transnational studies. She has published several essays on these topics as well as a book on the plays of David Mamet,

All It Is, It's a Carnival: Reading David Mamet's Female Characters with Bakhtin (2007). Currently she is doing research on the theatrical representation of art and the artist character in American drama.

NÉMETHNÉ HOCK, Ildikó

She obtained her first university degree as a grammar school teacher of English and Russian languages from the Faculty of Philology at JATE, Szeged. Then she worked as a grammar school teacher for 6 years. In 1988-ban she was one of the founders of Balatonalmádi Dual Language School; she was the leader of the English language section; set up the English curriculum for dual language schools as well as organised and controlled the work of English teachers. In the following year she got the „Award of Excellence for Teaching” from the Minister of Education.

She managed to gain various scholarships to Great Britain and to the US (the longer ones being to Edinborough University and New York University). In 1998 she obtained her second MEd degree from the University of Exeter, where she studied to become a trainer of teacher trainees. 3 years later she completed a PhD course in Education run by ELTE and Lancaster University. Her dissertation was on language testing. She has been working at the English- American Studies Institute for 29 years now as an associate professor and as such she has become the author of a series of succesful English language teaching coursebooks as well as that of academic publications on language testing.

NYIKOS, Dániel

Kipling's Colonizing Cynicism in “On the City Wall”

According to Peter Sloterdijk (1983), cynicism is the major ideological position of the modern age, because the grand narratives that underpinned the values of the Western world have been exposed as false, and yet we continue to live by them. This cynical move, when one acknowledges the representative failure of an ideological system yet does not abandon it, appears throughout stories and poems written by Rudyard Kipling before 1901 about characters' experiences in the British Empire. His white characters come to the colony expecting a space like that represented in contemporary texts, a place where virtuous and self-sacrificing civil servants and missionaries toil to improve the lives and save the souls of the colonized. What these characters find instead is a place of exploitation, casual cruelty, and unspeakable suffering. As Bhabha (1994) shows, this encounter with the colonized threatens the very subjecthood of the colonizer. By destabilizing the European regime of truth and the white supremacy on which the colony is built, the recognition of shared humanness in Kipling's stories and poems endangers the English characters' personal sense of self and relation to the signified world.

In “On the City Wall,” the English narrator unwittingly assists an Indian rebel in escaping from Lahore during a religious riot in the city. He does so because he is tricked by Lalun, a beautiful Indian prostitute whose dwelling is represented as a liminal space where caste and background lose their meaning. The story dramatizes the destabilizing effect of a breakdown in racial and social signifiers, at the same time as exposing the violence underlying the imperial system of control. This presentation demonstrates that the

story, far from breaking down the regime of truth that controls the colony, represents it as the only defense against the threat posed by the colony to the colonizer.

Key words: Rudyard Kipling, Victorian, postcolonial, colonization, cynicism

Dániel Nyikos received a PhD in English from the University of Nebraska at Lincoln and now teaches as a junior assistant professor at the University of Szeged. His primary research interests are Victorian and early 20th century fiction and poetry. He is particularly interested in the weird fiction of 1920-1940, focusing on Robert E. Howard and H. P. Lovecraft. He also studies Victorian representations of encounters with the Other and is writing a dissertation about the colonizing role of cynicism in the early works of Rudyard Kipling.

OROSZLÁN, Anikó

Early Modern Women Players and Their Spaces

It is a well-known fact that in early modern English theatre, there were no professional actresses and female roles were played by boy actors. However, women could participate in theatre life as spectators. According to foreign visitors to England in the 17th century, women were provided the freedom to go to the theatre even alone, which was an improper custom in other European countries such as Italy or Spain. Yet, this freedom is ostensible, since the space allowed to women is always strictly controlled and private, even in the public auditorium of the theatre. In other words, female spectators had limited possibilities to present themselves in front of the public.

At the same time, both in public and private theatres, women occasionally appeared in front of others. With these public acts, they did not only blur the distinction between public and private spaces, but they also resisted to official/governmental control. In my talk, I intend to discuss examples of early modern female performances in which women appeared in public with the firm intention of making theatre, and I will focus on how they shifted the boundaries between public and private spaces.

Key words: women players, Renaissance theatre, acting, performance, actress

Anikó Oroszlán is a part-time lecturer at the University of Pécs, Hungary at the Department of English Literatures and Cultures. Her research interests include early modern theatre, theatre historiography, contemporary performance and comedy. Her PhD dissertation – “Floute me, Ile floute thee, it is my profession”: Early Modern Improvisation as Resistance (2014) – analysed the extempore techniques of Renaissance comedians.

She regularly publishes theatre reviews in Hungarian for different theatre journals.

Recently, she started to become interested in female performers both in early modern and contemporary theatres.

ÖVEGES, Enikő

Enikő Öveges is an assistant professor at the Department of English Applied Linguistics at Eötvös Loránd University, Budapest. She lectures in BA and MA programmes, amongst others, on individual differences, language policy and planning, academic skills and

pedagogical grammar. She has earned her PhD in language pedagogy. She specializes in foreign language teaching in the Hungarian public education sector; her other areas of research interest are foreign language teaching curricula and the Year of Intensive Language Learning. She has worked for the Ministry of Education, the National Institute for Public Education, and other public education institutions. She has been involved in various national and international projects, participated in large-scale empirical surveys, and authored several publications. Currently, she is the head of the language team in the National Curriculum revision project, acts as a member of an OTKA research team exploring the affective factors of secondary school foreign language learners, and leads a major EU project at ELTE.

PALATINUS, Dávid Levente

What Does Television Want? On Affect and Participation

If we are to anchor discussions of choice and preferences in the question of authenticity and, consequently, relatability, with respect to television's ability to mediate social reality and the lived experiences of broader (other-than-upper-middle-class) demographics, we should perhaps look at the correlation between affect and participatory agency. The question of affective agency in relation to audience participation, in other words, what television does and what it makes audiences do in terms of not just action but also experiences and emotions, still proves to be a relevant one as it opens up new perspectives to understanding why we attribute so much power to television's representational practices – especially with regard to specific formats and content types. In this paper, I'll offer three examples of practice for format and content types that in my view are particularly conducive to a high level of involvement on the part of their respective audiences both in terms of emotions and action. As a consequence, these content types highlight important features about the ways affect and participatory agency are interconnected. These are medical and veterinary/animal rescue reality programs like *Boston Med* (ABC, 2010), *Paul O'Grady: For the Love of Dogs* (ITV, 2012-) or *The Supervet* (Channel 4, 2014-), lifestyle programs like HGTV's *House Hunters International* (2006-), and finally, from the realm of televisual paraphernalia, the popular 'Hate the Character-Respect the Actor' memes.

Key words: affect, participation, agency, media ecology, television

David Palatinus is Senior Lecturer in Contemporary Literature and Culture at the University of Pannonia, and Senior Lecturer in Media and Digital Culture at the University of Ruzomberok, where he also runs the Anthropocene Media Lab. His research moves between and across visual studies, digital media, and cultural theory. He has worked and written on violence in serial culture, medicine and autopsy, autoimmunity and war, and digital subjectivity in the Anthropocene. He is co-editor of the volumes *Crime and Detection in the Age of Electronic Reproduction* (forthcoming, Americana Ebooks), and (with Maurizio Ascari and Serena Baesi) of *Gothic Metamorphoses across the Centuries: Contexts, Legacies, Media*. Peter Lang, 2019. His book *Spectres of Medicine: The Ethos of Contemporary Medical Dramas* will be published next year by Aras Edizioni.

PANKA, Dániel

Frankensteinian motifs in Kornél Mundruczó's *Tender Son: The Frankenstein Project* (2010) and Benedek Fliegauf's *Womb* (2010)

Hungarian directors Benedek Fliegauf and Kornél Mundruczó both created films inspired by Mary Shelley's *Frankenstein* (1818) in the same year, 2010. Fliegauf's film *Womb* takes a science-fictional approach and tells the story of a woman named Rebecca who gives birth to a clone of her former love interest who dies in an accident. Mundruczó's film *Tender Son: The Frankenstein Project* has a more realistic approach and depicts the unlikely reunion of an inexplicably violent son and his father. While the latter film explicitly evokes Frankenstein in its title and acknowledges its debt to Shelley's novel, the former does not include her name or the title of the text in any way. The paper intends to examine the Frankensteinian motifs and interpretations in these films, and examine them in comparison with Shelley's novel.

Despite the differences in language and scope, the films are connected via their approach to the creator-creature dynamic and the creator's responsibility. In *Womb*, Victor's possessiveness and incestual fantasies are recreated between Rebecca and her son, Tommy, with the result of a break between them. *Tender Son*, on the other hand, emphasizes the story of the irresponsible creator who abandons his creature only to witness the destructive results of his negligence.

Key words: Frankenstein, film, adaptation, responsibility

Daniel Panka is a researcher working toward his PhD in the Modern English and American Literature and Culture programme at Eötvös Loránd University, Budapest. His interests include science fiction, popular culture, film, and surveillance studies.

PAP, József

Mourning as a Poetic Strategy

In my paper I intend to analyze the poems of Northern Irish Seamus Heaney and Michael Longley with the main aim to take a closer look on how the authors in their writing interpret the problems of humanity lost in the face of violence and more importantly that in the realm of text how said humanity might be regained. Intriguing common features between poems of lamentation, in accordance with the Irish tradition of lament for the dead (keening) and the frame of the English elegy are going to be elaborated and how an achieved catharsis may help to let off grieving in communities.

The first level of registry in the process of grieving is loss, interpreting loss, and the question what is being lost and to whom. If the memory of the whole community shares the suffered trauma in stories which becomes a layer of references or it adds to the already lived traumatic events then it becomes canonical in the public narrative. In the case of the communities in Northern Ireland the divides in society always created bi- or multiple accounts. In essence, this led to a sentiment that addressing the sources of traumas, the brutality inflicted upon either community, couldn't have been a greater concern for artist. Authors from any social background trying to write about the contemporary issues may

have been accused of being bias. However the first poems focusing on the Troubles show us a traceable strategy of how some of these boundaries were bypassed.

Key words: Irish, Poetry, Troubles, Mourning, Heaney

József Pap finished his MA studies in 2016 and is currently writing his dissertation on contemporary Irish and Northern Irish poetry at the Doctoral School of Literary Studies at Eötvös Loránd University, Budapest. He is an active translator of Irish and Northern Irish poetry.

PÉRI, Márton

Samuel P. Huntington and Religions in World Politics

Samuel P. Huntington (1927-2008) the well-known researcher of military and comparative politics as well as political development spent almost all of his career at Harvard University. The writer of seventeen books as well as more than ninety articles in these fields in the last decade of his life devoted considerable attention towards religions, their history and their role in international affairs. From Huntington's correspondence and conference talks it can be established that he believed the post-9/11 international order would see a resurgence of religions. In the first semester of the academic year of 2004/2005 Huntington ran a course at Harvard with the title 'Religion In Global Politics' together with David Little and Michael Ignatieff. They were exploring questions how national politics and religions are interrelated and how belief systems might influence international affairs. As Huntington always developed his theories as a result of the debates with his students he wanted to follow the same pattern to summarize the conclusions of this course.

The presentation intends to provide an overview of his unpublished and unfinished article in connection with the topic from the archives of Harvard University. This is the first report of Huntington's probably the last writing hopefully adding special details to our understanding of his work.

Key words: Samuel P. Huntington, religions, civilizations, international affairs, Harvard

Special field of research: cold war, American military history and strategy during the cold war, political theory and cultural history of end of 20th century in the USA

PÉRI-NAGY, Zsuzsanna

The Creator and the Sub-creator: Tolkien's mysticism

J. R. R. Tolkien's work is of a breath-taking complexity. Besides being a leading scholar of linguistics, specialized in Old English and other medieval languages, and a ground-breaking scholar and professor of medieval English literature, he also contributed in reviving and recreating some of the pre-medieval and medieval genres in his own literary creations.

Moreover, he composed a unifying conceptual layer to his stories in his mythologies, and theoreticized this activity by formulating his famous idea about the identity of the artist, that is of a writer as taking part in creation through his creative work as a sub-creator, also

presented in his *ars poetica* poem *Mythopoeia*. However, he structured his mythologies on an already existing system of beliefs and distilled his ‘sub-creative work’ through this primary basis.

In his *Letters*, edited by Humphrey Carpenter, Tolkien relates some of his mystical experiences which inspired him to reshape several episodes in his literary works such as *The Lord of the Rings*. The present paper aims at investigating some of these correspondences as well as the conceptual framework in which Tolkien placed his spiritual experiences, giving them literary expression as a sub-creator. Although fairly discreet and laconic about such experiences, and although the descriptions of these are scattered throughout his correspondences encompassing several decades, the Letters of Tolkien offer an insight into the intellectual and spiritual workshop underlying this amazing oeuvre.

Key words: Tolkien, literature, mysticism, 20th century

Péri-Nagy Zsuzsanna teaches at Károli Gáspár University of the Reformed Church. Her main fields of interest are medieval literature, cultural history, iconography and theology, including mysticism.

PETERECZ, Zoltan

A Roosevelt in Hungary. Nicholas Roosevelt's Unknown Diaries from 1919

Nicholas Roosevelt served during the Paris Peace Conference as a member of the Coolidge mission, which had Vienna as its seat and gathered information about Austria and the other countries in the neighborhood. Roosevelt kept a diary that brings us face to face with original, first-hand observations about the immediate postwar situation in Central-Europe. As a member of this mission, Nicholas Roosevelt had the unique chance to study and note on the political, diplomatic, and cultural aspects of mainly two countries, or, rather, capitals, Vienna and Budapest. By accident Roosevelt was in Budapest when the Hungarian Soviet Republic was proclaimed in March 1919, which adds to the suspense and drama. The language of the book is interesting, not difficult to read, and often humorous, although sometimes politically not correct in the twenty-first-century sense, such as it contains anti-Semitic opinion and sentiment of American superiority toward Central and Eastern European peoples. It gives many a sharp characterization about leading figures of the era, since basically everybody that mattered is mentioned in one way or another in the book, from Coolidge to Károlyi, from Dulles to Wilson.

Key words: Nicholas Roosevelt, United States, Hungary, Coolidge Mission, 1919

Zoltán Peterecz earned his Ph.D. degree at Eötvös Lorand University, Budapest, in 2010. He teaches as an associate professor at the Institute of English and American Studies at Eszterházy Károly University, Eger, Hungary. His main field of research is American history, American foreign affairs, and American-Hungarian relations in the first half of the twentieth century, on which subjects he regularly publishes articles. He has also done exhaustive research on the financial reconstruction of Hungary orchestrated by the League of Nations (*Jeremiah Smith, Jr. and Hungary, 1924–1926: the United States, the League of Nations, and the Financial Reconstruction of Hungary* (London: Versita, 2013), of

which the Hungarian version came out in 2018. His book that appeared in 2016 introduced the history of American exceptionalism to Hungarian readers (*A kivételes Amerika* [The Exceptional America] Budapest: Gondolat Kiadó, 2016).

PÉTI, Miklós

Before and After: Milton's Changing Sense of Space and Place in the late 1630s

How did Milton's Italian journey change his sense of space and place? My paper seeks to answer this question by looking at a number of works written immediately before (e.g. *Comus*, *Lycidas*) and after (e.g. *Epitaphium Damonis*) the Italian tour of 1638/39.

Key words: Milton, travel, Lycidas, early modern poetry, place

Miklós Péti teaches early modern English Literature at Károli Gáspár University, Budapest.

PINTÉR, Károly

About Trump after the Midterm Elections

When I am writing this abstract, the outcome of the midterm US Congress elections is not yet known, but if the numerous opinion polls and other forecasts are to be trusted, the Democrats have a strong chance of regaining the majority in the House after 8 years. In the meantime, the Senate most probably remains under Republican control and of course, Donald Trump has two more years to go as President.

In my presentation, I would like to ruminate on the impact of Donald Trump's presidency on the institution as well on the rhetoric and dynamic of American party politics. I would also like to consider the outcome of the midterms and the potential changes it might bring to the rest of Trump's term in office.

Key words: Trump, US presidency, US party politics

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

PINTÉR, Márta

Márta Pintér, PhD, is associate professor and the creator and educator of a wide range of courses related to British and Irish History and Social Studies at the English and American Studies Institute of the University of Pannonia. Her research and publication areas include Irish colonial and postcolonial studies, Irish-Hungarian intercultural relations and travel

literature as well as social bias and stereotyping within the frame of British-Irish-Eastern European relational and migration histories, past and present. More recently she is experimenting with the student-centred approach and flipped-classroom techniques in her British Social Studies courses taught to international student groups.

PIUKOVICS, Ágnes

Word stress patterns in Hungarian-accented English

The acquisition of English word stress patterns causes considerable difficulties for Hungarian learners of English, which is rooted in the typological difference between the two languages (Hungarian being a syllable-timed language, while English has stress-timed rhythm). As Hungarian has fixed stress on the first syllable of words, and stress cannot be responsible for meaning contrasts within a morpheme, even the perception of English stress may be highly problematic for Hungarians: it may happen that learners perceive no differences in stress levels in English words, and generally have problems with the pronunciation of words with non-initial stress (dubbed “stress deafness”, cf. Dupoux et al. 1997).

This paper examines the factors affecting the acquisition of English word stress patterns by Hungarian learners of English, in both perception and production. The analysis is based on Coetzee’s (2016) model of phonological variation, according to which the possible variants in a pronunciation variety are determined by grammatical factors, and non-grammatical factors only contribute to the frequency of the variants. The grammatical (phonological) factors examined in the paper are transfer or interference and syllable weight, and the non-grammatical factors chosen are exposure to explicit pronunciation instruction and musical aptitude or musicality.

In the light of Coetzee’s (2016) model, the paper aims to prove the following claims based on the examination of 20 BA students of English:

1. Prior to exposure to explicit instruction, the perception and production of English word stress patterns are more heavily determined by L1 transfer.
2. Irrespective of exposure to instruction, the degree of musicality positively correlates with the degree of the correct perception and production of stress.

The results indicate that phonological and non-phonological factors govern variation in foreign language pronunciation acquisition in the same way as in native patterns.

References:

Coetzee, Andries W. (2016). A comprehensive model of phonological variation: Grammatical and non-grammatical factors in variable nasal place assimilation. *Phonology* 33, 211–246.

Dupoux, Emmanuel – Christophe Pallier – Nuria Sebastian – Jacques Mehler (1997). A Destressing “Deafness” in French? *Journal of Memory and Language* 36(3), 406–421.

Key words: word stress, Hungarian-accented English, stress deafness, foreign accent, pronunciation acquisition

Ágnes Piukovics is assistant lecturer and PhD student at Pázmány Péter Catholic University (PPCU), Budapest, Hungary. She holds an MA in English Studies (Philologist in English Studies, with a specialisation in English Applied Linguistics, University of Pécs, 2014) and an MA in Teacher Education (Teacher of English Language and Culture, PPCU, 2015), and has been a student at the Doctoral School of Linguistics at PPCU since 2015. Her field of research is second/foreign language phonology and pronunciation acquisition, with special focus on the case of Hungarian-accented English. She has been working at PPCU since 2016, as a full-time lecturer since 2018, teaching BA courses on phonetics and phonology, the pronunciation of English, introduction to English linguistics, and language practice. She has also been a part-time lecturer at Károli Gáspár University of the Reformed Church since 2015.

POÓR, Zoltán

Poór Zoltán is an associate professor at the Faculty of Modern Philology and Social Sciences of the University of Pannonia.

He is a qualified teacher of English and Russian as foreign languages with 15 years of experience in primary and secondary education with a rich portfolio of pre- and in-service teacher training covering nearly 25 years.

His areas of research and expertise are: supporting young learners' learning of foreign languages, the application of technology of education in general, self-directed learning, portfolio-based formative evaluation and the facilitation of teachers' professional development.

He has an overview on the theoretical and practical education of teachers in general and teachers of modern languages in particular courtesy to various professional duties completed at various institutions of higher education and in the framework of international projects of cooperation.

PŐDÖR, Dóra

New Prefixes, Suffixes and Combining Forms – The Lexicographer's Dilemma

New prefixes, suffixes and combining forms come into use in a language all the time. The lexicographer's dilemma is the following in connection with these: when is it worth including them in a dictionary (i.e. when can they be considered more or less „stable” lexical items), and when in a learner's dictionary? This study attempts to trace this problem in connection with prefixes, suffixes and combining forms in English that were attested for the first time after 1950. The paper looks at the appearance of these lexical items in some monolingual English dictionaries along with the attestation of some complex words in which these elements occur.

Key words: lexicography, dictionaries, prefixes, suffixes, combining forms

Dóra Pődör, associate professor at the Department of English Linguistics, Institute of English Studies, Károli Gáspár University of the Reformed Church in Hungary, Budapest (podor.dora@kre.hu)

Her research interests include the history of the English and the Irish languages, varieties of English, terminology, and lexicography. She co-edited the book *Periphrasis, Replacement and Renewal: Studies in English Historical Linguistics*. Newcastle: Cambridge Scholars Publishing (2013) with Irén Hegedűs, and *Szavak pásztora* [A Shepherd of Words] (Szeged: Grimm Publishers, 2012), the bilingual *Festschrift for Tamás Magay*, the outstanding Hungarian lexicographer, with Katalin P. Márkus and Tibor Pintér. Her recent publications include 'The Voice of the Western World: John Millington Synge's Presence in *The Oxford English Dictionary*', in: Csikai, Zsuzsa – Rouse, Andrew C. (eds.): *Critical Essays in Honour of Mária Kurdi*. SPECHEL e-editions. Martonfa, 2017, pp. 157-169, and 'Az ír nyelvtudás segítségül hívása a magyar mint idegen nyelv oktatásában' [Relying on Knowledge of Modern Irish in Teaching Hungarian as a Foreign Language], in: 225 • 65 • 60 év a magyar mint idegen nyelv oktatásában [25 • 65 • 60 Years in Teaching Hungarian as a Foreign Language], *THL2* 2017/1-2, Balassi Intézet, Budapest, 226-237.

PUGAR, Petra

Ecology of the Underworld in Alasdair Gray's *Lanark*

The 1981 novel *Lanark* by Alasdair Gray is one of the seminal works of late-20th century Scottish literature, depicting the Scottish post-World War Two experience in a blend of fantastic and realistic subgenres, often described as historiographic metafiction. This paper will observe the fantastic space of the underground Institute in *Lanark* functioning as an underworld, a mirroring and subverting chthonic space that can be read from the ecocritical perspective. While previous literature on *Lanark* focused on the novel's relationship with postmodernism and its multiplicity of genres, this paper will take a step away from the purely postmodern in order to read the novel as a text exploring nuclear power and capitalism that uses life and death as resources, coinciding with the re-emergence of hell as a fictional space as seen in the Scottish gothic literary tradition. The fictional underworld created in *Lanark* bears strong relation to the notions of Anthropocene and Capitalocene as framed by Donna Haraway, touching upon the post-colonial and the double role of Scotland in the British imperial history, as well as Michel Foucault's term of biopolitics, connected with necropolitics and the question of waste. Furthermore, through the prism of the underworld's verticality, this paper will observe the loss of totality, tangential approach to art and the ways in which Alasdair Gray's pronounced visuality of spaces drawing from the Antiquity as much as the pop-cultural sources to question the contemporary world and its epistemologies of sciences and history.

Key words: Alasdair Gray, *Lanark*, underworld, ecocriticism

Petra Pugar is a PhD candidate at the University of Zagreb, Faculty of Humanities and Social Sciences, where she is writing her thesis in the area of Scottish Literature, within the doctoral programme in Literature, Performing Arts, Film and Culture. She is a member of the Croatian Association for the Study of English and the Association for Scottish Literary Studies. In 2018, she was awarded the Saltire Scholarship for participating and presenting at the Scottish Universities Summer School in Edinburgh. Her academic interests include posthumanist theory, animal studies, visual and graphic novel studies.

RÁCZ, István

“The Patron Saint of British Poetry”: Roger McGough and Light Verse

When Roger McGough and the other Liverpool poets published their anthology *The Mersey Sound* in 1967, highbrow poetry was predominated by the poets of the Movement and the Group, popular culture was shaped beat music and literature, and the two were hardly permiable. McGough’s poems are usually (and rightfully) relegated into the category of light verse, which is a trend with a long tradition in the history of British poetry. In my paper I wish to discuss the literary context of McGough’s poetry and point out how he developed a parodic and ironic relationship with other genres, such as the war poem, the haiku and the self-reflexive poem. On the one hand, I will argue that although the complexity of his poems does not measure up to the standard of the best of his contemporaries, his achievement is still outstanding, and his significance as a representative of light verse is unquestionable. In my talk I will also make an attempt to define light verse and demonstrate it with a few examples. I will argue that the pleasure of recognition is at the heart of it (just like in light music and other forms of popular entertainment), but this also means the importance of intertextuality.

Key words: light verse, intertextuality, poetry

István D. Rácz is Professor in the Department of British Studies and Director of the Ph.D. programme of British and American Literature at the University of Debrecen and contributing editor of *Hungarian Journal of English and American Studies*. His publications include articles on British Romanticism (Blake and Shelley) and studies on contemporary British poetry. He has published three monographs in Hungarian: *Költők és maszkok: Identitáskereső versek az 1945 utáni brit költészettel* [Poets and Masks: Poems in search of identity in post-1945 British poetry, 1996], *A szép majdnem igaz: Philip Larkin költészete* [Beauty is Almost True: Philip Larkin’s poetry, 1999] and *A másik ország: Az angol költészettel 1945 után* [The Other Country: British poetry after 1945, 2006]. His monograph on Philip Larkin was published by Brill Rodopi in 2016 (*Philip Larkin’s Poetics*). He has also co-edited a volume on Sylvia Plath and Ted Hughes (*Modern sorsok és késő modern poétikák* [Modern Lives and Late Modern Poetics, 2002]).

REICHMANN, Angelika

J.M. Coetzee’s *Disgrace* (1999) in Hungarian Translation

The presentation aims to discuss the Hungarian translation of South-African born Nobel Prize awardee J.M. Coetzee’s *Disgrace*, published as *Szégyen* in 2007 (trans. Gábor George). Taking its clue from Ildikó Józan’s translation critical approach, which is based on poststructuralist literary criticism and the theory of intertextuality, it makes an attempt to examine the translated text as a literary work on its own right. In her 2007 *Mű, fordítás, történet* Józan provocatively suggests that literary translation criticism should break with the practice of often hairsplitting comparisons of always primary and superior original source texts with always secondary and inferior translations. Accepting the poststructuralist tenet instead that no text can have a fixed meaning to which any translation could be faithful, translation criticism should turn its attention to the interpretation of translated

literary works on their own right. Since Józan discusses mostly canonical poem translations from the early 20th century, the aim of this presentation is to test the practicability of this liberating but not unproblematic approach and its criteria for a „good translation” against the reality of cotemporary Hungarian novel translation practices by providing a case study of Disgrace.

Key words: literary translation criticism, poststructuralism, intertextuality

Angelika Reichmann, Professor of English Literature, Eszterházy Károly University, is the author of *Desire – Identity – Narrative: Dostoevsky's Devils in English Modernism* (2012) and has published widely on English and Russian modernist rewrites of Dostoevsky's classic novel – on Andrey Bely, Fyodor Sologub, Joseph Conrad, Aldous Huxley and John Cowper Powys, among others. Apart from comparative studies of Russian and English-language fiction, her chief academic interests include adaptation theory, psychoanalytic literary criticism and the female Gothic. She is also a member of the Translation Studies Research Group at Eszterházy Károly University.

REUSS, Gabriella

Curtains and Pillows: The Significance of Acting Copies in Shaping Stage Practice in 18-19th-Century Theatre

In early nineteenth century Pest-Buda it was the staging of Desdemona's death which particularly disturbed Hungarian audiences and it seemed to halt the play's Hungarian reception and Shakespeare's 'nationalization'. One playwright's response to the ominous production was a comedy in which a naive spectator, the notary of a small rural village runs onstage to save the pretty Hungarian lass from the ugly Saracen's chubby pillow and enormous black hands. From the response of aesthetes didactic essays and letters were born, giving instructions how to kill Desdemona with delicacy and taste. One such letter quoted Macready's 1845 Othello seen in Paris and described how Macready used the curtains of the four-poster bed to stage a highly stylish murder.

The reasons why the first Hungarian Othello ruthlessly dragged his Desdemona across the boards and why Macready did not are inherent in the ways the nuances of the acting profession and of stage business were passed on to or learnt by actors in England and in Hungary. This paper examines what acting copies and promptbooks reveal; and it attempts to estimate the influence these documents, representative of particular acting modes, may have had in shaping Shakespearean reception.

In the past decade(s) we have been witnessing the growing prestige/value of theatre related documents of all sorts, due to, e.g. Tiffany Stern's Documents of Performance and the great promptbook digitalization projects at the National Art Library (V&A) or the Folger Shakespeare Library. This tendency has managed to draw several documents, held previously as secondary or marginal and devoid of any literary value into academic attention. Relying on promptbooks and acting copies my study intends to make a modest contribution to the reinforcement of the tendency since it affects not only our contemporary reception but our retrospective perception of Shakespeare performed.

Key words: Shakespeare, reception, acting copy, 19th century theatre, acting

Gabriella Reuss is Senior Lecturer in English Literature at Pázmány Péter Catholic University, Hungary. Most of her publications concern the promptbook of the earliest restoration (1834) of the tragically ending *King Lear*. She devoted her doctoral dissertation (2004) to this manuscript; while her first monograph, *Shakespeare Londonban és Pest-Budán. Színházi előadások emlékezete*. [Shakespeare in London and Pest-Buda. Remembering Performances], L'Harmattan, Budapest, 2017 studied W. C. Macready's and Gábor Egressy's interpretations of Lear as seen in their uniquely parallel prompt copies (1834, 1838) and the way their paradigm-changing performances shaped the Shakespeare cult as well as theatrical and cultural memory.

RUBÓCZKI, Babett

Borderland Aesthetics in the Art of Georgia O'Keeffe and Frida Kahlo

Despite their distinct cultural roots and geographical location, living on the opposite sides of the US border, the two most seminal female representative of American Modernism in art, US-born Georgia O'Keeffe (1887–1986) and Mexican Frida Kahlo (1907–1954), exhibit thematic parallels including the vulnerability of the female body, the sacred in nature, and the blurred boundaries between health and sickness, death and life.

Close-reading of some of Kahlo's and O'Keeffe's landscape and nature-themed paintings I highlight the borderland aesthetics as a further shared aspect of their work that have gone largely unnoticed in North American criticism. As a theoretical departure point I turn to Chicana feminist Gloria Anzaldúa's concept of "Borderlands," an intercultural space of contact and conflict where the geographical, spiritual, and gender dimensions of identity constantly clash and transform. I argue that both O'Keeffe and Kahlo portray landscape and female identity as interlocking zones of cultural, national, mythical, and sexual identity. The artists, thus, critically reconfigure the borders between normative binary concepts of the grotesque and the beautiful and subvert the turn-of-the-20th-century gender and sexual roles that reduced women to the status of secondary citizens and artists.

Key words: American and Mexican Modernist Art, Frida Kahlo, Georgia O'Keeffe, borderlands

Babett Rubóczki is a Ph.D. student in the North American Studies program at the Doctoral School of Literature and Cultural Studies, University of Debrecen. Her research focuses on contemporary U.S. Latina literature with specific focus on the gendered representations of vulnerability in Chicana and U.S. Caribbean women writers' and playwrights' works. Her scholarly interests also include cultural and literary theories in diaspora studies, queer studies and ecocriticism. She has published articles in both Hungarian and English in journals including the *Hungarian Journal of English and American Studies*.

RUSVAI, Mónika

Journey without Destination: Cyclicity of Space and Time in Robert Holdstock's *Lavondyss*

A sequel to the World Fantasy Award winning *Mythago Wood*, *Lavondyss* is a wonderfully complex novel that turns a forest into a living and breathing manifestation of the

unconscious. In both novels, the wood creatures can be interpreted as Jungian archetypes, yet in *Lavondyss*, the intricate spatial and temporal structure gains an even greater significance than in the first book. In my presentation I attempt to show that in *Lavondyss* the perception of space and time is closely related to storytelling – one of the main themes that have an essential role in structuring the novel. Throughout the analysis, I will rely on Farah Mendlesohn’s thoughts in *Rhetorics of Fantasy*, and prove that the core myth told in several versions (and in various spatial and temporal milieus) is on the one hand, the main fantastic intrusion that drags the young protagonist, Tallis into the unknown region, and on the other hand, it is responsible for the cyclicity of space and time that eliminates the possibility of ever truly leaving Ryhope Wood behind.

Key words: Holdstock, fantasy, Mendlesohn, structure intrusion

Mónika Rusvai is PhD student at Pázmány Péter Catholic University. She has been involved with the fantastic since her BA studies. During her MA she got acquainted with monster theory, a contemporary approach for analysing monstrosity in fantastic literature, and wrote her thesis on the cultural significance of various European dragons. Since then, she turned her focus to the monsters appearing in Neil Gaiman’s kidult novels, but she is also deeply interested in mythic fiction and all forms of literary mythmaking.

SÁRI B., László

Generation A: Global Fiction or Fiction of Globalization

Douglas Coupland’s *Generation A*, the author’s 2009 follow-up on his to-date most successfull *Generation X: Tales for an Accelerated Culture* aims at reconfiguring the generational attitude he had captured almost two decades later. *Generation A* arguably weaves a narrative in which the protagonist-narrators’ cooperation in telling the story as well as solving the central enigma of the novel follows a centripetal movement of cooperation in sharp contrast to the escapist, centrifugal narrative of the previous book. Coupland’s attemp, however, to imagine a global community of story-tellers and readers runs the risk of globalizing/Americanizing the fictional world, thereby threatening the very narrative agenda he seems to be purporting. My presentation will trace how Coupland’s idea of reading informs his conception of cooperation and resolution in the novel, to demonstrate how reading, as conceived by Ckissoupland, is instructive to his fiction of globalization/him globalizing fiction.

Key words: globalization, American/Canadian fiction, reading, narrative

László Sári B. is an associate professor at the Department of English Literatures and Cultures, University of Pécs. He published two books to date, one on Hungarian literature in the Kádár regime, and another on contemporary American minimalist fiction. His recent research is on post-postmodern American fiction. He works as a freelance literary critic and literary translator. At his home institution he teaches literary and cultural studies, contemporary American fiction, British cinema and translation.

SOHÁR, Anikó

Unseen University. A Representation of Academic Life in Fantasy

The representation of academic life in SFF is a very popular ancillary or episodic topic. It usually mixes two subgenres, the so-called school story with fantasy or science fiction, where the university supplies the necessary and fascinating background for the narrative. In some cases real universities gain fictitious training programmes, professors or students, for example, Oxford (the most popular university in the genre) in all Connie Willis stories on historians who use time travel as a research tool or practicum for undergraduates, in the *James Asher* series by Barbary Hambly, in *All Souls* trilogy by Deborah Harkness, in *His Dark Materials* trilogy by Philip Pullman, or Toronto in *The Fionavar Tapestry* by Guy Gavriel Kay, and Pittsburgh in *Steel Rose* by Kara Dalkey. However, completely made-up universities prevail in SFF for example, Butler University in Newford City (both invented by Charles de Lint), the colleges on the twin planets of Yeowe and Werel (created by Ursula K. Le Guin as part of her *Hainish* cycle), the University in *The Kingkiller Chronicle* by Patrick Rothfuss, and Armedius Academy in *The Rithmatist* by Brandon Sanderson, to mention but a few.

The mode of representation often criticises, even parodies academia, particularly ‘academese’ and the strife for positions (see Sohár 2017). Here I can only give a sample of this fascinating subject, highlighting the recurrent motifs, focusing on the famous Unseen University in the *Discworld* series by Terry Pratchett: how it developed throughout the series from mere parody into an important model of both inquisitive intellects and civil behaviour and what this representation of academe tells us about the general public’s perception of higher education.

Key words: fantasy, school fiction, comedy, parody, satire

Anikó Sohár studied Hungarian language and literature, comparative literature and history at Eötvös Loránd University, Budapest, Hungary. She obtained her double MA in Comparative Literature and History in 1986, and a doctorate in Comparative Literature in 1996.

She was an assistant professor at the Department of Comparative and World Literature, ELTE (1987-1995). In 1992 she participated in the CERA summer school, a training programme in translation research, at KU Leuven, Belgium, where she later did Ph.D. and postdoctoral research specialising in Translation Studies under the supervision of Professors José Lambert and Hendrik van Gorp (1993-1999).

She returned to Hungary and taught English literature, cultural history, and translation (University of Miskolc, 2000-2001; University of West Hungary, 2002-2014). Since 2014 she has been the Head of the MA programme in Translation and Interpreting at the Institute of English and American Studies, Pázmány Péter Catholic University, Budapest.

She was one of the prime movers behind the literary translation programme at Eötvös Loránd University (1991-2009), the Hieronymus Translation Research Group of PPCU (2016-) and the Translation Studies Branch of the Hungarian Society of Literary History (2018-).

She is also a literary translator and editor, occasionally doing both specialised translation and revision.

Her research interests are the literary representation of academic life, fantastic literature, the relation between text and image, literary translation, and translator training.

STRÓBL, Erzsébet

Female Authority in Late Tudor England

The paper explores the concept of female sovereignty by comparing the two visits of Queen Elizabeth I to the university town of Oxford: one in 1566 and the second in 1592. The analysis of the extant documents shows that the late reign of the Queen became more autocratic and tolerated less discussion on issues of authority. The receptions staged by the scholars included academic disputations that directly addressed general questions of princely power and the Church of England, such as the superiority of law over the king, or the right to dissemble about religious beliefs. Although both visits focused on theoretical issues, the themes of the second were markedly less daring. The paper also examines the rhetoric of Queen Elizabeth's response to such challenges, and investigates the political and religious contexts of her visits in order to highlight how the Queen's position as female monarch changed in the last decades of the sixteenth century.

Key words: Queen Elizabeth I, propaganda, letter writing

Erzsébet Stróbl is senior lecturer in the Institute of English Studies at Károli Gáspár University, Budapest, where she offers courses on various aspects of English cultural history, civilization and early modern England. She wrote her thesis about the sixteenth-century cult of Elizabeth Tudor, and her research interests include early modern culture and history, feminine authority, and civic pageantry.

SZABÓ, Éva

“Solitary Meals – a Boiled Egg or Half a Tin of Baked Beans: The Home-making Practices of Spinsters in Barbara Pym’s *Less than Angels* and Anita Brookner’s *A Misalliance*

Unmarried women have been the focus of literature and history at least since Elizabeth I claimed she was married to England. In her 2015 book, *Spinster* Kate Bolick points out that “the single woman is nearly always considered an anomaly, an aberration from the social order” (23), but the author offers a variant to the stereotypical representation of the lonely, cat-loving, and witch-like old maid. She is determined to reclaim the word, spinster, and argues that rather than a curse, spinsterhood entails a sense of independence and self-sufficiency even coupled women must hold onto (251). Pym’s and Brookner’s characters often remain unmarried because marriage would mean confining them to Betty Friedan’s suburbia. *Less than Angels* (1955) and *A Misalliance* (1986) feature such heroines whose home-making, a female virtue, exists without the male recipient, going against societal norms. My proposed paper intends to investigate how these women construct a single household in a society which always seems to envisage compulsory dualities. By relying on *Women without Husbands*, *Spinster* and other critical materials, I will also discuss in what

ways spinsterhood provides a mode of silent resistance towards expectations of women and acts as a subversive attempt at regaining control over their lives.

Key words: domesticity, spinster, contemporary British literature, women writers, home-making

Éva Szabó is a third year PhD student of the British Studies stream at the Doctoral School of Literature, University of Debrecen, Hungary. Her field of research is neodomesticity in contemporary British women writers' fiction but her research interests include gender studies and mother-daughter relationships as well. In her dissertation she works with the texts of Kate Atkinson, Elizabeth Taylor, Ali Smith, Anita Brookner. She is also interested in food studies, feeding and nourishment in contemporary women writers' fiction, as well as postcolonial literature. She is a senior member of Hatvani István Extramural College and a member of HUSSE (Hungarian Society for the Study of English). She published papers, co-edited a student volume of essays, and presented at several conferences, the latest of which was Place, Space, Region and Cultural Identity in Anglophone Literatures, Arts and Cultures in November, 2018. She is currently studying how cultural identification works in domestic novels by multicultural British women writers like Roopa Farooki, Saumya Balsari and Diana Evans.

SZABÓ, Éva Eszter

The Preservation of the Union, the Birth of the Dominion, and the Civil War Refugees in the US–Canadian Cross-border Region

The paper explores the role of US–Canadian cross-border relations in the Civil War by focusing on the Civil War refugee movements. The aim is to address how the refugees were used for military and political purposes by the belligerents, and how the cross-border conflicts contributed to the birth of the Dominion of Canada. From Maine–New Brunswick to Minnesota–Canada West, in addition to the slave refugees who had long targeted the area for safety, the cross-border region became a safe haven for Confederate escapees from federal PoW camps, Confederate refugees and their families, and also Union deserters and draft dodgers. Following the turning point of the war in 1863, the Confederate government sent commissioners on secret missions in an attempt to make use of the Confederate refugees by fighting the war from Canada and possibly instigating an uprising in the anti-war Old Northwest in favor of secession. Union agents and detectives aimed to win over the refugees and support the Union cause by preventing Confederate designs. That is, both parties in the war took advantage of the refugees for their respective political and strategic purposes and the fluidity of the border highly facilitated that, while the breach of Canadian neutrality was alarming enough to bring about the birth of the Dominion by 1867. The arrival of former Confederates and their families in self-imposed political exile right after the war also contributed to Canadian fears of potential Union annexation. Through this historical case study the paper claims that refugee populations can create foreign policy challenges, and in times of conflict, in times of war, they can acquire strategic significance and can reaffirm or question the nation state.

Key words: US–Canadian relations, cross-border region, refugees, American Civil War

Éva Eszter Szabó, PhD, historian, Americanist and Latin Americanist, is Assistant Professor at the Department of American Studies, School of English and American Studies, Eötvös Loránd University, Budapest. Her courses and research have focused on inter-American relations, U.S. immigration history and immigration policies, and global migration issues in global politics. Her book, *U.S. Foreign and Immigration Policies in the Caribbean Basin* by Savaria University Press was published in 2007. Her recent research targets the history and current developments of a growing American diaspora, and border studies.

SZABÓ F., Andrea

Female Gothic Heroinism in *The Handmaid's Tale* (2017)

My paper discusses the serialized adaptation of Margaret Atwood's *The Handmaid's Tale* (2017) by focusing on its protagonist within the analytical frameworks of Gothic and Adaptation Studies. It argues, on the one hand, that the creators of the series preserved the Female Gothic as an interpretative frame rather than simply recycled some of the sensational gothic themes, character types, imagery and narrative devices of the original work, while, on the other hand, it raises the question to what extent the heroine of the adaptation is comparable to that of its sourcetext, Margaret Atwood's novel of the same title (1985). The answer will shed light not only on the adaptation and its relation to its sourcetext with a view to its narrator-protagonist, but also on some of the changes Atwood's concept of female heroinism underwent in the three decades between the two publication dates. Since Atwood actively participated in the scriptwriting process of the first season of the series and sanctioned the second as its consultant scriptwriter, though holding no copyright to any filmic reproduction of her work, how June acts and reacts, whether her deeds and character can be understood in the context of female gothic heroinism as defined in the novel, or how it moves away from it, also reveals changes and continuities in Atwood's vision and revision of the female gothic and its discourse on heroinism.

Key words: female gothic, heroinism, Margaret Atwood, *The Handmaid's Tale*, adaptation

Andrea F. Szabó, PhD, is associate professor at the English and American Studies Institute, University of Pannonia, where she teaches courses in North-American literature and culture. Her research interests focus on the intersections of the Gothic, Gender, and Spatiality Studies, in American and Canadian literature. She is founding co-editor of *TOPOS – Bilingual Journal of Space and Humanities*.

SZABÓ, Noémi

Metalinguistic awareness and cross-linguistic influence in third language acquisition

In the *Dynamic Model of Multilingualism* (Herdina and Jessner 2002) new emergent skills, that is language learning skills, language management skills, and language maintenance skills characterize the multilingual repertoire. These proficiency skills are closely related to multilingual awareness which is divided into metalinguistic, - and cross-linguistic

awareness (Jessner 2006). Cross-linguistic awareness deserves more attention in consideration of third language acquisition and trilingualism because this area of research is still counted as a neglected area in multilingualism research. A large number of studies with a research focus on lexical transfer phenomena in TLA give evidence for activation of other than the target language and of cross-linguistic aspects (Cenoz, Hufeisen and Jessner, 2001; Jessner 2008; De Angelis 2007). So far only very few have concentrated on cross-linguistic awareness (Jessner, 2006; Jessner, Allgäuer-Hackl & Hofer, 2016).

The Eurobarometer survey indicated that Hungary has not gained a prominent place related to the knowledge of foreign languages compared to other European countries. Further research is needed in order to highlight the importance of instructed foreign language learning. The focus of the future research is teaching English/German as third language in the Hungarian educational context. The aim of the study is to investigate the cross-linguistic influence and multilingual awareness in the case of third language acquisition. The article of Berkes and Flynn (2012) gives a helping hand related to the research which focuses on explanatory model (CEP) for multiple language acquisition with special attention to the relationship between Hungarian, German and English languages. The first research question is whether students' level of multilingual awareness is higher at German minority primary schools in Hungary than at the Hungarian primary schools. The second question is how cross-linguistic influence affects the lexical repertoire in relation to the order of language acquisition (L2: German, L3: English, and vice versa).

Key words: multilingual awareness, cross-linguistic awareness, third language acquisition

My name is **Noémi Szabó**. I accomplished all of my former studies at the University of Pannonia: English BA and Teacher Training MA. I am doing my PhD currently at the Multilingualism Doctoral School at the University of Pannonia. My supervisor is prof. Ulrike Jessner-Schmid. I gained a Campus Mundi scholarship from October 2018, so I am studying at the University of Innsbruck at the moment. I am a second year PhD student. My research field is Third language acquisition and trilingualism. I will focus on metalinguistic awareness and crosslinguistic influence in relation to Hungarian, German and English languages in my dissertation. I will do research in the chosen Hungarian primary schools where English and German are taught as a third language.

SZATHMÁRI, Judit

“New Indian Idealism”: The Declaration of Indian Purpose

Present-day American Indian affairs have traditionally been viewed as an outcome of a series of exterminations, removal, and assimilation. Although, through historical trauma, such policies do affect current issues, scholarship has turned its focus to a less victimized and more proactive view of American Indian communities. The new approach is rooted in the changes post-World War II Indian Country initiated; among these is the 1961 American Indian Chicago Conference. The event was planned to “assemble Indian leaders in a single location to exchange ideas and to develop a new course in Indian policy,” and it attracted 490 participants of 90 different tribal affiliations. The New Indian Idealism materialized in

the Declaration of Indian Purpose, a 52-page document charted by conference participants and addressing contemporary problems, such as inequalities in housing, education, and the aftermaths of relocation and termination. The presentation explores both the immediate antecedents of the American Indian Chicago Conference and how the 1961 Declaration has shaped ensuing Indian policies.

Key words: Chicago, American Indian policy, idealism

Judit Szathmári, Assistant Professor, North American Department, University of Debrecen, Hungary, was a Fulbright Researcher at the Milwaukee Public Museum and the University of Wisconsin, Milwaukee (1999-2000), and the D'Arcy McNickle Center for American Indian and Indigenous Studies, Newberry Library, Chicago (2014). Her research interests include exploration of the urban experience in contemporary American Indian literature, urban self-help organizations, American Indian humor, and US Indian policy, with special focus on the post-World War II period. She published a scholarly monograph, *The Revolving Door: American Indians in Multicultural American Society*, in 2013 (Debrecen UP). She has been *Hungarian Journal of English and American Studies* [HJEAS] copy editor since 2014. [szathmarijudit@gmail.com]

SZARVAS, Réka

“My skin, you see, screams”: A corporeal narratological analysis of Gillian Flynn’s *Sharp Objects*

Gillian Flynn’s debut novel, *Sharp Objects* (2006) tells the story of a journalist, Camille Preaker who returns to her hometown to report on the brutal murder of two young girls. The crime thriller outlines a trauma narrative centred on Camille’s pathological relationship with her sister and her mother, as well as her addiction to self-harming that holds special feminist metafictional implications, as she is carving psychologically charged words into her skin. In 2018 HBO adapted the novel into a crime mystery miniseries, starring Amy Adams in the feature role, with the tagline “Welcome home”. I wish to explore how the filmic adaptation of the novel – that focuses on the text cut in the protagonist’s bodily surface and the embodied diary written in/with her scars – realizes an intriguing, intersemiotic relationship between text, image, and body. I rely on David Punday’s corporeal narratology (2003) to explore how Flynn’s narrative techniques challenge conventional representations of femininity, female embodiment and feminine writing, on multiple media platforms.

Key words: *Sharp Objects*, Gillian Flynn, corporeal narratology, writing on the body, self-cutting

Réka Szarvas is a first year Phd-student in the Doctoral School of Literature at the University of Szeged. Her research interests include gender studies, contemporary women’s writing, feminist metafiction and corporeal narratology. Her dissertation is a continuation of her Master’s Thesis entitled *Mad Housewives and Cool Girls: Reading Gillian Flynn’s Novels as Feminist Metafiction* (2018). Her articles are forthcoming in *TNTef* and *Americana*.

SZÉKELYHIDI, Eszter

Metatheatricality in Caryl Churchill's *The Skriker*

Something magical is bound to happen when theatre talks about itself. In Caryl Churchill's supernatural play *The Skriker*, the fourth wall not only breaks: it gets shattered by a force that threatens the audience. My talk examines the consequences of a character overstepping the boundaries of theatre.

Key words: contemporary British drama, metatheatre, Caryl Churchill

A PhD student at Eötvös Lóránd University currently researching trauma, identity and gender in Caryl Churchill's plays.

SZELE, Bálint

The Role of Core Countries' Cultures in Three Types of Teaching

My presentation is about the role and relevance of English and American culture in teaching English as a foreign language and in teaching translation. Since English has become an international language, more and more people see it merely as a tool for communication and they are not interested in the culture behind the language anymore. The question remains if it is still necessary to teach cultural facts to help learners understand the language (and to be able to translate) and whether this knowledge is necessary in everyday communication.

I will divide the presentation into three parts. As I teach English language, English culture and civilisation, and translation, I have a chance to see many cultural aspects of the UK and I know this knowledge is important for BA level students of English Philology. But is it also important for someone who just wants to communicate in English during a holiday? Is it important for a translator of technical texts? In a short questionnaire I asked many students to see how they look at this matter, and I was also looking for differences between ordinary language learners, students of English (BA), and students of translation.

Key words: culture, language, international English, teaching

Bálint Szele graduated at Veszprém University in 2001 and since that time he has been involved in many different activities, most of which are related to English. He obtained his Ph.D. in Miskolc University in 2006 for his dissertation on Szabó Lőrinc's Shakespeare translations. He has carried out research into literary translation, and is the author of a few books and many articles in this field. He teaches at Kodolányi János University. His interests are playing the drums, astronomy, DIY, and language.

SZÉLPÁL, Lívia

The Silence of History. The Representation of Trauma in *Snow Falling on Cedars*

Snow Falling on Cedars is a 1999 drama film released by the Universal Pictures, adapted from the 1994 novel of the same title by David Guterson, directed by Scott Hicks and starring Ethan Hawke. It recounts the story of the trial of Kazuo (Kabuo) Miyamoto, a Japanese-American accused of murdering a white man, a local fisherman and a respected war veteran Carl Heine. The story begins on December 6, 1954, only one day before the

thirteenth day of remembrance of the Japanese bombing of Pearl Harbor. The backstory plunges into the community on a small, enclosed island of San Pedro in Washington state. As the trial unfolds, flashbacks reveal the past relationship between the embittered war veteran and journalist, Ishmael covering the case and Kazuo's wife, Hatsue, from childhood. Beneath San Pedro's seeming tranquility and placidity festers a tension between the island's white residents and its Japanese American community. During the war, the white residents of San Pedro silently witnessed the internment of their Japanese-American neighbors. The passive hatred and racial prejudice had previously been suppressed under San Pedro's ethos of silence and avoidance of confrontation. The paper aims to focus on the silence of American History, namely the trauma of the internment of Japanese Americans. The story unfolds in flashbacks, overlapping emotional dialogues, flashes of memory, all seen in a variety of visual styles, which depends on the many contrasting perspectives that the same events can be seen.

Key words: Pearl Harbor, Internment of Japanese Americans, the 1950s, racial prejudice, island

Lívia Szélpál is an assistant lecturer at the Institute of English Studies, University of Pécs (PTE), where she teaches American History and Literature. She completed her MA in American Studies (2004) and in History (2005) at the University of Szeged (SZTE) and earned a PhD in Comparative History at the Central European University in 2013. E-mail: liviaszelpal@gmail.com.

SZENTGYÖRGYI, Szilárd

Szilárd Szentgyörgyi is a phonologist-phonetician with a PhD in theoretical linguistics from the University of Szeged. His main research interests are optimality theory in phonology, voicing typology and vowel harmony systems as well as the varieties of English and the changing attitudes and stereotypes these are associated with in popular cultural, especially in the film industry. His current research focusses on the role of British accents in American cinematography and the different stereotypical characters that movie makers mark with a British accent, mostly with a (near) RP variety. He is a two-time Fulbright scholar, once on a research grant at the University of Iowa in Iowa City, IA, and once on a teaching grant at the Nazareth College of Rochester, NY. Currently he is associate professor and chair at the English and American Studies Institute at the University of Pannonia, in Veszprém, Hungary and he is also the programme director of the B.A. programme in English.

SZÓKE, Dávid

Memory and Discomfort in Rachel Seiffert's *The Dark Room* (2001)

The aim of this paper is to provide an extensive critical analysis on the generational issue of coming to terms with the past in Rachel Seiffert's *The Dark Room* (2001). The specificity of Seiffert's book is that as an English novel, it discusses the Holocaust and the ethical questions of memory and responsibility through the eyes of three generations of German people in three historical periods. Although the stories within the novel are

structurally divided, one common trait in them is that they all record the loss of a nation's innocence and the different aspects and periods in which the post-war generation had to realize and come to terms with the crimes in the past committed by their fathers and grandfathers. Accordingly, some of the main questions raised by the novel are: What have been the responsibilities of the German generations after 1978? How is it possible to put the past onto new ethical bases? What role does memory culture play in the transforming common European social, political and economic framework? While discussing these questions, the paper wishes to use the concepts of 'discomfort' used by Aleida Assmann. With it, the paper wishes to answer the question of how the novel echoes the need of the new German generations to reflect on the past and to call their fathers and grandfathers accountable for their crimes. It altogether identifies Seiffert's novel as a masterpiece that reveals the difficult recognition of the post-war German generations that instead of weeping for the victims, 'we should cry that we did this. We did this, it wasn't done to us' (Seiffert, p. 289).

Key words: guilt, coming to terms with the past, Holocaust, responsibility, discomfort, memory culture

Dávid Sándor Szőke is a PhD student at the University of Szeged, Hungary. His most recent essay "Letters from Iris Murdoch to Miklós Veto: thirty years of friendship" (2018) appeared in the Iris Murdoch Review No. 9. His field of interest includes the post-war representations of the Holocaust in the English literature, the concepts of trauma in the writings of the 20th century women writer, the German memory culture, as well as the German-speaking refugee literature in England. He is currently researching the influence of the German-speaking Jewish literature and culture on Iris Murdoch's early novels.

SZUJER, Orsolya

Image of Cats and the Male Body in Popular Culture

The traditionally feminized cat—in contrast with the traditionally masculinized dog—may most often take one of two positions in popular fiction when introduced in connection to a man: it can either signify villainy (e.g. Blofeld's cat in the James Bond movies) or accentuate lack of masculinity (e.g. Milo Thatch's cat in Disney's *Atlantis*). This phenomena might be even more pronounced—and complicated—in superhero narratives, where domestic cat themed characters tend to be female and anti-heroic (e.g. *Black Cat* and *Catwoman*), while big cat themed characters are more likely to be male and heroic (e.g. *Black Panther*). However, in recent years there has been a new trend emerging, where traditionally masculine men are connected with cats in a way that makes them more accessible to the female gaze: next to newly cat-owner male characters such as Marvel Comic's *Gambit* and *Winter Soldier*, there are more and more social media accounts specializing in collecting pictures of attractive men holding cats (HotDudesWithKittens on Instagram) or posting comparative pictures of men and cats (Des Hommes Et Des Chatons on Instagram/Facebook). In these representations, the cats symbolize the men's embraced feminine side, which makes their connection to the female audience easier.

Key words: Cats, Male Body, Masculinity, Female Gaze

Orsolya Szujer earned her MA in American Studies at ELTE in 2017, and is currently a phd student there. Her field of research is the representation of female characters in superhero comics. Outside of the university, she regularly appears at comic and geek themed events where she gives lectures on superhero comics, and has been translating novels since she was nineteen.

T. ESPÁK, Gabriella

Crossing Boundaries: The Relevance of Australian Population Management Policies in Hungary

Recent Hungarian population management policy has been fervently debated for being most imbued by manipulative rhetorical strategies. The discrepancy between xenophobic media rhetoric that infiltrates all public discourse in Hungary on the one hand, and Australia's historical openness to manage refugee crises as well as a diverse population on the other, is immense. Many of the legal, political and social phenomena now experienced by the old continent, have already challenged multiethnic Australia to pioneer solutions to societal conflict. In the Hungarian classroom, studying patterns of Australian diversity in literature, culture and politics may establish critical knowledge about possible ways of coexistence, as well as highlight differences between ex-nation states and demographically heterogeneous societies. Derivatively, distancing local phenomena and using analogous experience will result in students' reconsidering human rights and population management issues both in Australia and in Hungary. More than just making claims about analogous societal phenomena, however, this paper determines factors that limit the choice of texts (samples of rhetoric) adaptable for classroom usage, predicts the audience's interpretive strategies and fallacies, and suggests pragmatic approaches to deal with the latter. Whether through literature and film, or through history lectures, the Australian experience sets an example, as more than ever, one needs to study the "there and then" to understand the "here and now."

Key words: population management policy, Australia, multiculturalism, rhetorical strategies, classroom

Gabriella T. Espák is assistant professor in the Institute of English and American Studies, University of Debrecen. She has been teaching, researching and publishing on topics in Australian, Canadian and US social history since 1998, with special interest in issues of multiculturalism, minority rights and Indigeneity. Her PhD (2003) was awarded for a thesis on federal multicultural policies and the politics of Indigeneity in Canada and Australia between 1988-1992.

TARNÓC, András

Narrating the unspeakable: Manifestations of the Gothic in slave narratives.

According to Teresa Goddu "the Gothic is able to rematerialize the ghosts of America's racial history and enable the African-American to haunt back." One potential vehicle of this "haunting" is the slave narrative. While one of the primary attractions associated with the Indian captivity narrative was its capability to provide a blood chilling reading

experience, the graphic details of the slave narrative qualify the accounts of former bondsmen and bondswomen into the category of the penny dreadful as well. In fact, the system of slavery was partly based on physical and psychological intimidation demonstrated by the administration of various punishments in an ad hoc manner. The ordeal associated with the Middle Passage along with the physical and psychological anguish of the plantation slave not only shocked but brutalized potential readers.

Suffice to mention Frederick Douglass's frightening report on the whipping of Aunt Hester, the psychological horror Francisco Manzano experienced while he was shut off in solitary confinement, or the brutal, dehumanizing treatment of Frado while serving at the Belmont house.

The purpose of my presentation is to identify the traces of the Gothic both from the aspects of form and content in slave narratives via the exploration of texts produced by Olaudah Equiano, Ottobah Cugoano, Ignatius Sancho, Henry Bibb, Frederick Douglass, Harriet Jacobs, and Harriet Wilson.

Key words: Gothic, penny dreadful, abject, subject construction, objectification, agency

András Tarnóc earned his PhD at Debrecen University in 2001 and completed his habilitation at the same institution in 2013. His main research interests include settler-Indian relations in the colonial period, the dynamics of multicultural societies, and the slave narrative. Currently he is working on a research project exploring the literary, historical, psychological, and cultural aspects of the slave narrative. He is the author of two books and several scholarly articles on the above mentioned subjects.

TÓTA, Benedek Péter

"what is the word" (Samuel Beckett's *Q. and A.*)

In a letter of 1937, Samuel Beckett approaches an aim phrased as follows: "more and more my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it." He hopes to reach the time in his career "when language is most efficiently used where it is most efficiently misused." The supreme achievement he can imagine for a writer is "to bore one hole after another in it, until what lurks behind it – be it something or nothing – begins to seep through". He wonders whether there is "any reason why that terrible materiality of the word surface should not be capable of being dissolved [...] so that through whole pages we can perceive nothing but the path of sounds suspended in giddy heights, linking unfathomable abyss of silence." For the sake of arriving at "this literature of the unword" the first step to be taken is supposed to be "finding a method by which we can represent this mocking attitude towards the word, through words."

Scrutinizing this "assault against words in the name of beauty" we will pay close attention to Samuel Beckett's last piece of writing – "what is the word" – also known as a work of art.

Key words: Beckett, word, unword, silence, Nothing

Benedek Péter TÓTA received his MA degree at Eötvös Loránd University, Budapest in 1987, and his PhD at the Hungarian Academy of Sciences in 1997. He started teaching at

Pázmány Péter Catholic University in 1994. He teaches English literature from the period of modernism up to the present. The list of his publications is available at MTMT.

TÓTH, Andrea

Trapped between silence and speech: the process of victimization in *The Leftovers*

According to Jodi Dean (2009), there has been a ground gaining of the victim position in contemporary U.S. culture that is (1) connected to the rights discourse associated with civil rights, women's rights and sexual minority rights movements, but (2) highly inconsistent with the politics of the new left characterized by claims to power. The position of the victim is the manifestation of a social double bind: to occupy the morally correct position of the victim one has to speak the language of weakness, suffering and loss; while those who feel powerful enough to speak are not considered to be injured by the wrongs of society, thus they are denied moral correctness. The hegemony of the victim has solidified since September 11, the social trap becoming deadly dividing: those who don't speak as victims are devoid of social standing, and they are not even supposed to speak. In my presentation I intend to demonstrate the process of victimization through the television series *The Leftovers* (2014–2017), based on the eponymous novel of Tom Perrotta (2011), displaying the consequences of a global event called the "Sudden Departure", the enigmatic disappearance of two percent of the world's population on October 14, 2011.

Key words: hegemony of victims; language of victimization; post-September 11; *The Leftovers*

Andrea Tóth is junior research fellow at the Department of Library and Human Information Science and lecturer at the Department of English Studies, University of Szeged. She received her PhD in English and American literatures and cultures at the University of Szeged, and holds an MA in English Language and Literature, Communication Studies and Sociology from the University of Szeged. She is the member of the Gender Studies Research Group (TNT), Szeged. Her main research fields include the Eastern-Central European reception of Western feminist theories, analysis of the gender relations in Hungary, as well as social workings of postsocialist identities. E-mail: andretothie@gmail.com.

TÓTH, Zsófia Anna

***Lady Susan's* Comic Transfigurations across Media**

In this paper, I will discuss a unique text-image synergy à la Whit Stillman: *Love and Friendship*, a 2016 film inspired by Jane Austen's writings. Stillman was a pioneer not only in so far as he was the first to adapt Austen's novel *Lady Susan* (1793-4) to the silver screen but also due to his surprising decision to fuse this short epistolary piece with another early work *Love and Friendship* (sic!) (1790); hence creating a spectacular visual transfusion and transmutation of two pieces of Austenian juvenilia. The film focuses on Lady Susan's erotic body and Machiavellian mind as sites of social signification, intrigue, and disruption. This cinematic adaptation is fuelled by a unique intermedial combination of verbal and visual humour: the body of Lady Susan – not so much a passive object but a

weapon – and her high intellectual capacities are manifested in her discursive and spectacular self-stylizing machinations. Thus various humorous modes of expression are combined in the film to reveal the ‘truth’ lying hidden under the chaos that Lady Susan creates. Additionally, this filmic reinterpretation evokes Austen’s early satirical, even acerbic, and witty style so characteristic of the juvenilia pieces that became unjustly toned down, if not erased by the mainstream consumer culture and publishing industry. I wish to prove that the film tackles the difficulties of representing and expressing women’s humour through a curious intertextual, palimpsestic, intermedial image-text cross-breeding.

Key words: *Love and Friendship* (2016), *Lady Susan*, Jane Austen, wit, film adaptation

Zsófia Anna Tóth received her PhD in British and American literature and culture from the University of Szeged, and is currently a senior assistant professor at the Department of American Studies, Institute of English and American Studies, University of Szeged. Her general research interests are film studies, cultural studies, humor theories, literary theory, gender studies as well as British and American literature and cinema. Her main research field is concerned with the representation of female aggression and violence in American literature, culture and specifically film. Her other main fields of interest include Jane Austen (her works, their adaptations as well as her legacy, her ‘afterlife’), the New Woman (her representation and historical, cultural and academic reception) as well as Disney and Pixar animations. Her first book, entitled *Merry Murderers: The Farcical (Re)Figuration of the Femme Fatale in Maurine Dallas Watkins’ Chicago (1927) and its Various Adaptations*, was published by Cambridge Scholars Publishing (UK) in 2011. Her current research topics are humor theories, humor and gender, women’s humor, and especially the work(s) (and the phenomenon) of Mae West.

TÓTH, Zsuzsanna

Teaching Contemporary Literatures in English through the Lenses of Trauma Studies and Cultural Crises

To modernize “Introduction to English Studies” lecture in the BA programme of the Department of English, University of Szeged, I attempt to elaborate the theatics and the methodology of a new seminar. Nowadays, because of the expansion of social media, people can hardly avoid encountering social and cultural crises and traumas on both local and global levels. For this reason, I argue that students need to be familiarized with the working mechanisms of these processes. As the focus is on trauma studies, an interdisciplinary academic field, the secondary literature will consist of studies by Cathy Caruth, Susana Onega, Jean-Michel Ganteau, Dominick LaCapra, and W. J. T. Mitchell. I also think that students should be aware of the way the working mechanisms of these processes are manifested in cultural representations. Due to the (extreme) cultural diversity of English Studies, the primary literature will consist of literatures in English. *Beloved* (1987) by Toni Morrison, *The Golden House* (2017) by Salman Rushdie, *The Road* (2006) by Cormac McCarthy, *Life of Pi* (2001) by Yann Martel will provide food for thoughts about past, present, and future crisis and traumas. Students are expected to acquire a critical interpretation of cultural representations determinate to their everyday-life.

Key words: Methodology, trauma studies, cultural crises

Zsuzsanna Tóth is a Ph.D. Candidate at the University of Szeged, Doctoral School of Literary Studies, Institute of English and American Studies. She is interested in contemporary fantasy literature.

TUTEK, Nikola

Canada, Hungary, Exile: Hungarian Characters in Mavis Gallant's Short Prose

This paper deals with the depiction and literary employment of Hungarian characters in Mavis Gallant's short stories "Edouard, Juliette, Lena" and "Speck's Idea". Analyses of these short stories are focused on three main points: exploring an interestingly profound understanding that Canadian writers show for particular European cultures (in this case Mavis Gallant and Hungarian culture are in focus), exploring the 'Hungarianess' of characters as postulated, conceived, and described by Mavis Gallant, and, finally, exploring the shared Canadian-Hungarian theme of exile, of otherness, and exclusion. The analyses are conducted both on the level of individual fates of characters, and on the level of intercultural exchange between different cultural backgrounds from which these characters originate. Hence, my research into Mavis Gallant's literary employment of Hungarian characters is interdisciplinary and it draws from both literary and cultural studies.

Key words: Mavis Gallant, short prose, Hungarian characters, Canada, Hungary, exile, otherness, exclusion, cultural studies

Nikola Tutek, dr.sc.phil.

2013 Started my doctoral studies at the Karl-Franzens University of Graz, Austria. The theme of my doctoral thesis is 'Verbal and Textual Interrelations in Canadian Short Fiction'. I have successfully defended my thesis May 2018.

2012 Started working at the Department of English (Subdivision English Literature) of the Faculty of Humanities and Social Sciences in Rijeka, where I currently work as a Postdoctoral Assistant.

2011 Started working as a foreign lecturer of Croatian language at the Baltic Federal University of Immanuel Kant in Kaliningrad, Russian Federation.

2005 Acquired a diploma in Hungarian language at the Balassi Bálint Language Institute in Budapest, Hungary.

2003 Graduated from the Faculty of Humanities and Social Sciences, Department of English and Croatian Language and Literature, Rijeka. The theme of my M.A. thesis is 'Violence, Crime, Ethics, and Women in Three Films by Quentin Tarantino: Reservoir Dogs, Pulp Fiction and Four Rooms'.

Major publications:

(2018): "Book Cover as an Artistic Statement and a Cultural Phenomenon - The Canadian Example", *Central European Journal of Canadian Studies* 12/13, Brno: Masaryk University. 51-62.

(2018) "Diane Shoemperlen's By the Book: Stories and Pictures - Transcending Borders of Visual Arts and Literature", *Transcending Borders and Binaries*, eds. Tatjana

Bijelić, Petar Penda, Željka Babić, Banja Luka: University of Banja Luka, Faculty of Philology, 164-173.

(2017) "Diane Shoemperlen's By the Book: Stories and Pictures - Fragments in Contrapunctal Unity", *In-Between - Liminal Spaces in Canadian Literature and Cultures*, edt. Stefan L. Brandt, Frankfurt am Main: Peter Lang Edition, 173-184.

URECZKY, Eszter

Death with (in)dignity: The Thanatopolitics of Old Age in Michael Haneke's *Amour*
Several recent films have problematized the social, medical and psychological aspects of the contemporary Western culture of healthism, rejuvenation and old age. Such pieces as *Youth* (Paolo Sorrentino, 2015), *A Cure for Wellness* (Gore Verbinski, 2016) or *I, Daniel Blake* (Ken Loach, 2016) address ageing along with the phenomenon which several theoreticians have identified as the 21st century "crisis of care". It seems that the citizens of first world countries now live and die in increasingly medicalized, disciplined and normalized somatocracies, where old age and mental or physical disability tend to qualify as a kind of delinquency. Michael Haneke's *Amour* (2012) poignantly criticizes the current biopolitical practices concerning old age, disability and death by depicting an elderly French couple's struggles after the wife, once a piano teacher, suffers a debilitating stroke, and thus her husband has to transform into a caretaker, and eventually murders his wife to end her (and his own) suffering. The film puts special emphasis on both the bodily and spatial experience of the couple's shared agony, as the whole piece is set in the protective but at the same time claustrophobic microcosm of their middle class home in Paris, a counter-space of external dangers, social judgement and abandonment. The paper examines *Amour* as a cinematic depiction of the contemporary crisis of care, relying on Giorgio Agamben's biopolitical theory of thanatopolitics, Norbert Elias' sociological ideas outlined in *The Loneliness of the Dying* as well as the philosophical notion of precarity articulated by Judith Butler and Isobell Lorey as the prime existential condition of today's advanced Western welfare societies.

Key words: age studies, *Amour*, euthanasia, care, thanatopolitics

Eszter Ureczky (1984–) is senior lecturer at the Department of British Studies of the Institute of English and American Studies, University of Debrecen. She defended her PhD dissertation entitled "Cultures of Pollution: Epidemic Disease and the Biopolitics of Contagion in Contemporary Anglophone Fiction" in 2017. Her main teaching and research areas include contemporary British fiction, especially the representation of epidemic disease in fiction and film, the medical humanities, biopolitics, disability studies and food studies.

VÉKÁSI, Adél

The Meaning of Choice in Telltale Games's *The Walking Dead*

Telltale Games's 2012 video game *The Walking Dead*, based on Robert Kirkman's comic universe of the same name, centered its gameplay on moral and practical choices, popularizing decision-making as a core game mechanic in video games and letting choice-

based games as a genre flourish. *The Walking Dead* was hugely successful both in terms of sales and critical as well as player reception, yet there has also been a significant number of outspoken players who feel that the game does not successfully do what it promises – that is, give its players meaningful choices with lasting effects. These players claim that the game only provides an illusion of choice that is deceptive, ultimately unsatisfying, and meaningless, as certain major plot elements, such as the game's ending, cannot be influenced by the player's decisions. But such a view of player choices is flawed and reductive, as tangible, far-reaching consequences alone are not suitable for measuring the impact and meaning of choices. Thus this paper will explore the ways in which player decisions might be significant both within and outside of the narrative of *The Walking Dead* in order to find where the real meaning of choices lies.

Key words: video games, gameplay, choice, audience reception, *The Walking Dead*

Adél Vékási is a PhD student at the Doctoral School of Literary Studies, Pázmány Péter Catholic University. Her doctoral research is focused on video games with narratives that place special emphasis on memories and remembering. Vékási examines how these notions impact audience immersion and player experience. Besides narrative-driven video games, her academic interests include tropes in popular media and the intersections of media and social issues, especially gender- and LGBT-related topics.

VISNYEI, Petra

Representations of Loss of Subjectivity in *Still Alice*

This presentation examines fluctuations of identity and subjectivity in Lisa Genova's novel *Still Alice* (2007) and the eponymous film directed by Richard Glatzer and Wash Westmoreland (2014). *Still Alice* tells the struggle of a 50-year-old professor with early-onset Alzheimer's disease due to which Alice's memories, sense of place, time and her own self are gradually stripped away. The novel employs a non-participant narrator, focusing on the protagonist's perspective, whilst the movie is concerned more with how Alice's family tries to cope with the issue of losing her. Alice's gradual loss of identity brings about intricate modes of representation, ranging from descriptions of sensory qualities to the creation of spaces and places as loci or projections of the characters' consciousness in both written and audiovisual renditions, therefore this paper is primarily concerned with the process of selective translation of verbal text into cinematic language. Exploring the textual and cinematic depictions of the deconstruction of subjectivity, I intend to investigate how empathetically the novel and its adaptation manage to represent Alice ultimately losing control over her own agency.

Key words: novel to film adaptation, loss, Alzheimer's disease, spatiality, *Still Alice*

Petra Visnyei is a first year PhD student at the University of Debrecen, Hungary, attending the Doctoral School of Literary and Cultural Studies (Ph.D. in British Studies), working on novel to film adaptations, spatiality, body studies, and representations of loss.

VÖÖ, Gabriella

Actant Materialities: The Vitality of the Nonhuman in the Fiction of Leslie Marmon Silko

The fiction of the Native American author abounds in instances when the productivity, generative power and self-organization of matter serves as evidence that the planet Earth is active and creative. In *Ceremony and Gardens* in the Dunes sun, water, fire, rock, metal, as well as climate, weather, or even the systemic distribution of waste, constitute a living presence and shape the processes outside and inside of human beings. They have a kind of agency that not only complements, but determines the agency of human characters. My presentation raises the question whether it is enough to recognize the emergence, in Silko's work, of a different cosmology, or we also the need a paradigm shift in our critical discourse to address this cosmology.

Key words: Native American, material ecocriticism, ontological turn

Gabriella Vöö is Assistant Professor at the Institute of English Studies at the University of Pécs. Her field of research is nineteenth- and twentieth-century American literature.

ZSAMBA, Renata

Villainous Women in Golden Age Crime Fiction: Sex and Crime in Margery Allingham's and Josephine Tey's Crime Novels

Queens of Golden Age detective fiction, like Josephine Tey and Margery Allingham, do not only express their ambiguous relation to the gender politics of the post-war years in their crime novels but they also reflect on what Rita Felski highlights in *The Gender of Modernity*: “images of femininity were to play a central role in prevailing anxieties and fears and hopeful imaginings about the distinctive features of the modern age” (19). Both of the novels I am considering in my paper portray the New Woman as the embodiment of these anxieties, although these writers revise this figure and divide her into two contrasting characters. While the original idea of the New Woman signified the enlightened ideal woman for the feminists of the age, someone who is well-educated and “freed from the contamination of male sexual licence” (Ledger 20), it was exactly the putative association between the New Woman and ‘free love’ that led to the labelling of the New Woman as a sexual decadent. Allingham's *The Fashion in Shrouds* (1938) and Tey's *The Franchise Affair* (1948) introduce this ‘bad’ New Woman type of the lower classes, stigmatizing her as dangerous and villainous as opposed to the ‘good’ New Woman who is the sexually passive, educated upper-middle-class woman. This paper focuses on the subversive, or even sexually uncontrollable female type whose criminal inclinations are rooted not only in modern ideas but in some cases heredity as well. The middle-class perspective that both writers take in their representation of their female offenders illustrates that contemporary society still maintained Victorian values and beliefs in its approach to social class and women's crime. Tey's teenage culprit is shown as a perverted monster and Allingham's actress as a vulgar creature who both turn out to be amoral because they entirely lack a middle-class moral code.

Key words: Golden Age crime fiction, female monstrosity, the New Woman, Victorian heritage, middle-class, heredity

Renata Zsamba is an assistant lecturer at the Institute of British and American Studies at Eszterházy Károly University, Eger, Hungary. She does research in British detective fiction of the Golden Age but she also studies American feminist crime fiction and socialist crime fiction of Hungary. She has published articles in *Korunk*, “Socialist Crime with Capitalist Décor: Linda and the 80s” (2013), in *Eger Journal of English Studies*, “Evil Rides on the Bus – Space and Female Identities in Margery Allingham’s and Josephine Tey’s Crime Fiction” (2013), in *Space, Gender and the Gaze*, an edited volume by Cambridge Scholars Publishing, “Haunted in the Suburbs: Forms of Representing Evil in Dorothy L. Sayers’ The Documents in the Case” (2017) and has contributed with an entry about Margery Allingham’s Campion in *Sleuths, Private Eyes, and Policemen: An International Compendium of the 100 Greatest Literary Detectives* (2018). She is a PhD candidate writing her dissertation about gender, nostalgia and the memory crisis of the British middle class in the works of Margery Allingham, Dorothy L. Sayers and Josephine Tey.

