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**Attila Dósa**

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**Miskolc**  
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# Plenary Speakers

KINGA FÖLDVÁRY

*Associate Professor, Pázmány Péter Catholic University  
Vice President of the Hungarian Society for the Study of English*

### **“Melted into air, into thin air”: Serial Adaptations and the Dissolution of the Narrative**

When looking at the tendency of contemporary television and streaming services to present adapted scripts in serial form, many of the motivations behind such endeavours are self-explanatory. Nonetheless, apart from the industrial and commercial drive to secure a reliable revenue for the longest possible term, I believe this inclination to serialise and thus expand, rather than condense, visual narratives is also connected to our contemporary existence, living fragmented lives, among constantly dissolving boundaries, in an increasingly networked universe. As a result, the inclination of the adaptation industry to retell narratives in a serial form, or select source texts that are themselves serial products, has social and psychological associations, while the preponderance of serial narratives also exemplifies a shift in our understanding of some of the most basic concepts in literary analysis. Narrative and generic boundaries are being blurred in front of our eyes, having an impact on the way we perceive conflict and plot, character and setting, not to mention such fundamental concepts as time, authorship and artistic creation. At the same time, the newly adapted serial retellings often display a variety of ways in which they form networked connections with previously successful products. In my paper, I intend to look at some of these issues, with the help of examples from contemporary screen adaptations of both highbrow and popular literary works, with the hope of revealing further connections within our densely interconnected cultural environment.

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

TOM HUBBARD

*Honorary Visiting Fellow, University of Edinburgh  
Poet and the first Librarian of the Scottish Poetry Library*

### **Ithakas and Tipperaries: Irish Poets and Europe**

This lecture ranges across mainland Europe to explore how contemporary Irish poets have treated, in various ways, the corpus of our continent's poetry. The following examples have been selected for discussion and occasional quotation: James Liddy's idiosyncratic reworkings of Baudelaire to reflect sexual freedoms not generally acceptable in Ireland's past; Pearse Hutchinson and his liberating immersion in Hispanic languages, literatures, and life; Eiléan Ní Chuilleanáin celebrates Italian architecture; Desmond Egan juxtaposes the legacy of Schubert and Heine with the horrors of German totalitarianism; existential themes concern Irish poets as they confront Scandinavia and Finland, as in Derek Mahon's poem about Knut Hamsun's considerable art and dubious politics, and Michael Hartnett's linking of Sibelius, a Swedish speaker absorbed in Finnish culture, to an anglophone Irish poetic culture to which the Irish language is both alien and compelling; Seamus Heaney admires Czesław Miłosz; Justin Quinn translates the Czech poet Jan Zábřana; Hugh Maxton tackles Endre Ady and Ágnes Nemes Nagy; Eiléan Ní Chilleánáin translates a Romanian poet censored by the Ceaușescu regime; Desmond O'Grady translates the Greek poet C.P. Cavafy, who "stood at a slight angle to the universe." (E. M. Forster).

**Tom Hubbard** was the first Librarian of the Scottish Poetry Library (1984-1992) and Editor / Researcher of BOSLIT, the Bibliography of Scottish Literature in Translation (2000-2005) which is now hosted at the University of Glasgow (Scottish Literature) in 2023. His last full-time posts before semi-retirement, successively in 2011-12, were Lynn Wood Neag Distinguished Visiting Professor at the University of Connecticut (Scottish and American literature) and Professeur invité at the University of Grenoble (Scottish and comparative literature; aesthetics), followed by a writer's residency at Lavigny in Switzerland. He is the author of twelve books of fiction, poetry and non-fiction, and editor or co-editor of other works. A recent book of Scottish interest is *The Devil and Michael Scot* (Grace Note, 2020), and a volume of his selected essays *Invitation to the Voyage: Scotland, Europe and Literature* is now available from Rymour Books. He gave the 2021 Seamus Heaney Memorial Lecture by Zoom at the Széchenyi Academy of Arts and Letters (Budapest), of which he is an honorary member; entitled *The Emerald Passport: Seamus Heaney, Literature and Europe*, the lecture was published in 2022 as a small book by the Academy, together with a Hungarian translation. He is a Fellow of the Association for Scottish Literary Studies, and of the Chartered Institute of Library and Information Professionals (postnominals FCLIP). Educated at Aberdeen and Strathclyde Universities, he has been an Honorary Fellow at Edinburgh and Glasgow Universities and worked in Ireland as a Research Fellow at Maynooth University. A native and resident of Fife in Scotland, he is a citizen of Ireland.

MARIANNE NIKOLOV

*Professor Emerita, University of Pécs*

*Winner of the Ország Award of the Hungarian Society for the Study of English in 2022*

### **“You sound like Zsazsa Gabor”: Three Hungarian Ötvenhatos Refugees’ Socialization into Their New Identities**

I assume that ideas on telling stories, analyzing discourses, and exploring how languages and identities change are appropriate for a HUSSE audience with a wide range of expertise. Over the years, I have been interested in how people, including children, learn and use English in lingua franca contexts. Recently, I have been wondering how Hungarian refugees of '56 managed to integrate into their new environments, learned English, and developed new identities.

There are multiple reasons for my interest. The first one is theoretical: a recent “social turn” (Block, 2003) in applied linguistics has shifted the focus from linguistic approaches towards language socialization studies. Most inquiries have focused on children and young adults, whereas “insufficient research has examined older adults” (Duff, 2017, p. xi). Adults, as Steffensen and Kramsch (2017) argue, are already socialized in their L1 community and their L2 socialization process involves reflexivity regarding their identity and social relationships. Therefore, a holistic, ecological approach is necessary to examine how their L2 learning interacts with their secondary socialization.

The second reason concerns research methods. Case study research is appropriate for exploring sociocultural, discursive, and personal aspects of learning and socializing into a new context without detailed linguistic descriptions (Duff, 2014). It offers insights into how identities change as people become multilingual as part of their lived experiences and participatory social activities.

The third reason is personal: I have spent the past few years as a non-native speaker of English in California and met remarkable people who were not only willing to share their experiences but also excited to recall their memories.

My presentation explores how three refugees with no English ability established themselves in North America after fleeing Hungary in 1956 and then went on to have illustrious careers in their respective technical, academic, and professional fields. I conducted retrospective interviews in Hungarian with three highly accomplished individuals: Gyuri (age: 86), Tomi (age: 93), Vera (age: 79). For triangulation, I analyzed oral history videos, a published memoir, and talked with them in English. Although their trajectories are different, the way they learned English, socialized into their new environments, developed new identities, and maintained their Hungarian language and self-concept are similar.

Content analysis revealed (1) how they learned and socialized into their new language and culture; (2) how often, with whom and for what purposes they used English and Hungarian; (3) how their identities changed over the years. I used discourse analysis to explore emerging patterns in their multicompetence, how they conveyed meaning in Hungarian and English, how

they codemixed and applied humor, and how conscious they were about their own and others' discourse practices. Their narratives revealed how they framed their stories on coping with challenges, they relied on their resilience and growth mindset, and what role they thought characteristics of their Jewish identity played.

*Marianne Nikolov is Professor Emerita of English Applied Linguistics at the University of Pécs, Hungary. Early in her career, she taught English as a foreign language to young learners for 18 years. She taught in B.A. and M.A. TEFL, and Ph.D. courses and now she works with doctoral students. Her research interests include: the age factor, early learning and teaching of modern languages, assessment of processes and outcomes in language education, individual differences such as aptitude, attitudes, and motivation contributing to language development, teacher education, teachers' beliefs and practices, and language policy. Her publications include longitudinal classroom research, large-scale national assessment projects as well as case studies. For her full CV see her website: [http://ies.btk.pte.hu/content/nikolov\\_marianne](http://ies.btk.pte.hu/content/nikolov_marianne) and <https://m2.mtmt.hu/gui2/?type=authors&mode=browse&sel=10002164> for her publications:*

LÁSZLÓ SÁRI B.

*Associate Professor, University of Pécs*

*Winner of the Edit Erdődy Award of the Research Centre for the Humanities, Institute for Literary Studies in 2022*

### **Time in the Contemporary: The Case of Jennifer Egan**

One of the ways in which to describe contemporary American fiction is its heightened sense of awareness of its immediate cultural, historical, political contexts, its engagements with the contemporary criteria of and the confinements on literary production and representation. One may even argue with Mark McGurl that what makes American fiction “contemporary” can be characterized as a mode of “reflexive modernity”, a way in which fiction is constantly trying to realize and transcend its potential at the same time. However, some contemporary authors are engaging in a more existential fashion with time than simply having recourse to the immediate, contemporary contexts of literary production. I will argue that Jennifer Egan is a case in point, and her last three novels, *A Visit from the Goon Squad*, *Manhattan Beach*, and *The Candy House*, despite their apparent thematic of formal differences, present three distinct examples of such an attempt. They are, as Mark O’Connell put it in his review of *The Candy House*, books “about narrative as a technology for the production of meaning and connection”, whether in reference to the relationship between memory and the present (*A Visit from the Goon Squad*), between imagination and the past (*Manhattan Beach*), or consciousness and narrative (*The Candy House*). Thus, I will argue that Egan’s work as represented by her last three novels is not so much an obsessive reaction to perceived crises of self-definition, filtering out neoliberal institutional tempering with one’s self-worth (as Michael Dango’s compelling reading would suggest), but narratives take on one’s existential relationship to time and its passing. By reading the three novels together, I will argue that Egan’s approach is first and foremost formal and technical; her highly elaborate narrative structures beg the question of the passing of time, whether in the present, the past, or in the future, and their reparative function is only a narrative by-product of closure.

*László Sári B. is a literary historian, a freelance literary critic and a seasoned translator. His areas of expertise comprise contemporary American fiction and cultural studies. He teaches literary and cultural theory, American fiction and American Studies, British film history and translation in the Institute of English Studies at the University of Pécs, where he is in charge of MA program in American Studies, and manages the PhD program in English, Irish and American Literatures. He serves as a member of the editorial board for 1749.hu, the Hungarian online journal for world literatures. He was a Fulbright Scholar to the University of Rhode Island in 2009/2010. His scholarly work appeared in Hungarian and English journals and collections of essays. To date, he published three monographs in Hungarian: A hattyú és a görény: Kritikai vázlatok irodalomra és politikára (Budapest: Kalligram Kiadó, 2006) [The Swan and the Polecat: The Relationship between Literature and Politics in the Kádár-regime];*



„Joe csikorgó fogsora vagyok”: Vázlat a kortárs amerikai minimalista prózáról (*Debrecen: Debrecen UP, 2014*) [*“I am Joe’s Grinding Teeth”*: *An outline of Contemporary American Minimalist Fiction*]; Mi jön a posztmodernre?: Változatok a posztmodern utáni amerikai fikciós prózára (*Budapest: Balassi Kiadó, 2021*) [*What Takes Over Postmodernism? Variations on American Fiction After the Postmodern*]. His latest book received the Erdődy Edit Prize of the Institute of Literary Studies at the Hungarian Academy of Sciences, and the “Publication of the Year” award in the humanities at the Faculty of Humanities and Social Sciences at the University of Pécs.

# Panels

# Crime Fiction

## Introduction

When Tzvetan Todorov limited the discussion of the “kinds” of detective stories to no more than only three seemingly unproblematic sub-genres, the whodunit, the thriller and the suspense novel in his influential 1966 essay, he could not anticipate either the emergence of so many sub-genres or the immense academic interest in the critical discussion of crime fiction at the turn of the twentieth century. While scholars of crime fiction are indebted to Todorov’s insights into the generic features and narrative structures of the distinctive subgenres, his categories have been extensively criticised for disregarding the internal variations or generic crossings that crime fiction has always been an apparent example of. While traditionally considered an academically neglected genre, the 1990s seemed to radically change this view, as a result of which crime fiction not only has found its way to university courses but to diverse critical studies of the genre, partly due to the rise of cultural and gender studies. Apart from the proliferation of novel subgenres, such as Domestic Noir, True Crime, and Ecological Crime Fiction, older genres, like the Golden Age and the Hard Boiled have shown their ability to renew and adjust themselves to the needs of the twenty-first century. As the editors of the latest *The Routledge Companion to Crime Fiction* (2020) remark, “[w]ith the emergence of new critical and theoretical approaches in the last decades of the twentieth century, we have also seen a new focus on contemporary and ‘recovered’ examples that rework a prescriptive account of the genre according to ‘new’ imperatives of race, ethnicity, gender, sexuality and other typologies of difference” (2). The papers in the Crime Fiction panel are devoted to demonstrating that crime fiction is a highly flexible form that not only keeps blurring the lines between high and popular literature but also show its ability to address contemporary issues on both a local and global level.

BRIGITTA HUDÁCSKÓ

*University of Debrecen*

### **Agencies in Y. S. Lee's The Agency Novel Series**

In my paper I discuss *The Agency* series (2009–2014) by Canadian writer Y. S. Lee. While this historical young adult series centres around the workings of a female-led private detective agency towards the end of 1860s, the main concern of all four stories is the question of agency – not in the institutional sense but more so as the ability of taking control of one's own actions and fate. The series retroactively grants agency to those whom social and historical circumstance long denied their independence: women, first and foremost; but the agency of children, the poor and racial minorities (the most vulnerable demographics in Victorian London) is examined as well. The series does not abstain from historical wishful thinking, but, for the most part, Lee, imagines the agency as an institute that might veritably have existed yet its workings remained unknown as its most powerful tool is the perceived invisibility of women. Female operatives infiltrate families, businesses and even the Buckingham Palace in the guise of paid companions, maids and other domestic servants whom are considered, by and large, of no consequence. But it is not only detectives who take advantage of the collective underestimation of women but criminals as well: the series' chief antagonist is a fascinating re-imagination of the helpless female invalid so familiar from nineteenth-century novels. Lee proposes an alternative version of Victorian femininity in which women take the very stereotypes about their helplessness and non-threatening nature and use these to their own financial, social and personal advantage.

**Keywords:** agency, detective story, historical fiction, women and labour

*Brigitta Hudácskó, Junior Lecturer and PhD candidate, University of Debrecen, teaches British culture and literature, as well as literary and general translation. Her research focuses on adaptations of Sherlock Holmes stories after 9/11, as well as detective fiction and translation studies. Her essay on Katalin Baráth's detective series appeared in Geographies of Affect in Contemporary Literature and Visual Culture (Brill, 2020). She contributed an essay on Inspector Lestrade in modern adaptations to Victorian Detectives in Contemporary Culture: Beyond Sherlock Holmes (Palgrave Macmillan, 2017) and a chapter on Hungarian translations of Christie to The Ageless Agatha Christie (McFarland & Company, 2016).*

**“Secret Codes of Hat Brims and Rebellion, Handkerchiefs and Subterfuge”: Enola Holmes and Cultural Embodied Detection**

Nancy Springer’s first novel, *The Case of the Missing Marquess* (2007) in *The Enola Holmes Mysteries* became widely known after its Netflix adaptation (2020). The series tells the story of the sister of the famous detective, Sherlock Holmes, and merges detective fiction with neo-Victorian young adult fiction. The novel, which can also be read as historiographic metafiction (Hutcheon 1988) sheds light to Victorian society, especially women’s roles from a contemporary point of view, providing exciting commentary on both the traditions of detective fiction and feminist issues. Moreover, Enola subverts and utilises the Victorian female body and its strict rules to help with her investigation. In my paper I intend to focus on this aspect, using theories on the relationship between the body and detective fiction (Plain 2001), between body and writing (Kérchy 2008) and my theory, cultural embodied detection. This theory focuses on the literary traditions and cultural scripts and expectations that are connected to femininity in detective fiction, and how it influences the process of investigation. The inherent intertextuality of detective fiction and the metafictional aspect of *The Case of the Missing Marquess* provide a par excellence opportunity to examine the figure of the young female detective both from the aspect of narratology and body studies.

**Keywords:** cultural embodied detection, historiographic metafiction, Enola Holmes, neo-Victorian young adult detective fiction, Nancy Springer

*Réka Szarvas is an Assistant Professor at the Department of English Studies, and a Doctoral Candidate at the Doctoral School of Literary and Cultural Studies, University of Szeged. Her research focuses on the intersection of body studies, narratology and detective fiction analysing domestic noir novels, especially ones written by Gillian Flynn. Her research interests also include metafiction, feminist literary criticism and popular culture.*

### **“Are we past doing things?”: Agatha Christie’s Tuppence Beresford and the Ageing Female Gentleman**

Agatha Christie’s thrillers featuring the detective couple, Tommy and Tuppence Beresford, highlight the possibility of equal partnership in marriage and come closest to subverting the idea of the domestic wife in the interwar and post-war years. Recent criticism of Golden Age detective fiction has argued that the genre incorporates two competing ideologies, it is backward-looking in class politics and forward-looking in gender politics. This tension is partly foregrounded in the figure of the Female Gentleman. While there is a diversity of this figure, Melissa Schaub claims that in most cases, she is upper-middle-class in birth, courageous and honourable. There is also a number of recurring figures who become the detective’s partner. Schaub considers Tuppence Beresford “the most gentlemanly of Christie’s heroines” (77), she is brave, loyal, and rational, yet she also argues that Christie is not the most radical in gender issues among the female authors of the Golden Age. While most female writers of classical detective fiction were ambiguous in portraying the woman’s place, Christie’s gender agenda is probably the most modern approach to the gender crisis and its treatment of the woman problem. Her post-war Beresford novels, especially, *By the Pricking of My Thumbs* (1968) and *Postern of Fate* (1973) foreground not only sexism but ageism as well, which Schaub tends to disregard in favour of the more energetic and agile Female Gentleman types. This paper, then, is to explore the fate of the ageing Female Gentleman and asks whether this title or status fades away with age.

**Keywords:** ageism, the Female Gentleman, gender crisis, Golden Age detective fiction, interwar and post-war era, sexism, thriller

*Renáta Zsámba, senior lecturer, Eszterházy Károly Catholic University, Eger, does research in British detective fiction of the Golden Age as well as socialist and contemporary Hungarian crime fiction. She has published articles in several journals including Crime Fiction Studies, “Houses as Lieux de Mémoire in Margery Allingham’s Crime Fiction” (2021), Acta Universitatis Sapientiae, Philologica, “Detecting Post-Nuclear Crisis in Hanna Jameson’s The Last” (2021), Korunk, “Socialist Crime with Capitalist Décor: Linda and the 80s” (2013), and contributed an entry about Margery Allingham’s *Campion* in 100 Greatest Literary Detectives (2017). She has recently started research in domestic noir and interwar American detective fiction featuring the lawyer-detective. Her monograph, How are you Getting on with Your Forgetting?: Class, Gender and Memory in Golden Age Detective Fiction by Women is going to be published by Debrecen University Press in 2025.*

## “Our Monsters, Ourselves”

### Introduction

Rosemary Jackson in her by now classic book *Literature of Subversion* famously argued against the devaluation of fantasy as an escapist genre, and redefined it as a symptomatic narrative mode that expresses socio-historically specific cultural anxieties, dreads and desires. Monster figures, accordingly, embody the paradigmatic cultural malaise of the era when they have been imagined into being: Frankenstein impersonates the dangers of the technological progress of the industrial revolution, Dracula evokes the horror of sexual promiscuity, syphilis, dandies, or immigration, Godzilla stands for radiation fears, and zombies for the catastrophic consequences of consumer culture... Papers in our panel examine contemporary monstrosities as artistic manifestations of collective cultural traumas formative of our times troubled by climate catastrophe, environmental crisis, global pandemics, xenophobia, the abuse of AI, the realisation of technodystopias. Under the aegis of a Zeitgeist of Angst we must redefine our notion of “humanity” – our encounters with the monstrous other assist us in accomplishing this challenging agenda.

VERA BENCZIK

*Eötvös Loránd University*

### **Monsters Without, Monsters Within: Trauma, Narration and Alterity in Ursula K. Le Guin's *The Telling***

The Hainish narratives, set in the far future comprise the majority of Ursula K. Le Guin's science fiction oeuvre. Through a variety of alien cultures with different taboo mechanisms these narratives often explore the diverse forms of otherness, and the possibility of intercultural and interspecies communication. Her heroes are typically diplomats or anthropologists, tasked with engaging and decoding otherness in meaningful ways, who simultaneously also try to make sense of themselves in the process.

*The Telling*, published in 2000, is Le Guin's last Hainish novel. Its protagonist, Suttu, traumatized after the loss of her partner in a terror attack, leaves Earth behind for Aka, a planet that has monsterized and tabooed its past. Her mission to assess the traumatic disruption of history takes her on a journey during which she uncovers the suppressed cultural layer of the telling and is forced to face her own demons along the way.

The present paper is going to explore how the creation of monsters can serve as a self-defence mechanism gone wrong, both on the individual, and cultural level, and how facing the monstrous, and not only de-monsterizing it, but re-working and re-integrating its narrative into the cultural text, ultimately functions as a path to healing.

**Keywords:** alien, monsterized culture, otherness, science fiction, trauma

*Vera Benczik earned her PhD in 2011 at Eötvös Loránd University with her dissertation on the use of the journey motif in Ursula K. Le Guin's science fiction. She is currently Senior Assistant Professor at the Department of American Studies, Eötvös Loránd University, Budapest, where she teaches courses on American and Canadian literature, science fiction and popular culture. Her research interests lie mainly in the field of science fiction; her current projects focus on the spatial discourse of post-apocalyptic science fiction narratives, and objecthood, spatial discourse and gender in Margaret Atwood's dystopian fiction.*



KORINNA CSETÉNYI

*University of Szeged*

### **Fear of Living Dolls in Ira Levin's *The Stepford Wives***

Ira Levin's *The Stepford Wives* has not garnered a lot of critical attention as a horror text, with scholars tending to focus more on its indebtedness to second wave feminism. Inserting it within that framework, the work has been approached as an ironic backlash against the movement. In my presentation, I wish to concentrate upon the book's place within the horror genre: the familiar tropes of the mad scientist, the misuse of technology, fear of living dolls/automata, the Gothic castle, all appear in one form or another in the novel. As usual with horror texts, under the guise of a fantastic scenario, Levin was aiming at revealing some of the most pressing problems and concerns of contemporary society (the situation of women in patriarchal society; consumerism). In addition to these topical issues, there are various elements in the book which address timeless fears and anxieties independent of the given social era (such as fear of alienation or fear of animated machines).

**Keywords:** fear of technology, Gothic, horror, Ira Levin, *The Stepford Wives*

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

NORBERT GYURIS

*University of Pécs*

### **Weird Crime: The Limits of Investigation in Neil Gaiman's "A Study in Emerald"**

Detective stories abound in various types of investigators who set out to solve a criminal case to reestablish the lawful order disturbed by the crime itself. The work of the detective is the prerequisite of regaining the social or legal stability that are threatened by criminal acts. Whether the detective is a hyper-masculine hardboiled one, a stereotypical spinster, a female gentleman, or a more gender-fluid police detective, the aim of the investigation is to reestablish the ontological certainty by epistemological means. Thus detective stories have a teleological burden on the protagonists who have to reinstate law and find the answers for the mystery. The classical position of the detective is laden with the need of an epistemological assurance that attempts to find and rearrange the threads leading to a crime. However, there are literary subgenres that defy this logic. The paper argues that weird fiction, a subgenre of speculative fiction probably best known by Lovecraft's "weird tale", and its revival under the term of "new weird", frequently employ the detective figure to draw attention to the fact that not all mysteries can be solved, that sometimes the attempts to reestablish order is doomed because of the information revealed by the detective. The "weird detective" moves around in a fictional world filled with monsters, aliens, werewolves, vampires and other creatures whose existence and actions defy Cartesian logic, thus any investigation based on the human version of ontology and epistemology is in vain and results in existential nihilism. Neil Gaiman's "A Study in Emerald" (2003) takes on the subject of Sherlock Holmes and Lovecraftian horror in an amalgam of intertextual and Gothic features. The paper examines the emasculated detective figure in the story and gives a general approach to the figure of the "weird detective".

**Keywords:** crime fiction, fantasy, Gaiman, Lovecraft, new weird, science fiction

*Norbert Gyuris is currently affiliated with the University of Pécs in Hungary. He received his PhD in literary theory in 2007. His main academic interests include contemporary American literature, popular culture and media, and science-fiction. His book titled Footprints of the Old Man (2011, University Press of Szeged, Hungary) focuses on the theoretical cross-section of authorship, hypertextuality, simulation and narratology in British and American modern and postmodern fiction. He has published several studies on cyberpunk, ribofunk, steampunk, the theory of simulation, and film adaptation.*

ANNA KÉRCHY

*University of Szeged*

### **Bones and All: Cannibal Romance and the Ethics of Eating Well**

The contemporary paranormal fantasy romance genre targeting young adult readership has experimented with an impressive variety of interspecies pairings while recycling the trope of impossible/forbidden love as a means of self-discovery. However, after the human-vampire, human-werewolf (*Twilight*), human-angel (*Fallen*), human-cyborg (*Cinder*), and even human-zombie (*Warm Bodies*) couples, the latest coming-of-age fantasy romance budding between two teenage cannibals unable to control their meat-eating impulses seems to be breaking ultimate taboos, moving towards the abjectification of the subject to showcase ultimate moral dilemmas of our times. I wish to argue that the cannibal romance as a body-genre in Linda Williams' sense of the term disturbs our ideologically disciplined cultured embodiment to foreground raw flesh, bloody meat, tremulous corporeal intensities which unleash anarchic Dionysian impulses to perform social criticism. The narratological patterns of the heteronormative romance plot are subverted, and the compulsory open-ending of "living happily ever after" is mocked in a story about violent deaths and difficult survival, foregrounding precarity, vulnerability and remorse as formative experience of humankind. I suggest that at the end of the Anthropocene we are likely to interpret the novel as a fictional reformulation of Derrida's ethics of eating well, an apology of the carnivorous human in the era of the sixth mass extinction and an unredeemable environmental crisis he is responsible for, and also a call for the respectful relation to the other on the plate, or at the table –but also, in a deconstructive sense, "a respect for that which cannot be eaten, cannot be assimilated in a text, that must remain indeterminate, untranslatable, a remainder that cannot be read, that must remain alien."

**Keywords:** body horror, cannibalism, ethics of eating well, gastropolitics in the Anthropocene, interspecies romance

*Anna Kérchy is Associate Professor of English literature at the University of Szeged in Hungary. She authored the monographs Alice in Transmedia Wonderland (2016) which won the HUSSE book award, Body-Texts in the Novels of Angela Carter (2008), and Essays in Feminist Aesthetics, Narratology, and Body Studies (in Hungarian, 2018). She (co)edited nine essay collections including Exploring the Cultural History of Continental European Freak Shows (with Andrea Zittlau, Cambridge Scholars, 2012), Feminist Interventions into Intermedial Studies (a special issue for EJES with Catriona McAra, 2017), Posthumanism in Fantastic Fiction (Americana, 2018), The Fairy-Tale Vanguard (Cambridge Scholars, with Stijn Praet, 2019), Transmediating and Translating Children's Literature (Palgrave, with Björn Sundmark, 2020), and Sounds Victorian (for CVE, with Béatrice Laurent, forthcoming, 2021). Her recent publications include "The Acoustics of Nonsense in Lewis Carroll's Alice Tales" (in IRCL, 2020) and "The Secret Life of Things Queering the Museal Gaze in Angela Carter's Fiction" (in Marvels & Tales, 2020).*

### **“The Blood is the Life”?: Vampirism and Fundamentalism in *Midnight Mass***

Ever since the vampire figure appeared on the literary scene, it has been examined in the context of Christianity, as this form of the revenant monster calls for interpretations that address questions of the soul as well as the phenomenon of resurrection and eternal (after)life. Parallely with this approach, the vampire body has also become a focused topic in Vampire Studies in the past few decades, especially in relation of the vampire lover in supernatural romances. Netflix’s *Midnight Mass* (2021) presents a new take on the vampire lore when it combines a special interest in the body in an extremely religious context. The proposed paper argues that the newly interpreted revenant embodies the menace fundamentalism threatens people with, and it presents evil as a nearly unstoppable, spreading infection that roots in the inability of interpreting signs and phenomena correctly as a result of indoctrination. The show’s treatment of the blasphemous vampire reveals a criticism of an engagement with the Scripture and the sacred that focuses on the literal meaning (the body of the text, that is) as opposed to the spirit of the Bible, which is also reflected in the focus on the physical metamorphoses as a prerequisite of blind faith and as a motive that will bring complete moral and physical annihilation to the community.

**Keywords:** body, fundamentalism, monster, religion, soul, vampire

*Ildikó Limpár is a Senior Lecturer at Pázmány Péter Catholic University, Budapest (Hungary). She teaches and researches contemporary American literature with a special focus on fantasy and monster narratives. Her academic book The Truths of Monsters: Coming of Age with Fantastic Media (McFarland, 2021) discusses the use of monsters as literary tools addressing life challenges in coming-of-age fantasy and science fiction. She is editor of Displacing the Anxieties of Our World: Spaces of the Imagination (Cambridge Scholars Publishing, 2017) and a Hungarian anthology of essays in Monster Studies, Rémesen népszerű: Szörnyek a populáris kultúrában [Terribly popular: monsters in popular culture], (Athenaeum, 2021).*

MÓNIKA RUSVAI

*University of Szeged*

### **The Wood Within: The Deathless Vegetal as a Component of Posthuman Corporeality in Robert Holdstock's Fiction**

The global environmental challenges we face today necessitate a reconciliation between man and all beings that he once labelled monstrous: women, animals, plants. Modern fantasy literature is a potential contact zone with these culturally constructed Others. The paper argues that Robert Holdstock's Mythago novels, a series of loosely connected books that focus on a primeval woodland, offer a redefinition of the human through a corporeal reintegration of the vegetal. Based on Dawn Keetley's theses of plant horror, the paper defines vegetal "deathlessness" as a plant's ability to blur the anthropocentric dichotomy of life and death. Plants are recurrent motifs in the revivification narratives of classic myths and tales: the hero comes back to life either by the consumption of a magic plant, or a flower grows on her grave that is later restored into its original, human form. In both cases, the vegetal has to enter the character's body in order for the revival to take place. Holdstock applies a similar scenario in his death-and-rebirth sequences throughout the Mythago texts: the vegetal physically enters the protagonist's body stretching and transforming it beyond the limits of human time and space. The result is a hybrid entity enriched by the more-than-human experience, yet it becomes irreversibly excluded from human society. Through the close reading of these scenes the paper intends to reveal that despite the mutual trespassing (protagonists intruding into the wood and the trees subsequently intruding into the human mind and body), people and plants are interdependent in their endeavour to maintain the landscape.

**Keywords:** ecocriticism, fantasy, Robert Holdstock, monster theory, plant horror, posthuman

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

DÓRA SZOKOLYAI

*University of Szeged*

**Queering and Quoting Bodies: Narrative, Intertextuality, and Desire in Jeanette Winterson's *Frankissstein: A Love Story***

My presentation focuses on British writer Jeanette Winterson's latest novel *Frankissstein: A Love Story* (2019), a genre-bending, sensual, and poetic contemporary retelling of Mary Shelley's *Frankenstein*. As the cover suggests, Winterson's *Frankissstein* is about "the bodies we live in and the bodies we desire". The novel stitches together several bodies of texts and discourses, creating a romance narrative of mismatched yet interwoven parts. By tracing how the novel explores ambiguous and subversive possibilities of copying, quoting, rewriting, and designing (human and nonhuman) bodies, my aim is to uncover these intertextual and "embodied" forms of repetition within the novel's romance narrative. The novel plays with intriguing imageries of writing, reading, naming, and translating or even misreading and misinterpreting the narrator's or the lover's body. In my presentation, I rely on a feminist, queer, and corporeal narratological framework. Through situating *Frankissstein* in its context of production, reception, and placing the novel in dialogue with the Wintersonian oeuvre, I analyse the text's wide and controversial variety of discourses not only on love, identity, sexuality, and transgenderism, but also on technology, sex-robotics, artificial intelligence, and transhumanism. Among countless other intertexts (for instance, biblical references, Shakespearean dramas, and fragments of romances), the novel echoes, interprets, and recycles thematic and structural elements from Shelley's novel and its well-known "creation story" set in a mansion near Lake Geneva. *Frankissstein*, a love story in the era of AI, satirises, queers, and celebrates such reiterations of patterns, exploring the unoriginality of expression.

**Keywords:** desire, feminist, queer, and corporeal narratology, intertextuality, Jeanette Winterson

*Dóra Szokolyai is a first-year PhD student in the Literatures and Cultures in English programme at the University of Szeged, Hungary. Her research interests include feminist and queer narratology, intertextuality, gender studies, and postmodern literature. Her dissertation project focuses on the ways in which romantic love as discourse functions in British writer Jeanette Winterson's novels.*

# Papers

### **Students' Prompted and Non-Prompted Technical and Semi-Technical Vocabulary Use in Tourism English**

Despite the vast ESP research available, little is known about language learners' technical and semi-technical vocabulary development during university courses. The aim of this study was to analyze the lexical features of undergraduate students' Tourism English written texts, and to find out how students use their newly acquired tourism-related vocabulary for various tasks. The assignments were collected at different points of time from their digital portfolio. Several conclusions can be drawn from the data. First, that at the beginning of the course technical vocabulary was scarcely used, and the high frequency of semi-technical and non-technical hyponyms were a consequence of not using the appropriate technical hypernym. A much more balanced use of terminology was observable by the end of the semester, by which time students mapped tourism as a discipline. Another important observation was that technical vocabulary was used most often when prompted, but terms were also used without prompts if the context made them necessary. Therefore, non-prompted terminology use can be an indicator of technical vocabulary gain. A novel outcome of the research was that vocabulary profiling an ESP text needs to consider hypernym/hyponym use and promptedness/non-promptedness together as related variables.

**Keywords:** ESP, lexical development, technical vocabulary, Tourism English, vocabulary profile

*Mária Adorján is an Associate Professor at Károli Gáspár University of the Reformed Church in Hungary (KRE). She also teaches and supervises international students in the Doctoral School of Linguistics at Pázmány Péter Catholic University (PPKE). She taught Academic English at the University of Southampton, UK. Her primary interests are teaching English for Specific Purposes (ESP) and automated assessment of written discourse.*



HASSAN AIT-EL-OUALI

*University of Debrecen*

**The Autofictional Construction of Masculinity in Hisham Matar's *In the Country of Men* and *Anatomy of a Disappearance***

In light of the increasing attention devoted to autofiction, my paper engages in the discussion of the autofictional in two Anglophone-Arab texts *In the Country of Men* (2006) and *Anatomy of a Disappearance* (2011) by the American-born British-Libyan writer Hisham Matar. The paper builds on Arnaud Schmitt and Marjorie Worthington's respective theoretical contributions to the generic aspects of autofiction and to the implications of autofiction on the representation of masculinity in autofictional texts. It argues that Matar's texts display Schmitt's primary and secondary criteria by means of which they can be read as autofictions, and in so doing, the autofictional elements can be seen, following Worthington, as both a crisis of masculinity and an attempt to assuage the thwarted sense of masculinity that their respective protagonists, Suleiman and Nuri, contend with. My analysis detects an autofictional staging of the figure of the absent father – which is a real-life experience for the author Hisham Matar – and concludes that the repetition of these plots imply a succumbing to the homosocial, heteronormative discourse that has long been constitutive of Arabo-Islamic masculinity.

**Keywords:** *Anatomy of a Disappearance*, Arabic masculinity, autofiction, Hisham Matar, *In the Country of Men*

*Hassan Ait-el-Ouali is a doctoral student at the university of Debrecen. His dissertation looks at the representation of men and masculinities in autobiographical narratives by Arab men writers.*

HANAN ALAWNA

*University of Szeged*

### **Middle Eastern Women Transcending a Trinity of Limits: Sahar Khalifeh's *The Inheritance* as a Model**

Literature is a tool that comprises a bundle of responses to the social limits existing in the globe. In literature, those limits are demonstrated in the shape of metaphorical boundaries and closures. Thus, writers try to negotiate such limits in their own and unique styles to decide whether those limits are acceptable vs. un-acceptable, imaginable vs. unimaginable, transcendable vs. untranscendable, etc. This helps them communicate their ideas with their readers. Accordingly, this research focuses on the work of the well-known Palestinian feminist writer Sahar Khalifeh. The raw material of this paper will be derived from Khalifeh's novel *The Inheritance*. In her work, Khalifeh tries to subvert the limits preventing Palestinian women from manoeuvring within the social system of the Palestinian community. By doing this, Khalifeh tries to transcend a trinity of limits: the occupation/colonization all females in Third World countries suffer from, the oppression exercised on women by the patriarchal society where the upper hand is always for males and the representation of Palestinian women in literature by keeping them confined within a system of symbolization. Accordingly, the research aims to trace the images Khalifeh inserts of the females' characters that subvert and transcend these three parts of the dark triangle that confines women within their traditional and domestic space. Thus, this paper draws on post-colonial feminist criticism to demonstrate Khalifeh's approach regarding Palestinian women and their quest for transcending this trinity of limits and relocating themselves outside their typical domains.

**Keywords:** *The Inheritance*, Sahar Khalifeh, Palestinian literature, patriarchal system, trinity of limits

*Hanan Alawna is a PhD candidate at the Comparative English department at the University of Szeged, Hungary. She holds a BA in English Language and Literature from An-Najah National University, Nablus, Palestine and MA degree in Applied Linguistic and Translation. Currently, she is working on a doctoral dissertation dealing with the comparison of women representation in Western literature and Middle Eastern literature. Her main research interests are: feminist criticism, female oppression, Arab women's writing, Palestinian literature, Iranian literature and British literature.*

NOÉMI ALBERT

*University of Pécs*

### **“I Am the Sole”: Mapping London and the Subject in Zadie Smith’s *NW***

Zadie Smith’s *NW* (2012) features four central characters whose paths intermingle sometimes in obvious ways, sometimes almost imperceptibly. The novel’s title, which stands for a London postcode, delineates the space these characters inhabit, ultimately presenting the reader with individual mappings, and thus various facets of the same city. London comes to life through these characters, through the intricate human relationships that unite the different narrative threads of the novel. What I propose to investigate in the paper is the heightened focus on spatiality Smith’s novel exhibits, which I interpret as a new approach to novel writing. In the course of the analysis I will investigate the different spatiotemporal topographies of the novel to shed light on the identity of the people inhabiting them. Past and present, proximity and distance, centre and periphery are a few of the dualities that are redefined in Smith’s novel, and they play a role in mapping the various interconnections among the characters.

**Keywords:** identity, London, mapping, spatiality, topographies

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

### **Shakespeare, Trends, Theatre history**

In this paper, I'll argue that a digital database can function as a heuristic tool as well as a site of memory. I'll utilize the National Museum and Institute of Theatre History's database to show how data analysis is useful for comparing various periods in the history of theatre, identifying trends, and highlighting long-forgotten Shakespeare productions that were extraordinary or significantly influenced a trend. I'll use the database to see if it can add to what we currently know about the stage history of Shakespeare's great tragedies. When exploring the database I will also mention the limitations of the approach, such as how much the database satisfies the requirements of the five V's, such as Volume, Velocity, Variety, Veracity, Value. Volume refers to the size of the dataset, Velocity to the methodology of updating the database, Variety to the types of data present, and Veracity to the quality of the content of data, including Correctness, Completeness, Consistency and Timelessness, while Value indicates that the data in the dataset should be relevant (Kreutzer and Sirrenberg 80–82). As a heuristic tool it may well shed some light on trends, such as the canonization of translations, changes in the cultural landscape, in gender and in the age of actors.

**Keywords:** database, Shakespeare, theatre history

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

IRÉN ANNUS

*University of Szeged*

### **In the Service of Politics: Christopher Columbus and His Artistic Representations in American Culture**

The name of Christopher Columbus, discoverer, explorer and governor, has been interpreted and appropriated by various interest groups throughout American history in order to gain recognition and/or to confirm their power positions. This presentation looks at the history of the cultural presence of Columbus in the US, revisiting pivotal moments in the series of culture wars in which his symbolic figure has been at once glorified and vilified. It maps the ways in which his controversial character has been suspended within the web of historical signifiers through examples of the representational strategies employed in renderings of him within the arts, always in the service of political endeavors. The presentation argues that the current culture war over his presence in public spaces and discourses in the US demonstrates the primacy given to meaning over form in the arts and the fact that American historical memory has yet to come to terms with the historical and human complexities that have shaped its past – whatever they may be worth.

**Keywords:** American art, Columbus, politics of memory

*Irén Annus is Associate Professor at the Department of American Studies at the University of Szeged, Hungary. She is a cultural studies scholar, whose main interest lies in visual culture, identity studies and 19<sup>th</sup>-century American culture. She has widely lectured and published in these fields, including seven volumes she has authored and (co-)edited. She is a member of the Gender Studies and the Inter-American Studies research groups and sits on the editorial board of two journals, Americana and TNT E-journal. She has also served as the Secretary of the Hungarian Association of American Studies for two terms.*

ÉVA ANTAL

*Eszterházy Károly Catholic University*

### **Escapism, Sensibility and Progress in Mary Wollstonecraft's Fanciful Travelogue**

Mary Wollstonecraft (1759–1797) was an ardent believer of individual freedom and self-development; consequently, she frequently discussed the possibilities of women's education and self-reliance in her writings. Being rather reckless in her life, she was often on the move, searching for better life conditions and following her own impulses.

Moreover, the motif of intellectual mobility features her educational writings, argumentative works, novels, and her last publication, *Letters Written During a Short Residence in Sweden, Norway and Denmark* (1796) as well. In *Letters*, in her solitary walks and fanciful reveries, not only Wollstonecraft's inclination to the (natural and textual) sublime but also Rousseau's ideas on exercise and movement (cf. *Reveries of the Solitary Walker*, 1782) can be detected while in her socio-economic criticism, the Radicals' impact can be traced.

In my presentation, I will map the multiplicity of the concept, mobility and elaborate on the senses of escapist notions of freedom in Wollstonecraft's travel-letters. On the one hand, my interpretation is contextualised by the late-eighteenth-century view on women's limitations, displaying the constraints the age demanded. On the other hand, I intend to place the travelogue in Mary Wollstonecraft's oeuvre and highlight the synthesising quality of the writing as a piece of "travail" and as "a labour of love".

**Keywords:** eighteenth-century English literature, Mary Wollstonecraft, sensibility, travelling, women writers

*Éva Antal* is a professor of English Literature and Philosophy at Eszterházy Károly Catholic University, Eger, Hungary. In 2001 she defended her doctoral dissertation since then she has been teaching 18<sup>th</sup> and 19<sup>th</sup> c. British literature, contemporary literary theory, and aesthetics. In 2010 she was a Visiting Grant Scholar at NIAS (the institute of the Royal Netherlands Academy of Arts and Sciences) and in 2011 she successfully obtained a tenured professorship in philosophy. Currently, she is working on an educationalist project, focusing on women's philosophy of education in the 18<sup>th</sup> and the 19<sup>th</sup> centuries. In autumn 2019, she was a visiting researcher at the University of Glasgow and in January 2020, she was a guest professor at the research centre IDEA, University de Lorraine (Nancy-Metz, France).

**Abused Men: Representing Male Victims of Intimate Partner Violence and/or Sexual Abuse in *Law and Order – SVU***

Even though according to the National Coalition Against Domestic Violence (NCADV) one in four men experience physical abuse, one in seven men suffer severe physical abuse and one in ten men is raped by an intimate partner; the fact that people identifying as men can be abused is still a problematic issue in public discourse. Extensive sociological research has been and is being conducted about the topic (see most importantly Elizabeth A. Bates and Julie C. Taylor's upcoming volume, *Domestic Violence Against Men and Boys* [Routledge, 2023]), however, literary and cinematic representation is still scarce.

In my proposed presentation I analyse the representational strategies of the American police procedural *Law and Order – SVU* in episodes which depict female perpetrated intimate partner violence (IPV) or sexual abuse of male victims in a cis-hetero context. I argue that the series uses five basic scenarios to portray cases involving male victims and female offenders of IPV and sexual abuse: domestic and/or sexual abuse in marriage, rape resulting from the abuse of power, sexual abuse for financial gain, male sex workers raped and/or killed, and statutory rape committed by adult women against teenage boys. In my analysis I focus on the attitudes used by the series to represent victims and abusers, the (sometimes stereotypical) reactions of the main characters, and how *Law and Order – SVU* attempts – albeit quite didactically – to shape public discourse about this often tabooed, shamed and silenced phenomenon.

**Keywords:** domestic abuse, intimate partner violence, male victims, masculinity, sexual abuse

*Fanni Antalóczy is a lecturer at the Department of English and American Studies at Eszterházy Károly Catholic University. She does research on the representation of sexual and gender identities in literature and film, primarily in Eastern European cinema. Her most significant publications appeared in Queering the Migrant in Contemporary European Cinema (ed. James S. Williams, 2021) and Queer Studies in Media & Popular Culture (2019).*

HEND AYARI

*University of Debrecen*

### **“Decolonativizing” Representation in the Streaming Service**

Working to fight a movie industry and a broader society that created and perpetuated stereotypes and colonial fantasies about their kin, Native American TV producers harnessed the popularity of the streaming service industry to reclaim agency over representation. This paper concerns itself with representational justice as a counter-hegemonic gesture to the slanted views of the US dominant culture regarding its Indigenous populations, especially women. Exclusively centered around Native American lived realities, the 2021-Hulu production *Reservation Dogs* emerged within the corrective trend in representation in the United States. This show displays aesthetics rooted in both traditional and urban Indigenous praxis – humor and language – coupled with some of the defining features of the streaming service industry – the variegation and the individuation of programs. This presentation analyzes the peculiar production choices, the flippant characterization, the sophisticated use of language, and the recurrent tropes in the show to demonstrate that the intersection of both expressive productions constitutes a creative outlet for “decolonativizing” (a term borrowed from the show) representation. To carry out this analysis, I will deploy a conceptual framework from ethnic humor studies, insightful ideas on the “Netflix Effect” theorized in the eponymous book by Smith-Rowsey and McDonald (2016), and Gerald Vizenor’s oft-cited concept of survivance.

**Keywords:** Disneyfication, Indi’n humor, “red English”, representation, streaming service

*Hend Ayari, PhD student, North American Studies, Doctoral School of Literary and Cultural Studies, University of Debrecen. Her research is oriented around examining Native American cultural productions like humor in contemporary visual art, the decolonization of representation of Indigenous peoples across various media, and the textualization of trauma in life narratives, namely Indigenous Native American women-authored memoirs in the 21<sup>st</sup> century. Her other interests include the study of Indigenous worldviews and their intersection with the Posthumanist theoretical framework. She presented a paper on this topic at the View From the Anthropocene Conference entitled “Indigeneity and Healing the Anthropocene” in 2022. She earned an MA in Cross-Cultural Poetics from the Higher Institute of Languages in Tunis, University of Carthage in 2014 and an MA in Cultural Studies from the Faculty of Languages, University of Manouba in 2022. She worked as an EFL teacher from 2011 to June 2021 for the Ministry of Education in Tunisia. She received a Fulbright Teaching and Excellence Achievement (TEA) award at the University of Arkansas in 2020.*



JAFAR BABA

*University of Szeged*

### **Tracing Sublimity in Mary Shelley's *Frankenstein* and Percy B. Shelley's "Mont Blanc": A Burkean Reading**

In the most general terms, Gothic literature can be defined as writing that employs dark and picturesque scenery, startling and melodramatic narrative devices, and an overall atmosphere of exoticism, mystery, fear, and dread. Mary Shelley's novel *Frankenstein* evinces her deep familiarity with the theories of the sublime that were current in her day. In particular, *Frankenstein* demonstrates Shelley's interest in using the creature to problematize the idea of the sublime. The gothic style employed in the novel enriches the narrative and endows the general textual and analytical experience with a mysterious sublimity in a manner that carries the gothic novel to another stage of development. Similarly, Percy B. Shelley's poem "Mont Blanc" carries a double-layered analysis, as on the surface, the poem appears to be a mere description or an ode to the all-powerful nature, however, a close reading of B.P. Shelley's poem suggests that he wrote this poem following descriptions of the sublime. Thus, this paper attempts to analyze the two works, tracing perceptions and representations of the sublime.

**Keywords:** aesthetics, fear, gothic, sublime, terror

*Jafar Baba* has obtained his MA in English literature and language at Osmania University, India. Currently, he is a third-year PhD student in Comparative Literature at the University of Szeged. His research focuses on the reconstruction of African identity and the analysis of colonialist stereotypes in the works of two postcolonial African novelists, Chinua Achebe and J. M. Coetzee.

TED BAILEY

*University of Miskolc*

### **The National “Past Time”: Baseball in American Culture and Literature**

The paper explores first how baseball, once commonly referred to as the national pastime, reflects the society and the cultural values of different eras in American life, and then the uses to which the sport is put in various literary works. It will be argued that an understanding of the sport’s social meaning is integral to interpreting these works, and that baseball conveys both American mythology and a national fascination with stopping time. The works covered range from Fitzgerald’s *The Great Gatsby* (1925) to Malamud’s *The Natural* (1952), Barry Beckham’s *Runner Mack* (1973), W.P. Kinsella’s *Shoeless Joe* (1982), and Emily Nemen’s *The Cactus League* (2020).

**Keywords:** American social history, baseball, Bernard Malamud, *The Great Gatsby*

*Ted Bailey has been teaching courses in American literature, American Studies, and writing at the University of Miskolc since 1994. He earned a PhD from the University of Debrecen in 2009 with a dissertation on 19<sup>th</sup>-century African American fiction. He also coached the Miskolci Felhőkarcolók Baseball Club for eight years.*

RENÁTA BAINÉ TÓTH

*Pázmány Péter Catholic University*

### **Christ Bearing the Cross: Biblical Metaphors in János Pilinszky's Poems and Their Translation by Ted Hughes**

Due to his prominent and influential translator, Ted Hughes, the works of János Pilinszky, one of the most significant Hungarian poets in the twentieth century, caught the attention of English readers behind the Iron Curtain during the Cold War period. Although Christian faith was not as overtly articulated in Ted Hughes's poetry as it was in Pilinszky's, Ted Hughes translated several works by the Hungarian poet which includes biblical imagery.

My presentation focuses on *Selected Poems* (1976) translated by Ted Hughes and János Csokits, and out of the forty-four poems in the book, I will analyze nine that contain direct references to the Passion of Jesus Christ. Apart from the selection, Catholic faith, more specifically Stations of the Cross, is a recurring theme in János Pilinszky's poetry, especially in his second volume *Harmadnapon (On the Third Day)*. This presentation proposes to revisit the Stations of the Cross with examples from the volume *Selected Poems*. Relying on a close reading of these poems I argue that all fourteen Stations of the Cross can be found in Pilinszky's imagery, and I also suggest that Ted Hughes might have used The King James Version of the Holy Bible at least in his translation of the "Apocrypha".

**Keywords:** biblical imagery, Ted Hughes, János Pilinszky, translations

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

BEATRIX BALOGH

*Pázmány Péter Catholic University*

### **51<sup>st</sup>: The Burden of Statehood**

Both Puerto Rico (US Colony) and Washington D.C. (Federal District) have recurrently applied for statehood in recent decades—occasionally in tandem, reflecting on a historical pattern of adding new states to the Union. Indeed, admitting new member states threatens congressional balance, a possible reason for successive statehood bills to die an early and quiet death in the legislative process. Whereas allowing Puerto Ricans to vote for president is generally seen as the right course, extending the US Constitution is not confined to voting rights, or even to just a generic structure of Republican Federalism that places the island on equal footing with the other 50 states in congressional decision-making. After a brief overview of the recurring arguments against Puerto Rican Statehood, the paper will scrutinize historical precedents to gauge the political, cultural, and economic burdens of this status change.

**Keywords:** Puerto Rico, statehood, U.S. colonies, voting rights in the U.S., Washington D.C.

*A faculty member of Pázmány Péter Catholic University in Budapest, **Beatrix Balogh** teaches survey courses in US History, and the American political system, as well as a selection of seminar courses in the English BA and American Studies programs that investigate culture products, explore national myths and institutions of the American past and take a critical view of social, political, and cultural practices in the 21<sup>st</sup> century.*

### **Complexity and Accuracy in Hungarian University Students' English Essays**

The general aim of the current paper is to investigate the aspects of complexity and accuracy in English essays written by 34 Hungarian students at the end of their first-year English studies at university. Whereas complexity is examined in these texts by analyzing the frequency of advanced-level syntactic structures, such as subordinate and relative clauses as well as the complex usage of the passive, accuracy is measured with the help of error analysis based on grammatical correctness. Preliminary analysis indicates that, as far as complexity is concerned, all essays contain several syntactically complex structures, such as complex compound sentences, regardless of the language learner's English proficiency level. At the same time, the preliminary results also show that the level of proficiency plays a crucial role in accuracy, i.e., in the frequency and types of error occurrences, where the main problem areas are, among other things, the use of definite articles, sentence fragments, the countability of nouns, and subject-verb agreements. On the basis of the pre-analysis, the study claims that various cross-linguistic influences are responsible for both the complexity of structures and the grammatical inaccuracies in the Hungarian students' English essays.

**Keywords:** accuracy, complexity, English essays, Hungarian university students

*Erzsébet Balogh is an applied linguist. She is currently a senior lecturer at the Department of English Linguistics at the University of Debrecen. Her main research fields include sociolinguistics, the study of language attitudes, the learning and teaching of foreign languages and language management.*

*Nikolett Kiss is currently an MA student at the Linguistics Department of the University of Debrecen. She received her BA degree at the University of Miskolc as an English major in 2020. Her main interests are in the field of English language pedagogy and sociolinguistics. In her research, she focuses on sociolinguistic factors, mainly pronoun usage, in second language acquisition.*

MÁTÉ GERGELY BALOGH

*University of Debrecen*

### **How to Prepare a Spy?: Eastern European State Security**

The United States of America was the main target of the intelligence gathering activities of the state security organizations of the Eastern bloc during the Cold War. While the state security of each communist country had their own priorities, all of them were expected to gather information on “the main enemy.” In order to be capable of performing this task, the agents and intelligence officers needed preparation. But how effective was this preparation, what did it entail? In this paper, I present a number of textbooks that were used to prepare Hungarian intelligence officers, as well as the recollections of a former KGB agent to demonstrate that by itself, the preparation provided by the state security would have been insufficient for effective intelligence work.

**Keywords:** Cold War, intelligence

*Máté Gergely Balogh is an instructor at the North American Department of the University of Debrecen. He received his degree as an English major from the University of Debrecen, and also graduated majoring in International Relations from Corvinus University Budapest and in History from the Central European University. He defended his doctoral dissertation in 2022, the title is The United States of America through the Eyes of the Hungarian State Security, 1956–1989. His research areas include international relations of the United States after 1945 with a special focus on Hungarian-American relations.*

EMMA BÁLINT

*University of Szeged*

### **Adaptations of Red Riding Hood as Transmedia Microcosms**

Transmedia storytelling is a widely used concept both in practice and in theory. According to Henry Jenkins, a story dispersed transmedially is not simply retold but also augmented in each production of the transmedia universe. Due to their simple yet malleable nature, fairy tales and their rewritings are particularly ideal examples of transmedia adaptation. Unsurprisingly, the diversity of fairy tale adaptations has been a popular topic in fairy tale studies as well. For example, the groupings of specific fairy tale adaptations were theorized and visualized by Cristina Bacchilega, an esteemed fairy tale scholar, as fairy tale webs, which were depicted as spider's webs speckled with adaptations of the specific fairy tale found at the center of the web. Picking up the threads of her idea and transposing it into the world of media studies, I propose the concept of transmedia microcosms for the groups of adaptations that, although relying on a common source text, differ substantially from one another in terms of the depiction of the characters or the conclusion of the narrative, to name but a few examples. To highlight the diversity among the transmedia microcosms pertaining to any fairy tale, I offer brief case studies of multimedial and transmedial adaptations of the tale "Little Red Riding Hood."

**Keywords:** adaptation, fairy tale, transmedia storytelling

*Emma Bálint, PhD candidate, University of Szeged, is currently working on her dissertation, in which she explores transmedial narratology through contemporary adaptations of the tale "Little Red Riding Hood." She has presented at several international conferences and has published research papers and reviews in English and in Hungarian in journals (AMERICANA, HJEAS, Híd, Djetinjstvo) as well as in two edited volumes: Travelling around Cultures (Cambridge Scholars, 2016) and Turning the Page (L'Harmattan, 2017). Bálint has been the review editor of AMERICANA: E-journal for American Studies since 2015.*

JÁNOS V. BARCSÁK

*Pázmány Péter Catholic University*

### **Latour vs. Sokal and Bricmont: on the Limits of Scientific Knowledge**

In an article of 1998 the recently deceased Bruno Latour questions the validity of a scientific discovery which revealed that the death of the pharaoh Ramses II (circa 1213 BC) was caused by tuberculosis. Latour asks, “How could [the farrow] pass away due to a bacillus discovered by Robert Koch in 1882?” Alain Sokal and Jean Bricmont (*Intellectual Impostures: Postmodern Philosophers’ Abuse of Science* 2003) take issue with Latour’s approach to science defending the objective validity of scientific knowledge. In my paper I will analyse this example and the arguments that could be advanced on both sides. Based on this analysis I will raise the question whether the language-based considerations of post-structuralist thought can be brought to bear on the discourse of science. My specific target will not be the “strong program” in the sociology of science (which Latour advocated at least in his early career), nor will I attempt to vindicate the objectivity of science in the fashion of Sokal and Bricmont. I will merely try to specify the extent to which a post-structuralist analysis can affect scientific epistemology.

**Keywords:** epistemology, Bruno Latour, logic, poststructuralism, science, Sokal and Bricmont

*János V. Barcsák* obtained his MA in English and aesthetics and his PhD in English romantic poetry at Eötvös Loránd University, Budapest. He also studied literary theory at the University of Oxford. Since 1994 he has taught at Pázmány Péter Catholic University, Piliscsaba, where he is currently senior lecturer. His research focuses mainly on literary theory and English romanticism. His most recent publications include studies on Percy Bysshe Shelley’s poetry, on ethical theory, and on the connections between formal logic and literary theory.



FRUZZSINA ANIKÓ BENKE

*University of Debrecen*

### **War Trauma and the Possibilities of Healing in J. L. Carr's *A Month in the Country***

In the last forty years, the topic of the First World War has been peaking in the literary landscape; a phenomenon that is mostly due to emerging theories of memory and trauma (Jan Assmann, Astrid Erll, Cathy Caruth, etc.). These new perspectives, present in a great deal of recent WWI-fiction, make the historical and temporal distance from these moments of history their focal point, and aim at providing space for healing as well as exploring elaborate ways of commemoration. J. L. Carr's 1980 novel *A Month in the Country* follows the story of Tom Birkin, an artist, returning from the battlefields of the First World War with a facial twitch and a stammer, who is employed by the village of Oxgodby to uncover and restore a medieval wall painting in the local church. In my paper, I explore the character of Birkin as that of "the returning soldier" (a popular trope in late 20<sup>th</sup>-century fiction on WWI), interpreting the story, set in the summer of 1920, as a process of healing in the aftermath of the Great War. I also reflect upon the narration: the novel is a first-person narrative in which elderly Birkin is looking back on the events. In my close reading of the narrative, I shall draw a parallel between the process of the artwork's restoration and that of coming to terms with the experience of the war.

**Keywords:** British fiction, J. L. Carr, First World War, memory, the returning soldier, trauma

*Fruzzsina Anikó Benke is a first-year PhD student of the Doctoral School of Literary and Cultural Studies at the University of Debrecen in Hungary. She is primarily interested in the literary representation of the First World War in late 20<sup>th</sup>-/early 21<sup>st</sup>-century British fiction and focuses on notions such as the figure of the returning soldier, the relationship of 'individual' and 'official' memory in commemorating the conflict and the transgenerational trauma appearing in family sagas. She is also interested in war architecture such as the construction of war cemeteries and memorials.*

TAMÁS BÉNYEI

*University of Debrecen*

### **Ali Smith's *Winter*, Shakespeare's *Cymbeline*, and the post-Brexit Body Politic**

The paper will be concerned with the intertextual dialogue between Ali Smith's *Winter* (2017), the second volume of her *Seasonal Quartet*, and Shakespeare's late romance *Cymbeline* (ca. 1610), arguing that the references to Shakespeare's play a key role in the novel's reimagining of the body politic, as well as being entangled with Smith's poetic and aesthetic strategies. The analysis will explore the key motif that connects Smith's novel and Shakespeare's romance, that is, the child's head floating in the air, suggesting that this hallucinated object is crucial to the way the novel revitalises the metaphor of the body politic. The paper will suggest that *Winter*, drawing upon a multitude of literary and artistic sources in a sort of post-referendum Angst, does propose a radically new version of the body politic while also rethinking the implications of the Nativity story.

**Keywords:** body politic, Brexit, cephalophore saints, Shakespeare: *Cymbeline*, Ali Smith: *Winter*

*Tamás Béneyei is Professor of English Literature at the Department of British Studies, University of Debrecen. His main research fields are 20<sup>th</sup>-century British fiction, crime fiction, women's writing, (post)colonial fiction and, more recently, ecocriticism. He is the author of seven books in Hungarian and one in English. He has published journal articles and chapters on writers like Ovid, Poe, Kipling, E. M. Forster, Agatha Christie, Orwell, Golding, Angela Carter, J. G. Ballard, Jeanette Winterson, Martin Amis, Graham Swift and Kurt Vonnegut.*

### **Henry Wickham Steed and the Two Appeasements (1933–1946)**

Making political, material, or territorial concessions to an aggressor as part of a diplomatic strategy to defuse tensions is known as the policy of appeasement. The paper reviews former foreign correspondent and editor of *The Times*, Henry Wickham Steed's (1871–1956) attitudes to two of the contemporary aggressive powers: Nazi Germany and the Soviet-Union.

Steed could gain first-hand knowledge about the growth of Nazi power in Germany as several, often well-informed Germans came to see him during 1934, and he kept the Foreign Office and the War Office informed about the contest between high command of Reichswehr and Hitler and how the ordinary police was penetrated by Nazis. Rarely among his contemporaries, he also had a very low opinion of the Führer from the outset. As a result, he was, and still is regarded as diehard anti-appeaser. In contrast to his strong anti-Nazi sentiments, however, Steed became increasingly tolerant and understanding of Stalin, the Soviet Union and its Marxist-Leninist ideology from the late 1930s onwards and especially after WW2. Drawing on his BBC-broadcasts and correspondence, the paper provides insight into his rather pro-Soviet stance as well as offers some answers.

**Keywords:** appeasement, Hungary, Nazi-Germany, Soviet Union, Henry Wickham Steed

*Ágnes Beretzky is an Associate Professor at the Institute of English Studies at Károli Gáspár University of the Reformed Church in Hungary, Budapest, as well as a study abroad-lecturer at the University of New Hampshire. She has been teaching Modern British History for twenty years and she was instrumental in curriculum development by introducing, among others, the Central European Studies Program for international students, as well as Applied Political Philosophy. Her fields of research include modern British-Hungarian and Norwegian-Hungarian relations, with special attention to nationalism.*

**Depp v. Heard: “A Step Back For Women”?**

The Depp v. Heard trial was at the forefront of American culture and news for its entire duration. This public trial, which was streamed on social media for millions of people to see, follow and comment on, came as a result of famous actor Johnny Depp suing ex-wife and actress Amber Heard for publishing what he claims to be a defamatory op-ed in 2018. In it, Heard indirectly accuses Depp of allegedly having perpetrated acts of physical, psychological and sexual violence against her. While some critics and internet users alike would argue that this case was only made culturally significant by the notoriety of the two parties involved, the lawsuit's close relation to the Me Too movement due to Heard's involvement in the latter as well as to her and her legal team's portrayal of said trial as a stepping stone for the women's rights movement makes of it a potentially impactful cultural turning point. While this paper does not aim to determine the veracity of the two parties' claims, by utilizing a combination of feminist theory and new historicism, it analyzes the trial as a by-product of the Me Too movement in an effort to evaluate its cultural meaning and, most importantly, its potential impact on American culture and women.

**Keywords:** American culture, Depp v. Heard trial, feminism, the Me Too movement, new historicism

*Berraf, Hana Lina Dalel is a PhD student at the University of Szeged. Her topic revolves around silencing as a phenomenon as well as its depiction within the American film industry. Her research interests include the representation of women in film, the Me Too movement, Cancel Culture and Feminism.*

VIVIEN BARBARA BIRÓ

*University of Debrecen*

### **The Portrayal of the Girardian Scapegoat in Edward Albee's *Me, Myself And I***

In my paper I analyze the representation of the Girardian scapegoat in Edward Albee's play entitled *Me, Myself and I*. René Girard uses the term 'scapegoat' in his theoretical work on the mimetic nature of violence. Girard states that accumulated mimetic desire and oppressed aggression result in scapegoating, a process that he identifies as scapegoating mechanism. In Albee's play we can witness the conflict of two identical twins and how utterances bear such deconstructive and eliminating power that one might question one's identity based on the content of such an utterance. There is no physical violence apparent within the play that would result in death. OTTO attempts to dispose of otto through language use and there are many signs of this "linguistic destruction", starting from the characters' description in the stage directions to the creation of a whole new alter-ego. To understand how the scapegoating mechanism works we have to look at the traits of those that execute this mechanism. The scapegoat is doomed to suffer by so called persecutors. My hypothesis is that OTTO's textual remarks and acts regarding otto function as a scapegoating mechanism. Through these remarks OTTO tries to clarify the question of his own identity by disassembling his brother's, which makes otto the scapegoat and OTTO the main, conscious persecutor. The method I use in this analysis is close reading, while also applying Girard's theory on the scapegoat and identifying how the characters are affected by the scapegoating mechanism.

**Keywords:** Edward Albee, René Girard, *Me, Myself and I*, scapegoat, scapegoating mechanism

*Vivien Barbara Biró is currently a first year MA student at the University of Debrecen, American Studies program. She completed her undergraduate studies in Transylvania, in world literature, comparative literature, English language and literature. Her bachelor thesis was written about the effects of Heidegger's Dasein theory in the field of narratology. She is primarily interested in how diverse theories and phenomena affect the way literature is composed, as well as doing researches in the fields of narratology, and literary and cultural theory.*

MILOŠ BLAHÚT

*University of Prešov*

**The Interconnectedness between Human and Non-Human in the Anthropocene fiction:  
Jeanette Winterson's *The Stone Gods* as a Posthumanist Cautionary Tale**

Jeanette Winterson's novel *The Stone Gods*, published in 2007, tackles many pressing issues in our world, from ecology, humanism, bioengineering, to gender issues. The author draws attention to the diminishing boundaries between traditionally held concepts, or binary oppositions, of what is human and non-human, and how the relationship between them is depicted in contemporary dystopian cli-fi. The novel is heterogeneous in style, consisting of four stories told from various perspectives and set in different time periods, from 18<sup>th</sup> century to near future after the World War III, and far into the future, when the Earth (called Orbus) is on the brink of extinction. Winterson explores the dystopian vision of our civilization and provides the critique of humanity through the depiction of and interconnectedness between various historical events. I argue that Winterson's novel *The Stone Gods* as a dystopian genre is a suitable form to explore the inequalities within societies and wrongs done to our planet in the form of depletion of minerals resources and pollution. Therefore, Winterson's novel offers ecocritical reading, which allows readers to re-evaluate the roles of human beings on the Earth.

**Keywords:** Anthropocene, cli-fi, dystopia, post-humanism, postmodernism

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GYÖRGY BORUS

*University of Debrecen*

**“Bought and sold for English gold”?: Patriotism and Principle in the Making of the Anglo-Scottish Union**

The Treaty of Union, which came into effect on 1 May 1707, achieved the economic and political union of England and Scotland. From this time on, the same commercial and financial regulations applied in the two countries, while Scotland had only 45 representatives in the House of Commons and 16 peers in the House of Lords instead of having an independent legislature. The causes of the Anglo-Scottish union have been the subject of much debate. Why did the Scottish Parliament vote for its own abolition? Was the Union a freely negotiated settlement or the result of bribery and intimidation? The paper will discuss Anglo-Scottish relations between 1689 and 1707 and review the latest research on the making of the Union in which there is much emphasis on patriotic and principled support for Union.

**Keywords:** 1689 to 1707, Anglo-Scottish relations, Treaty of Union

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

EMÍLIA ANNA BÖRÖNDI

*Eötvös Loránd University*

## **The Norse Origins of the Character of Loki in the Marvel Cinematic Universe**

Norse mythology has existed for centuries and has been part of popular culture for decades. Many tales and characters have become widely known outside of their Norse origins, finding new life in various forms across different types of media. One place where they have found a home is on the pages of Marvel Comics. In the publishing company's near century of existence many characters and stories have been borrowed from different mythologies and folklores, including Norse. In order for them to fit into the mythology that the company itself has created, certain changes had to be made. One character who originally came from Norse mythology but has been affected by changes is Loki. He is a well-known character in mythology as a cunning trickster god able to change his appearance. The aim of this presentation is to examine in what ways the character's background, relationships, actions, and characteristics have been changed, specifically focusing on the changes made in Marvel Comics' movie franchise, the Marvel Cinematic Universe, which was established in 2008 and has prominently featured Loki since 2011, starting with the movie *Thor*, in which he is one of the primary characters. The first thing discussed is going to be the Norse origins of the character. Then the changes that have been made to these origins are going to be explored, focusing on the character's backstory, familiar relationships, and traits. Lastly, it is going to be examined why these changes had to be made, what purpose they served, and whether they were necessary.

**Keywords:** cultural studies, film studies, Norse mythology, popular culture, superhero media

*Emília Anna Böröndi is an English Language Instructor and a PhD student at ELTE. In her free time, she likes reading, watching movies and TV shows and analyzing the media she consumes. Her research interest is American popular culture, particularly franchises and the literary tropes and archetypes they draw from.*



PHILIPPE BRILLET

*Tours University*

### **The Political Deadlock in Northern Ireland**

According to last year's census, the Protestant community is now a minority, which is insufferable for them. It was precisely to avoid this that, a century ago exactly, their forefathers had accepted the partition of Ulster and the abandonment of three counties. Next its major party, the DUP, has lost its overall control over the unionist base and such fragmentation is politically lethal. It also marks the end of a long partisan monopoly, be that of the UUP or the DUP itself. Last Unionists are strongly divided because of Brexit. Most working-class people remain loyal to the principles of the Union, while a significant portion of those better-off come to believe that its economic cost is far too high and that the reunification of Ireland would be a lesser evil. The result is a complete paralysis of this now lesser half of the Province, which explains its reluctance to give up the present overall political freeze. Yet at the same time all of them know that waiting will do them no good...

**Keywords:** Brexit, devolution, Irish reunification, Northern Ireland, unionism

*Philippe Brillet is a full professor of British and Irish studies at the university of Tours (France). As a medical doctor trained in epidemiology as well as in infectious diseases, he is a specialist of health care in Ireland, north and south of the border. He is also a geographer, with a PhD in Brazil, and currently also works on the cultural geography of the British Isles and on the conflict in Northern Ireland.*

AYA CHELLOUL

*University of Szeged*

**The Subaltern Will (Not?) Speak: Silence in Layla Al Ammar's Novel *Silence Is a Sense* (2021)**

Knowledge about the Syrian refugee crisis is one mediated by news reports on the civil unrest in Syria and culminated in a desensitised coverage of their deadly exodus. *Silence Is a Sense* taps into the experience of this traumatic event through a mute woman who lost her voice in the journey of fleeing her home to an unnamed city in the UK. Although the experience itself is articulated through language as we have direct access to her thoughts, her interaction with the world of the novel and its characters is one mediated by looks, gestures, and a heavily edited contribution to a magazine. By examining silence as experienced by the speaking subject, Mandy Morgan and Leigh Coombes (2001) suggest that by refusing to speak, the subject is effectively refusing the subject positions offered by the interaction they are engaged in. The magnitude of the dispossession of land, family and community and the fear of one's life alongside the geopolitical, historical and gender conditions that culminated in the character's response make it unclear whether her muteness is a choice or a result. Verbal abstinence as a concept and practice is present in the Arab-Muslim culture whose sense adds another layer to the silence the novel articulates. Along these lines, this paper will pinpoint the novel's conceptions of silence and investigate its effects on the character's self and her surroundings.

**Keywords:** Arab anglophone literature, immigration, silence, subjectivity

*Aya Chelloul is a PhD student at the university of Szeged. Her research revolves around Arab-Muslim women's diasporic writing under the rubric of New Anglophone literatures. She seeks to employ postcolonialism, feminism, and Islamic studies to devise a multifaceted reading of these newly emergent works.*

### **Vowel Lengthening in an Areal Perspective**

Vowel length is a feature – or structural property – that was affected by a number of well known and much discussed changes in the Old English and Middle English periods (Ritt 1994, Lass 1992, Hogg 1992 etc.). It has, however, not often been put into a broader areal or cross-linguistic perspective. In the previous literature much valuable research was done in terms of genealogical groups (e.g. Goblirsch 2018 for Germanic, Loporcaro 2015 for Romance, Timberlake 1983 or Scheer 2017 for Slavonic). In this paper we attempt to draw a broader picture involving not only English and the West Germanic languages but other languages in the continental European area, i.e. Romance, Slavonic and Hungarian. It will be shown that while the changes are partly different both structurally and in terms of conditioning factors, they follow contiguous areal patterns that cross-cut genealogical groups. Some form of Open Syllable Lengthening, Pre-sonorant (or Pre-lenis) Lengthening or Compensatory (Mora-preserving) Lengthening is attested in all of the language varieties, and they fall into areally more or less well-defined types, in some cases with an identifiable source location. This paper presents the outlines of such an areal typology of length changes (mainly lengthenings).

**Keywords:** English, Germanic, Hungarian, Romance, Slavonic, vowel length

*András Cser is professor of linguistics at Pázmány Péter Catholic University and director of the Institute of Historical Linguistics and Uralic Studies at the Hungarian Research Centre for Linguistics. He has published on phonology, morphology, diachronic linguistics and the history of linguistics (Hungarian as well as European). His works include The Typology and Modelling of Obstruent Lenition and Fortition Processes (Akadémiai, 2003) and The Phonology of Classical Latin (Wiley-Blackwell, 2020). He is the editor of Acta Linguistica Academica.*

MELINDA DABIS

*Pázmány Péter Catholic University*

### **Mothers and Daughters in Kazuo Ishiguro's *Klara and the Sun***

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

**Keywords:** affective narratology, emotional attachment, motherhood, trauma

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

RASHA DEIRANI

*University of Pécs*

### **A Search for Identity: A Comparative Reading between *The Namesake* and *Never Have I Ever***

The impact of colonialism on the construction of identity has always been a defining theme in postcolonialism. My focus is directed specifically towards the impact on the identities of those who migrated to the Western world willingly or otherwise. The integration into the Western societies – specifically the American ones – has played a very important role in the construction of identity. The two literary works of choice (*The Namesake* by Jhumpa Lahiri and *Never Have I Ever* by Mindy Kaling and Lang Fisher) deal with characters of Indian origins, and how they try to adapt to the new societies while trying to find their identities. Both works have characters of different age range with predetermined roles which they are expected to embrace. The problem arises with the first-generation of migrants almost inability to adapt to the new culture and society; their attachment to the rules and culture of their home country clashes with the need to integrate with the new one. The second-generation of migrants – who are teenagers and young adults in the literary works – fall into the conflict between the two cultures and are unable to find/ construct their identities. On the one hand, they are impelled to embrace their parents' culture in all its contents. On the other hand, they are seeking a full merge into the Western society in which they were born. The two works explore the life journey the characters go through in hope to belong somewhere and find their own identities, and the obstacles they must overcome in attempt to reach their goal.

**Keywords:** belonging, culture, identity, integration, postcolonialism

*Rasha Deirani completed both of her BA and MA studies at Damascus University in Syria. She has acquired her MA in Literary Studies in 2022. Currently, she is a first-year PhD student in the Department of Literary and Cultural Studies at the University of Pécs. Her area of interest includes identity, the ramifications of colonization and post colonization on individuals (specifically the first and second generations of immigrants), the issue of belonging and the process of alienation.*

ÖZLEM DEMIREL

*University of Pécs*

### **Neo-Sensational Affinities: Reconsidering Margaret Atwood's Historical Novel *Alias Grace* in the Context of Victorian Sensation Fiction**

Margaret Atwood's novel, *Alias Grace* (1996), is a fictionalised re-writing based on the scandalous case and trial of Grace Marks during the 1840s. Her self-conscious engagement with Victorian literature aims to examine the relationship between the past and the present and to construct her story from a contemporary point of view. Although the novel is acknowledged as a neo-Victorian historical novel, it revitalises many of the conventions of the Victorian sensation novel by heavily drawing on the theme of madness and by creating the fictional character of Mary Whitney as Grace's alias. The employment of a mad heroine who is young and innocent-looking, but she commits terrible crimes and uses her alternate personalities to manipulate others and to cover her offences, is a major theme in Victorian and neo-Victorian sensation novels. This paper considers representations of madness and its association with femininity and domesticity in Atwood's novel in the context of Victorian sensation fiction. It will also analyse the role of the metaphors of quilting and patchwork introduced in the novel to discuss the ways in which Grace constructs her story where the truth remains ambiguous. Whilst these metaphors are associated with the notion of the past haunting the present, which is central to sensation novels, they also evoke the diversity of the sensation genre in itself as a legacy of Victorian sensation fiction. In doing so, this paper draws attention to how the novel is distinct from other neo-Victorian sensation works and how it intervenes in the discussion of the neo-Victorian afterlives of sensation fiction.

**Keywords:** *Alias Grace*, madness, neo-Victorian, sensation

*Özlem Demirel* completed her BA in English Language Teaching from Maltepe University in 2019 and acquired her MA in English Studies, majoring in Literature, from the University of Pécs in 2021. She is currently a PhD candidate in the Department of Literary and Cultural Studies at the University of Pécs, in Pécs, Hungary. Her area of interest includes the theme of double, or *Doppelgänger*, its manifestations in literature, Victorian and neo-Victorian literature, adaptation studies, as well as sensation fiction, and its afterlives in the contemporary period.

## **Using Literary Texts in the EFL Classroom to Nurture Global Citizens: A Classroom Study**

Using literature in the language classroom has many potential benefits, including developing students' language skills (Parkinson & Reid Thomas, 2000; Hall, 2005). Another reason for including literature in the EFL classroom is that literary texts present "a particular cultural perspective" (McKay, 1982, p. 531): literature reflects cultural values, issues, and beliefs from a different cultural perspective; thus, it provides readers (and students) with some insight into foreign cultures and communities. Consequently, students not only gain some knowledge on a certain culture, but they also learn to understand it, which may lead to greater tolerance and respect (McKay, 1982). Finally, another important feature of using literature is that it creates a safe environment, since the texts present problems and issues in a fictitious world, which enables students to discuss certain global issues from a safe distance. The main aim of the presented research project was to investigate how global issues (e.g., climate change, migration, fake news) can be brought into the EFL classroom through the medium of literature. A classroom study, with the participation of more than 50 students, was conducted based on worksheets revolving around poems. The findings suggest that selecting a thought-provoking and accessible text centring around global issues and planning engaging activities which make the students interact with the text contribute to the development of global citizenship skills.

**Keywords:** classroom study, global issues, TEFL

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*Anna Pereszlényi is a language teacher at the Department of Language Pedagogy at Eötvös Loránd University and a temporary lecturer at Pázmány Péter Catholic University, Budapest. She is also a PhD candidate in the Language Pedagogy Programme of ELTE. Her PhD research focuses on the use of literary texts in the EFL classroom. Her main interests include teaching with literary texts, teaching culture and materials design.*

### **Heaney's Glanmores – Almost Pastoral (?)**

Seamus Heaney's "Glanmore Sonnets" celebrated the location of the poet's residence after his move from the North to the Republic and marked the onset of a new phase in the poet's professional life. Published in the volume *Field Work*, the sequence stood in stark contrast with the elegies responding to the Northern Troubles that marked Heaney's shift of approach from communal to private and personal in his assessment of the contemporary violence, and provided a dialectic and immediate elsewhere to the recalled location of the North. The sequence "Glanmore Revisited" of the volume *Seeing Things* deals with a later return to the place and a subsequent reconsideration and reassessment of the location with a definite shift in the position of the observer. The motif of Glanmore is employed in some later individual poems as well, suggesting its importance and potential in Heaney's oeuvre.

The paper seeks to address the function of Glanmore as a potential pastoral retreat. While it functions as one in terms of its location, the acknowledgement of the deficiencies of the motif is present already in the first sequence, and the later one opens a temporal gap to deny the place the status of pastoral retreat. In spite of its limitations, the motif is re-employed in some later poems to intimate elements of the pastoral as a stylised and imaginary construct that fits Heaney's practice of regular reconsideration of earlier motifs.

**Keywords:** Irish poetry, pastoral, Seamus Heaney

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JUDIT DOMBI

*University of Pécs*

### **“You know Balaton, right?”: The Nature of Common Ground in Interaction with a Conversational Chatbot**

In the past decades, human-computer interactions have increased in number in many areas of life. Empirical studies have found linguistic differences between human-machine interactions and human–human conversations (e.g., Dombi et al., 2022; Timpe-Laughlin et al., 2022). This study seeks to understand the theoretical background of the pragmatics of asymmetric human-computer interactions by using Kecskés’s (2013) socio-cognitive approach (SCA).

Using examples from experimental data, the study attempts to present the nature of common ground between L1 Hungarian speakers of English and an AI-based conversational agent, focusing on the assumptions speakers have about shared common ground with the agent. Additionally, the construction of and reliance on the emergent side of common ground that is informed by the actual situational experience is also presented.

Results reveal that both egocentrism and cooperation play a role in human-computer interaction, and shape utterances to varying degree, depending on individual differences related to personality as well as prior experiences with conversational agents.

**Keywords:** common ground, cooperation, egocentrism, human-computer interactions

*Judit Dombi (PhD, University of Pécs, Hungary) is an Associate Professor of Linguistics at the University of Pécs, Hungary, where she teaches undergraduate and graduate courses in linguistics. Her fields of interest include theoretical and applied aspects of communication and pragmatics in intercultural and ELF contexts, as well as human-computer interaction. Her recent research has focused on the communicative functions of directness and indirectness in interaction, communication asymmetries, cooperation and the nature of common ground in human-computer interaction.*

ATTILA DÓSA

*University of Miskolc*

### **“The dead began to speak”: Death as Narrative Space in Ali Smith’s Fiction**

Narrativity and knowledge seem to be a key problem in Ali Smith’s fiction. In other essays and papers, I tackled the issue from different angles, e.g., death as a moment of (self-)knowledge, the linkages of metafiction to perceptions of time, or the epistemic and narrative agencies of spectres. This presentation picks up where my talk at the 2022 ESSE Conference left off. Drawing on theories of hauntology, in that paper I explored how spectral agency contributes to narrative self-knowledge and argued that Smith’s spectral narratives conform to the analeptic logic of understanding, even as they resist the received notion that death is a privileged moment of cognition. I will start here from the concept of autothanatography. Drawing mainly on Derrida’s notion of self-death-writing, I will assume that narratives require a joint effort of the living and the ghostly, even as epistemic agency diminishes at death and narrative success succumbs to entropy. I will argue that the emergence of the text depends on its hospitality to the spectral other. To support my argument, I will show how in some of Smith’s posthumous narratives such as *Hotel World*, *How to Be Both* and *Artful*, the dead are invited into narrative space. I will explore how the narrative creates textual spaces for the dead, the ghostly, or the revenant spirit, transferring them from the frightening or unverifiable spaces of death into familiar spaces of empirical availability. I will conclude that posthumous narratives and narratives of mourning have a chance to emerge from the solitary topographies of grief, marked by alienation and solipsism, by inviting the spectral other to fill and re-inhabit these empty spaces left by the deceased.

**Keywords:** Ali Smith, autothanatography, contemporary fiction, narratology

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## **From the Streets to the Big Screen: Women Subverting Gender Norms during the Arab Spring**

Although women's participation in the mass protests that occurred across the Arab region since 2011 was noteworthy and impressive, their goals were not limited to freedom, dignity and social justice like the rest of the people. Female protesters took this exceptional opportunity to call for the subversion and deconstruction of conventional gender norms through different strategies. During the so-called Arab Spring, art was considered one of the most effective tools to reach the masses and enhance the possibility of transversality. For this reason, this paper is concerned with investigating the roles and experiences of women in the Egyptian and Syrian revolutions and their struggles to shift gender identities and relations through their visibility in the public space. To achieve the desired results, two Oscar-nominated documentaries by Arab women directors are studied in order to analyse how new discourses of gender and femininity are being reconsidered and reconstructed on the streets and the big screen. The first one, *The Square*, is an Egyptian documentary directed by Jehane Noujaim in 2013. The second documentary, *For Sama* (2019), mirrors the female experience of the Syrian war through Waad El Khateab's camera. To analyse these texts, documentary film techniques and modes, such as the voice-over, montage, exposition and interviews are studied to examine the significance of the female gaze. Finally, theories of gender, femininity and Marxism are employed to explore how female directors use their cameras to redefine the myths of femininity and the female body since the outbreak of the Arab spring.

**Keywords:** Arab spring, documentary, femininity, gender norms, women

*Fatima El Aidi, PhD student, Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary, does research in Arab Cinema Studies and women filmmakers of the Arab world. Her analytic focus falls upon the study of the involvement of women in the public/political sphere, their experiences and struggles for freedom and gender equality following the outbreak of the Arab Spring. Her interest in film criticism and gender in cinema started during her MA Studies in Morocco where she earned a Degree in Women's and Gender Studies in 2018. She published a chapter on the representations of social, political, economic and gender inequalities in Moroccan cinema during the 21<sup>st</sup> century. The analyzed works were chosen based on their cinematic quality and addressed issues to show how cinema can serve as a social reformer in the North African context. The chapter was published in a volume entitled Representations of Social Inequality in 21<sup>st</sup> Century Global Art Cinema (Debrecen University Press, 2021).*

ALEXANDRA ERDŐS

*University of Debrecen*

### **‘Passing for Langston’ or ‘Passing for Langston’?**

As introduced in the first part, Hughes became the “poet low-rate” (Hughes in *The Big Sea*) for subverting African American stereotypes to achieve racial individuality in the multitude of multiple consciousnesses. Hughes opposes forces imposed by both black and white audiences who condemned him for using the black vernacular in an era where African American advancement was a priority. It is not surprising that Hughes’s artistic world comprises, as much in his poetry as in fiction and non-fiction, a consciousness and an attitude that celebrates blackness and black people while “infuses it with the reality of black existence” (see Calvin Hernton). In “The Negro Artist and the Racial Mountain,” he argues for a distinct and authentic African American aesthetic originating in “African folk culture and the black experience” (Rampersad in *Essays on Art, Race, Politics, and World Affairs*). Hughes touches on this subject implicitly in his short stories, just as much as in his poetry. As Hughes “underlines his African root, and enhances his faithfulness to African American tradition” (see George Shaduri) in “The Weary Blues,” in his short stories he makes use of the distinct African American folk traditions, such as blues, religion and spirituality, and nature to creatively re- categorize and re-semanticize his black subject in the intersection of the identity segments.

**Keywords:** black vernacular, Harlem Renaissance, Hughes, identity, “low-down” folks, racial individuality

*Alexandra (Erdős) Pap* acquired her BA (English Language and Literature) and MA (Multilingualism and Multiculturalism) degrees from Partium Christian University, Nagyvárad, Romania. To finalize her BA studies she completed the thesis “Initiation and Fight of a Black Woman Against Male Oppression in Zora N. Hurston’s Novel,” and in her MA studies the thesis entitled “Rewritten Life and Death Myths and Shamanic Initiation of Brandon Stark in George R. R. Martin’s *A Song of Ice and Fire*.” Currently, she is a third-year PhD student at the Literary and Cultural Studies Doctoral School, at the University of Debrecen. In her research, she is focused on African American Studies with a particular interest in Langston Hughes, African American double-consciousness, and its presence in 20<sup>th</sup> Century African American literature.

### **Self-Repair and Vocabulary Attrition in English as a Second Language: A Multiple Case Study of Moroccan Non-Native Speakers of English.**

The present study set out to investigate self-repair produced in free speech by Moroccan speakers of English as a second language, and to compare self-repair strategies of speakers with a proficient level of English to those of speakers with a low level of English who identify as attriters, focusing primarily on productive vocabulary knowledge while using silent films as the prompt for L2 output.

The results showed that self-repair was prevalent amongst the participants with varying degrees and frequencies. The most used self-repair strategies were full and partial repetitions as well as lexical and quasi-lexical speech fillers.

The quantitative statistical analysis indicated a bivariate correlation between self-repair, length of the disuse period where attrition took place, productive vocabulary size, and the level of proficiency in English as a second language.

The qualitative analysis revealed differences in the underlying reasons for the participants' use of self-repair. Proficient speakers mainly employed self-repair to compensate for false starts, while attriters employed self-repair to achieve lexical attainment and/or to exert lexical replacement.

The study shows that second language attrition can be examined using conversation analysis through the identification and analysis of self-repair in free speech. This is significant because approaching language attrition from a pragmatic perspective has not yet been addressed by research. Moreover, while the present study may have yielded predictable results, they are worthy of attention because of the context of situation in which they were obtained.

**Keywords:** communicative strategies, conversation analysis, English as a second language, second language vocabulary attrition, self-repair

*Hanae Ezzaouya is a university lecturer at Károli Gáspár University of the Reformed Church in Hungary and CELTA certified teacher. She is now preparing for a Ph.D. in applied linguistics at PPCU's Doctoral School of Linguistics, in Budapest, Hungary. In addition to her in-depth theoretical knowledge and practical experience in face-to-face learning, she also holds a certificate in Teaching with Technology from Oxford's Teachers' Academy. Her ultimate objective is to contribute to the growth of her surrounding community. Whether through research or teaching, she aspires to share what she has been learning throughout her academic journey and benefit those who are willing to take the same path. Her main research interest is language attrition.*

IMRE FEKETE

*Budapest Business School*

### **ICT Use in Hungarian English Studies and Teacher Education Programmes: Focus on the Instructors**

Involving information and communications technology (ICT) in English as a foreign language learning and teaching processes is a widely researched area of language pedagogy. The aims of this study were to find out what attitudes Hungarian university instructors hold towards ICT use for learning and teaching purposes in the form of a questionnaire (N=71) and a follow-up expert interview study (N=12). It was found that the instructors mainly used ICT tools because they substituted face-to-face communication. Additionally, teachers' instructional use of technology was mostly determined by their levels of acceptance and their digital content creation and sharing abilities. The expert informants mentioned that forcing technology use on teachers had a visible counteract on some of their colleague's beliefs about use. While most participants agreed that technology should be included in as many university subjects as possible, local hubs and workshops should be created to offer brainstorming, learning, and experimenting possibilities for instructors.

**Keywords:** ICT inclusion, ICT for teaching purposes, teaching and learning, technology-inclusive

*Imre Fekete is an instructor and a faculty academic developer at Budapest Business School and holds a PhD in Education (Language Pedagogy). At Budapest Business School, he teaches various ICT-related courses such as Virtual learning environments, and he is responsible for organising and implementing workshops for the instructors of the university. Earlier (2016-2022) he worked as a teacher trainer and instructed Language Development seminars as well as ICT and Research methodology-related subjects in EFL Teacher Education.*

TAMÁS FEKETE

*University of Pécs*

### **An Exploratory Study of Analogical Irregularization in English**

More often than not, analogical change in a language is associated with regularization, paradigm levelling and extension, all of which ultimately eliminate irregularities and alternation, as analogy is taken to occur when a (perceived) regularity is extended to irregular forms. However, existing irregularities and other remnants of no longer productive processes can also serve as the basis of sporadic analogy in present-day language too. Since analogy of any nature lies in the intersection of pragmatics, cognitive linguistics and sociolinguistics as well as the level of linguistic representation that the analogical forms belong to, employing a multidisciplinary approach in this area would be beneficial. Taking a language user-oriented approach, in this paper I wish to investigate the nature of irregularization in present-day English as observable in word-forms such as *meese*, *squoze*, *snuck* and *dove*. The present research is a quantitative, data-driven exploratory study of irregularization through the analysis of social media posts, corpus data and a questionnaire survey which aims to uncover what factors underlie the creation and use of such irregularized present-day forms. The linguistic data is analyzed via corpus linguistic methods, while the results of the questionnaire are analyzed statistically. The main goal to be achieved is to throw light on how and why analogical innovations may arise in present-day English and what factors contribute to their emergence and propagation.

**Keywords:** analogy, language change

*Tamás Fekete is senior lecturer at the University of Pécs Department of English Linguistics, Hungary. His main research interests lie in English historical linguistics, mainly working in the fields of phonetics and morphology, with a pronounced focus on the Old English period and with special attention on the English-Norse contact situation. He has published on these subjects both in Hungarian and in English across a number of Hungarian and international journals.*

ANDRÁS FODOR

*Independent scholar*

### **“Before the humans came we didn’t speak”: A Post-anthropocentric Reading of Space in China Miéville’s *Embassytown***

The paper explores the potential post-anthropocentric reading(s) of space in China Miéville’s *Embassytown*. The novel presents an outpost in space colonised by the nation-state Bremen in an alternate science fiction universe. The non-human Ariekei (Hosts) communicate in the form of a local tongue that is called Language, they speak simultaneously with their two harmonizing mouths. This communication is interpreted by most of the colonisers as a non-signifying language as “words [. . .] are their referents”. The coloniser humans cooperate with them through genetically-produced doppels born and raised in laboratory-like camps. These doppels are known as Ambassadors. The narrative begins as a new Ambassador arrives to Embassytown. The voice of the new Ambassador becomes the “god-drug” to the Ariekei and they are unable to function without it. Miéville focuses on the ruling humans’ control of the aboriginal non-humans which escalates into a civil war between two factions. The paper investigates the method through which Miéville connects the language of the Ariekei with the spatial construction of Embassytown and its surrounding Host city. The two parts are clearly distinguished (from the viewpoints of architecture and materiality) and subject to the addiction of the Hosts. The paper argues that the Hosts learn to lie and this event reconfigures the space of the two cities and the political system of the outpost. The change of their monstrous language reveals and realises the new city Embassytown.

**Keywords:** language, new weird, post-anthropocene, power relations, spatiality

*András Fodor* was born in Yugoslavia in 1986. He started his BA Studies at the University of Szeged, Faculty of Arts, English Studies programme with Literary Editor specialisation. He acquired his MA degree at Eötvös Loránd University, Faculty of Arts, in the English Literature programme in 2015. He also obtained a degree in Children and Adolescent Literature at the Károli Gáspár University of the Reformed Church in Hungary in the same year. In 2016 he started his Doctoral Programme at the University of Szeged, in the Institute of English and American Studies, in the Literatures and Cultures in English Doctoral Program. He has been publishing reviews and short stories since 2010 mainly in his native tongue, Hungarian. In 2016 he won the JAKKendő-award for his manuscript of his first collection of short stories, *A mosolygó zsonglór* [*The smiling juggler*], which was published later in the same year. He has recently obtained his doctoral degree at the University of Szeged, Faculty of Arts, Doctoral School of Literature in Hungary. His research interests are spatiality, New Weird and China Miéville.



JÚLIA FODOR

*Károli Gáspár University of the Reformed Church in Hungary*

### **Ideological Underpinnings of Reform: The Context of US Health Care Policy**

The ideological underpinnings of the fragmented health care system of the United States help us to understand how and why policy reform has consistently fallen short of achieving a Medicare for All system that could effectively bring health care as a basic human right to every American citizen.

**Keywords:** basic human right, health care reform, Medicare for all, strategy

*Júlia Fodor graduated from Eötvös Loránd University in Budapest, where she also completed her doctoral studies and defended her dissertation in American History (2010). She is a Senior Lecturer at Károli Gáspár University, teaching a range of courses on US and Irish History; as well as on British, Irish, and American civilization.*

ÉVA FORINTOS

*University of Pannonia*

## **Identity Construction through Written Mixed-Language Discourse by English-Hungarian Bilingual Minorities Living in Diaspora**

Language choice is predominantly concerned with the linguistic resources which are available to bilingual people on the one hand, and how they make their preferences in terms of code choice on the other, when interacting with their community members. L1 and L2 use of bilinguals can refer to their group membership with regard to how they perceive themselves and in relation to others. In other words, they designate their view of themselves as well as their connection to other participants in the discussion.

The aim of this paper is to investigate written mixed-language discourse following the research methods used by linguistic landscape researchers, the resources that are used include homepages and facebook pages produced by members of Hungarian communities living in English language dominant countries. They provide the source for the research to study intentional code-switching/code mixing in the light of the trends highlighted above. Contributors to these journals may find it an important and appealing alternative to rely on resources offered by more than one language. Their multilingual language usage in everyday oral communication might differ from their written language uses; written language discourse is simply seen as another situation where they interact with other bilingual people. The research focuses on the linguistically mixed written discourse, i.e. the mixed-language practices which characterize the different pages produced by members of the Hungarian communities in order to see how these manifestations contribute to their multifaceted identities.

**Keywords:** bilingualism, identity construction, written mixed-language discourse

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

**“This is what church is supposed to look like”: The Multi-Ethnic Church, Memory, and Post-Blackness**

The movement Efreem Smith, founding pastor of The Sanctuary Covenant Church, describes in his *The Post-Black and Post-White Church* (2012) embarks to break the racial divide that characterizes American churches. The vision is to establish congregations whose membership is multiethnic, multiracial, and multigenerational by reintroducing the Christian concept of reconciliation as a method and the concept of community as an intercultural and intergenerational entity.

Rooted in triumphalist anticipations stemming from the idea of a post-racial society under the Obama presidency, the post-Black and post-White church movement envisions congregations in this new era, in which the color divide is completely overridden in a post-racial utopia. The terminology of the “posts,” however, suggests that the movement is not the result of a dream come true, but an attempt to recognize a post-racial community that consciously strives to position itself against the race discourse. Given the fact that Smith’s congregation described in the book has an African American lead pastor and its liturgy is heavily indebted to African American culture, the question arises whether the movement is strategically overdetermined toward African American culture in that it weaves a multiracial texture with an African American overtone and the concerted polyphony reiterates post-Black as “new Black.”

The paper intends primarily to investigate how Smith’s cultural philosophy connects to African American memory work in this context as well as to map the layers of meaning of post-Black in his work.

**Keywords:** African American Memory, multiethnic, post-Black, post-racial

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

EDIT GÁLLA

*Károli Gáspár University of the Reformed Church in Hungary*

### **Edgar Allan Poe's Comedy-Horror: Cruelty, Humiliation and Laughter**

The American literary scene of the 1830s–1840s was primarily governed by periodicals, the editors of which wielded increasing power over a heterogeneous group of disenfranchised and impoverished contributors, who aspired desperately for fame and success. In the struggle to emerge from anonymity, and amidst the burgeoning ideology of individualism, many authors resorted to sensationalism, which involved trafficking their own personal peculiarities and weaknesses. Edgar Allan Poe achieved literary repute by such sensationalism; however, the “sensational self” (Tomc 2002) exacted a heavy price: the author’s public image as an obnoxious and belligerent character perpetuated his deprivation of professional and financial advancement. It is against this background of systemic exploitation on an economic, professional and psychological level in a ruthlessly competitive milieu that Poe’s grotesquely humorous short stories are discussed in this paper. Deploying a structuralist approach, this paper contends that in Poe’s comedy-horror tales, including “Never Bet the Devil Your Head,” “How to Write a Blackwood Article” and “Loss of Breath,” excessively violent events such as decapitation and dismemberment, or surreal elements such as dissociated body parts and animated corpses, are symbolic of individuals’ self-abasement and self-mutilation, inflicted on themselves in the hope of achieving notoriety and, eventually, acclaim in a society that demands and consumes thrilling entertainment at a fast pace. The paper concludes that Poe’s comedy-horror short fiction transcends the transient quality of sensationalism, and delivers a scathing critique of opportunistic self-abasement.

**Keywords:** 19<sup>th</sup> century American literature, comedy, horror, Edgar Allan Poe

*Edit Gálla is a senior lecturer at Károli Gáspár University of the Reformed Church in Hungary. She obtained her PhD in 2018 at Eötvös Loránd University, Budapest, with a dissertation on Sylvia Plath’s poetry. Her research interests include feminism, Gothic and Victorian literature, 20<sup>th</sup>-century American poetry, American Southern Gothic fiction, and other genre fiction such as ghost stories and detective fiction.*

**Burr and *The Slouch Hat***

Malcolm Burr, a polyglot, writer and passionate traveler, adventurer and entomologist, was well acquainted with the region of the Balkans and the south-eastern part of Europe. His book *The Slouch Hat* (1935) presents an extraordinary mixture of author's evocation of the Balkans, memoirs and travelogues. In the very "Preface" of the book Burr claims that the Balkans "have called [him] from boyhood and inspired [him] with a romantic, boyish dream". From his childhood he was fascinated with rare stamps; consequently, when he came across with rather unusual ones, written in an unknown language with the image of a prince "above a branch of olive or laurel", he discovered that the stamps originated from a principality of Montenegro. His desire to visit this "mysterious" and distant country in the south-east of Europe was intense and it was granted already in 1898 when he was still a student at Oxford. Burr's book *The Slouch Hat* presents the author's remarkable perception of the different places he visited in the Balkans, the people, their tradition, customs and belief system. The aim of this paper is to highlight Malcolm Burr's perception of the Balkans presented in the aforementioned book with a specific emphasis on his vision of Montenegro.

**Keywords:** the Balkans, memoir, Montenegro, traveler, travelogue

*Vanja Vukićević Garić is an Associate Professor at the University of Montenegro, Faculty of Philology, where she teaches various subjects on the contemporary Anglo-American fiction, translation and cultural studies. She also teaches English (general) and ESP at the Faculty of Philosophy. Her research interests include Modernist and Post-modernist poetics, the concept of authorship and phenomenology of writing/reading, contemporary dystopian fiction, and philosophy of translation, while her major publications have been focused on the work of James Joyce. She published a monograph entitled The Forms of Interaction Between the Author and the Text in Joyce's fiction (Vidovi interakcije autora i teksta u prozi Džejmisa Džojasa, University of Montenegro, 2020), in addition to numerous articles on and translations of literary text.*

*Saša Simović, Associate Professor at the Faculty of Philology, University of Montenegro. She defended her Master's dissertation "Hawthorne's Language and Style" (2007) as well as her doctoral thesis "Edgar Allan Poe's Literary Theory" (2013) at the Faculty of Philology, University of Belgrade. Dr Saša Simović's area of interest covers American and British literature and culture, literary theory and criticism. She is involved with translating texts on*

*literature and literary theory. She has participated in many international and national conferences and seminars, has published a series of academic papers in the field of Anglo-American literature and culture. She teaches subjects dealing with cultural studies (British and American Civilisation III, British and American Civilisation IV) as well as the English language to the non-English-major study programmes. Dr Simović is a member of The Dr Biljana Milatović Montenegrin Association for American Studies, The Society for American Studies of South Europe and The European Association for American Studies.*

TIBOR GLANT

*University of Debrecen*

### **The Three Pax Americanas**

With the current war between the Ukraine and Russia, we often see and hear references to the supposed decline of the West and collapse of the Pax Americana that was set up after 1989. In this paper I explain all three versions of a Pax Americana that US presidents have offered the world since Wilson's 14 points, what has become of each, and where we stand today. The first one never fully materialized, since the United States refused to join the international framework her leaders promoted and helped establish in Paris in 1919. A strange, even dysfunctional, hybrid of the pre-war system and the new, Wilsonian liberal order emerged but fell apart by the mid-1930s. The second Pax Americana was proposed during World War II and took its final shape and form in the Cold War and in the many international organizations that were created between 1944 and 1949. It ended with American victory in the conflict and left the US as a hegemonic power after 1989. This American hegemony, managed from without but still primarily over the Eurasian mainland, constitutes the third Pax Americana. If we accept the analogies of the Pax Romana and Pax Britannica, this is the first one that functions along exclusively American principles. It is in this third Pax Americana that any US president can freely call "the United States the greatest nation on Earth," and Washington manages her global empire with thinly veiled imperial methods that had been reserved (if at all) for Latin America before.

**Keywords:** international relations, Pax Americana, the war in Ukraine, United States foreign policy

*Tibor Glant* majored in History and English at the University of Debrecen as an undergraduate and earned an M.A. and a Ph. D. in History from the University of Warwick, UK. He has taught various courses on American history, culture, and film (including US-Hungarian relations) since 1991 in Hungary, England, the Netherlands, Germany, Romania, and the USA. He chaired the North American Department between 2002 and 2017. He took his Habilitation with the University of Debrecen and has served as President of the Hungarian Association of American Studies since 2013. He has published eight books on World War I and the Trianon treaty, Hungarian travel writing on the US, 1956 in American memory, and the American adventures and return of the Holy Crown (1944–78). He lives in Debrecen with his wife and daughter.

ZSOLT GYŐRI

*University of Debrecen*

### **The Limits of Institutional Care in *Help* (2021)**

The recent Channel 4 release *Help* (Marc Munden, 2021) is a compelling drama told from the perspective of caretakers about an old people's care home during the COVID pandemic. With mesmerising acting delivered by Jodie Comer and Stephen Graham in the roles of an unqualified nurse and an early-onset dementia patient, the film explores institutional care and its failure in the face of the health crisis.

The paper describes *Help* as a fiery critique of NHS protocols and the poor official response to the emergency situation and points to the amnesia of the system that simply forgets about the most vulnerable members of society. In the care facility residents soon become dying patients, transforming the humanist concept of care expected of the welfare system into a medical practice distinctive of the healthcare system. Overall the film portrays institutional care as a form of amnesia that forgets about the dignity of the beneficiaries of help. My paper also frames the film in the heritage of British television drama, describing it a recent example of agitational contemporariness, a socially oriented political filmmaking undertaken by Tony Garnett and Ken Loach in the 1960s that hoped to expose the role of the welfare and healthcare systems in the erosion of personal autonomy and dignity

**Keywords:** agitational contemporariness, British television, care, COVID, old people's home

*Zsolt Győri is an assistant professor at the University of Debrecen. He edited and co-edited volumes on British and Hungarian cinema. With Ewa Mazierska he co-edited two books on popular music in Eastern Europe. His more recent edited publications include Postsocialist Mobilities (CSP, 2021), and Representations of Europeanness in European Cinema (DUPress, 2021). He serves as an associate editor of the Hungarian Journal of English and American Studies and is a member of the steering committee of the Hungarian Society for the Study of Cinema.*



KATA GYURIS

*Eötvös Loránd University*

### **African Literature Today: Literary Prizes, Reception and Canonization**

It is Ainehi Edoro's contention that the appreciation of African fiction started in academia and that this burdensome, colonial legacy still influences and often determines how we read African literature and what works will eventually become part of the literary canon. One thing that may speak to the canonization process is the awarding of literary prizes and it seems that in recent years, there has been a particular focus on African literature: in 2021 alone, the Nobel Prize went to Tanzanian Abdulrazak Gurnah, the Booker Prize to South African Damon Galgut and the Prix Goncourt to Senegalese Mohamed Mbougar Sarr. Although literary prizes will always carry an element of the haphazard with them and it is difficult to gauge which contemporary works will have a more lasting effect, it will be my main aim to identify some general tendencies in the publishing, reception and canonization of African fiction. To that end, I will scrutinize the prize-winning works of Gurnah, Galgut and Sarr as well as the specific socio-cultural context in which they were published and selected as winners. I will look at the marketing strategies surrounding the winning books and the authors themselves; their critical and cultural reception, including Hungarian translations, all published in 2022, only one year after the prizes were announced; and finally, I will also attempt to position the authors within the canon of contemporary African fiction in order to understand larger processes.

**Keywords:** African fiction, canonization, Damon Galgut, Abdulrazak Gurnah, literary prizes

*Kata Gyuris completed her PhD in African literature at Eötvös Loránd University where she is currently a lecturer at the Department of English. She researches contemporary Anglophone and Francophone African fiction with a keen interest in spaces and representations of human rights atrocities. She has published on J. M. Coetzee, Chimamanda Ngozi Adichie and Doris Lessing among others and regularly writes reviews and short pieces on African literature for Hungarian literary magazines. She is co-founder of the Narratives of Culture and Identity Research Group. For more information: <https://des.elte.hu/en/gyuris>.*

### **International Pronunciation Activities in the Hungarian EFL Context: A Case Study**

In the Hungarian secondary educational context, pronunciation instruction is still a fairly underrepresented area within the field of language pedagogy. To contribute to filling this gap, a case study was designed with the aim of revealing secondary school students' views on pronunciation teaching as well as how pronunciation integration can improve their pronunciation.

Within the framework of the case study, six pronunciation activities were tailored to the learners' L1 and integrated into the EFL lessons of a group of Hungarian secondary school students (N=13), who were sixteen years old at the time of data collection.

Our paper discusses two out of the six activities. The first activity focuses on recognising different native accents, the other one on the pronunciation of stress-fixing suffixes. To achieve triangulation, data was collected through a pre- and a post-production pronunciation test, two unit tests taken during the timeframe of the study, feedback forms the students filled in before the unit tests, and four semi-structured interviews conducted at the end of the teaching period.

The results revealed that the participants' pronunciation did not improve substantially, only by 15.4% in the case of the pronunciation of the stress-fixing suffixes. However, the results of the two tasks in the unit test indicate that the learners successfully managed to internalise the rule (task 1 – maximum points: 2.00, M=2.00, SD=0.00; task 2 – maximum points: 3.00, M=2.92, SD=0.28).

The learners showed signs of appreciation at the beginning and were generally interested to learn about the different native accents; however, their attitudes turned to indifference over time, and in the interviews most of them expressed that the pronunciation activities were unnecessary.

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<http://www.iskolakultura.hu/index.php/iskolakultura/article/view/19900>

**Keywords:** Hungarian learners, pronunciation activities, pronunciation integration, pronunciation teaching

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## **Bilingual Language Dominance in University Students: The Beginning of a Longitudinal Study**

As bilinguals use two languages on a daily basis, it very often happens that the two languages are used in different domains of life (Grosjean, 1989). This imbalance in language use can influence the language dominance of bilinguals, so that one of the languages is more highly activated, more accessible, and becomes the default language (Harris et al., 2006). However, language dominance is not static: there can be shifts in one's lifetime due to various influences, such as education, employment, migration, or appearance of a third language (Grosjean, 2001; Harris et al., 2006).

There have been numerous attempts to measure the balance of one's languages through questionnaires (e.g.: Lim et al., 2008; Marian et al., 2007). One such questionnaire is the Bilingual Language Profile (BLP), a self-report that calculates language dominance based on four main factors: the participants' language history, language use, proficiency, and attitude (Birdsong et al., 2012).

In this study, the first stage of a longitudinal research focusing on Hungarian-English bilingual university students will be discussed. The participants from three universities attend programmes connected to the study or instruction of English. The instrument used for the measurement of language dominance is the BLP questionnaire, which the participants completed once (N = 80), or twice (N = 20) with a one-year gap between the data collection periods. For participants of the latter group, data shows an overall shift in language dominance towards Hungarian. The areas and potential causes of the dominance shift, future aspects and implications of the study will be presented.

**Keywords:** applied linguistics, bilingualism, language dominance, linguistics

*Réka Hajner is a PhD student at the Applied Linguistics doctoral programme of Pázmány Péter Catholic University. Her field of research is second/foreign language phonology, with special focus on perceptual assimilation. She teaches at Károli Gáspár University of the Reformed Church in Hungary.*

GABRIELLA HARTVIG

*University of Pécs*

**“This Story is the literary offspring of *The Castle of Otranto*”: Clara Reeve’s *The Old English Baron* and Female Gothic in the Late Eighteenth Century**

Clara Reeve published her gothic story, *The Old English Baron* (1778) as a direct imitation of *The Castle of Otranto*. In a similar vein, Ann Radcliffe’s *The Mysteries of Udolpho* (1794) is another female response to Walpole’s gothic novel. I would like to examine how female writers of gothic romances reflected on, modified, and sentimentalized the gothic novel in the final two decades of the eighteenth century. I would also like to show, if possible, how the female gothic shared certain narrative features with the domestic novel and family romances through its realistic representation of supernatural events.

**Keywords:** domestic novel, female gothic, eighteenth-century literature, Clara Reeve

*Gabriella Hartvig* teaches at the University of Pécs. She 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 contributed chapters on the reception of *Sterne*, *Ossian*, and *Swift* in Hungary to the series *The Reception of British and Irish Authors in Europe*. Her main area of research is the eighteenth-century British novel and its Hungarian reception.

SOLTAN JABER

*University of Szeged*

### **Hecuba in the Contemporary World: Marina Carr's Usage of Reported Speech**

Marina Carr relocates Euripides's Hecuba from a women-empowering myth into a twenty-first century colonial piece. Her choice stems from the fact that she "writes in Greek" (McGuinness) and highlights "contemporary issues through the plight of a marginalised, gendered individual" (Kurdi). Her rewriting centers around the Irish colonial struggle through introducing a new, vulnerable Hecuba who despises war and reveals colonial motifs. What Carr also does is employing reported speech throughout the play to replace dialogue that is "at the heart of every dramatic encounter, whether in theatre or in the classroom" (O'Neil). Her usage of reported speech invites the audience to investigate the different motifs behind it.

In Carr's adaptation, almost the whole play is re-written in reported speech. Carr, I assume, experiments with a new narration method that was exclusive to messengers as a part of their duty of delivering a message. She instead re-assigns the duty of messengers to monarchs and noblemen like Agamemnon and Odysseus. Her play centers around ancient colonial motifs and agendum that still exist in our days. Furthermore, according to Greg Myers, "reported speech both depicts the experience of the original utterance and detaches reported utterance from the reporting speaker" which contributes to the story's objectivity. With that said, my presentation will focus on the motifs behind using reported speech as a way of providing evidence and shifting the frame for more objectivity.

**Keywords:** adaptation, colonial motifs, Irish theatre, reported speech, Trojan war

*Soltan Jaber is a second year PhD student in Comparative Literature at the University of Szeged. His research examines, comparatively, Irish adaptations of Greek mythology in the last three decades. Some of the names he works on are Marina Carr, Seamus Heaney, and Frank McGuinness. He tries to analyse the circumstances that led to these adaptations and study them from a modern perspective. He finished his master's degree at the University of Pecs where he also analysed the case of Samuel Beckett's revival of the Greek myth of Sisyphus in his Theatre of the Absurd.*

DÓRA JANCZER CSIKÓS

*Eötvös Loránd University*

### **A Nice Cup of Tea?: Decolonising the Museum**

The paper explores the changes discernible in museum practices over the past few years. James Delbourgo's seminal study *Collecting the World: Hans Sloane and the Origins of the British Museum* (2017) and Dan Hicks's award-winning book *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* (2020) reflect the new imperatives: decolonialisation, reconciliation and inclusion. Initiatives such as Our Museum: Our Voices (Ashmolean Museum) and RePresent (MAA Cambridge), exhibitions like Tiny Traces: African and American Children at London's Foundling Hospital offer multi-faceted stories. Curatorial choices of display (juxtaposition of different cultures and perspectives) or withdrawal of objects from display for ethical reasons (such as, for instance, the shrunken heads in the Pitt Rivers Museum) promote understanding and inclusivity. I will explore how the new acquisitions, positioning of artefacts and the (re-)labelling of the exhibited works celebrate diversity and respect. In my presentation I will focus on museums in Oxford and Cambridge, with case studies from the Ashmolean Museum, the Fitzwilliam Museum and the Pitt Rivers Museum.

**Keywords:** arts, decolonisation, diversity, museum, tolerance

*Dóra Janczer Csikós is a senior lecturer at the English Department of Eötvös Loránd University, Budapest. Her research addresses the intersections of art and literature, and issues of gender in the visual and material culture of the 18<sup>th</sup> century. In particular, she examines attitudes to rape in literature, music and painting, William Blake's composite art, and the reception of the opera seria in Britain. Her book on William Blake's *The Four Zoas* re-interprets Blake's prophecy in the light of Lipot Szondi's psychoanalytical theory. She is currently working on a study on the myth of Lucretia in literature, painting and music. Her most recent publication is "Reflections and Thoughts on Female Education: from the Lady's Magazine to Mary Hays's *The Victim of Prejudice*" in *Female Voices: Forms of Women's Reading, Self-Education and Writing in Britain (1770–1830)* (Presses universitaires de Franche-Comté, 2022).*

SYRINE JERBI

Eötvös Loránd University

### **The Promotion of Islamophobia in the US**

9/11 was growing energy of hatred towards Islam and Muslims. It was well-planned and traced by Al-Qaeda as an excuse for protecting Muslims all over the world. However, it was just a political strategy used to start a war against the US government. The political movements and decisions made were associated with terrorism, such as the 9/11 attack. Resulting in huge human and economic loss, 9/11 was a riotous event in American history. Unfortunately, it also promoted the fear and hatred of Islam which also affected the Arab and Muslim communities in the US. As a result, islamophobia became a major topic in American society. This xenophobic concept was even measured with hatred which was deduced from several public figures, such as the American presidential figures. Yet, it also marked the difference between political Islamic movements and religious Islam. The article will develop a historical background of 9/11 and how it was achieved in terms of recruiting candidates and planning the attack. It will also define islamophobia and unveil the fact it was present in the US before 9/11. It will also discuss the measurement of islamophobia in American society and the way it is perceived/promoted after the terrorist attack.

**Keywords:** 9/11, Arab Americans, immigration, islamophobia, Muslims, terrorism, the United States of America, xenophobia

*Syrine Jerbi is an international student from Tunisia pursuing an English Ph.D. at the department of Literary and Cultural Studies at Eötvös Loránd University, ELTE. She was granted Stipendium Scholarship for both MA and Ph.D. programs. She has been elected twice to serve as the ambassador of international students as well as she is a certified Human Right Activist by World Youth Alliance Southeast Europe Organization. She gave English classes for beginners in Tunisia as well as lectures at the University of Sousse, Tunisia. She also voluntarily taught English to Syrian refugees in Egypt with the Syrian organization khatwa. Currently, she is teaching English to middle school students at the school of the Libyan embassy, in Budapest and she is giving classes in American history at ELTE university.*



JUDIT KADAR

*University of Pannonia*

### **Marginality Contested in Southwest Mixed Heritage Fiction**

The presentation focuses on an interesting and unexplored area of marginality and Indigeneity: mixed heritage authors and visual artists of the Southwest, their way of transcending the colonial paradigm and deflecting the binaries of race in the context of Laguna Pueblo related encounters and individuals born into a blended Euro-American and Indigenous heritage. On the one hand the journey and spaces travelled through by the first group or their ancestors, on the other hand the Native American tradition that is exposed to ethnocultural exchange are merged and challenged in the narratives by Leslie M. Silko, Scott Momaday and Paula Gunn Allen. Laguna is the single unique pueblo in New Mexico that has experienced the most cultural exchange due to the railroad and that has given wonderful literary and visual arts expression of turning “conflicting bloods” into “syllogistic mixed blood” asset. There is a general patten of return to Indigenous spiritual roots and spaces (“wishful thinking of reconciliation”?) in these prose texts, reconnecting with tradition and at the same time evoking the special mixed perspective the characters possess. Furthermore, we can observe the reframing the notion of center, too, form colonial (national) center to a spiritual one at the core of these individual’s attachment to land and community. The dynamics of mobility and stability is an essential element in these novels that take us to the wonderful Land of Enchantment, New Mexico, so far from the Heart of Empire, and so close to the heart of blended heritage people.

**Keywords:** agency, cultural vacuum, Frontier, hybridity, marginality

*Judit Kadar is the Director of International Relations and associate professor at the Sports University of Budapest and the University of Pannonia, Veszprém. She has taught US and Canadian culture studies for three decades, including terms in the US (GCSU, UNM). She published Critical Perspectives on English-Canadian Literature (1996), Going Indian: Cultural Appropriation in Recent North American Literature (2012) and Ethnic Positioning in Southwestern Mixed Heritage Writing (Lexington, 2022) and also contributed to The Routledge Companion to Native American Literature (2016). She serves as an active Fulbright alumna and organizer of next American Indian Workshop.*

OLGA KAJTÁR-PINJUNG

*University of Szeged*

### **Guantánamo Narrative as a Genre**

Mansoor Adayfi and Mohamedou Ould Slahi have spent more than fourteen years at the Guantánamo Bay detention center without ever being charged with a crime. They endured a variety of mental and physical torture practices during interrogations approved by the United States government in the name of the War on Terror following the 9/11 terrorist attacks. My research focuses on their memoirs, *Don't Forget Us Here* by Adayfi and *Guantánamo Diary* written by Ould Slahi, with the purpose of situating them in the immensely wide scope of life writing. The term life writing encompasses a considerable number of genres including, but not limited to, diary, autobiography, slave narrative, and trauma narrative. Sidonie Smith and Julia Watson distinguish and define sixty genres of life narrative in their exhaustive and comprehensive book titled *Reading Autobiography*. The purpose of my presentation is to provide arguments and substantial foundation for creating a separate genre for Guantánamo narratives within the frameworks of life writing by comparing, highlighting, and analyzing the features that distinguish the memoirs of the former detainees from other types of life narratives. While both *Guantánamo Diary* and *Don't Forget Us Here* bear a resemblance to multiple genres including captivity, slave, prison, and trauma narratives, they are impossible to confine to a single category; therefore, I propose the addition of a distinct and separate genre of Guantánamo narrative to the diverse field of autobiography by accumulating its unique characteristics and providing a tentative definition.

**Keywords:** genre, Guantánamo, life narrative, life writing, memoir

*Olga Kajtár-Pinjung is a first-year PhD student in the English and American Literatures and Cultures Doctoral Program at the University of Szeged. Her dissertation project focuses on anti-Americanism in Guantánamo memoirs. Her research paper titled "Identity Changes in Guerrilla Warfare on the Kansas-Missouri Border between 1850 and 1865" was awarded second prize at the National Scientific Students' Associations Conference in 2020. Her research interests include life writing, Guantánamo narratives, anti-Americanism, and un-Americanism.*

KRISZTINA KALÓ

*Eszterházy Károly Catholic University*

### **The First-Person Female Voice in US Epistolary Novels of the 1980s**

The epistolary novel is generally associated only with the production of the 18<sup>th</sup> century, and the widely accepted idea is that the genre did not survive its golden age. Or, if it does exist in the 20<sup>th</sup> century and subsequently, it must produce very few and negligible examples. Yet, we have knowledge of a fair number of texts, which allow us to see that the genre of the epistolary novel has never completely disappeared, and indeed, it gives a surprisingly abundant and varied production in the modern age. Having subjected these texts to a closer examination, we found that they were not a simple imitative continuation of the epistolary tradition, but that some of these contemporary texts showed specificities and originalities within the genre. Far from the Old Continent, the tradition of novels written in the form of letters has also been revived. Two major works of the North American literature of the 20<sup>th</sup> century will be analysed: *The Color Purple* by Alice Walker (1982) and *S* by John Updike (1988). Both share the feature of revisiting the tradition rooted in Richardson's epistolary works, where this novel form is combined with a female point of view of the narration. The paper will focus on this first-person female voice and explore the major difference between the two novels, that is Updike's novel is an example of cross-gendered epistolary voices.

**Keywords:** 1980s, epistolary novel, female voice, US

*Krisztina Kaló (PhD), associate professor in Eszterházy Károly Catholic University (Eger, Hungary), does research in classical and modern epistolary novels in European and North-American literature. Her field of research expands as far as the most recent forms of the epistolary such as the use of email or text messages in literary works. She has published articles and chapters on various aspects of epistolarity, literary interactions and intertextuality in English, Hungarian and French. As a co-translator, she was involved in the publication of Kelemen Mikes's eighteenth-century epistolary fiction in France, Lettres de Turquie [Letters From Turkey] (Honoré Champion, 2011).*

TAMÁS KARÁTH

*Pázmány Péter Catholic University  
Comenius University Bratislava*

### **All Souls Matter, but to Whom?: Silent (Silenced?) Voices of Alternative Concepts of Salvation in Late Medieval England**

Several late medieval texts in England (both in English and Latin) polemicize against unidentified groups of people with the charge of their belief in the endless mercy of God that will prevent everyone from damnation. Opposition to this heterodox idea is most articulate in Walter Hilton's *Scale of Perfection* (Book 2), but there are also anonymous tracts vehemently arguing against the elusive representatives of universal salvation. Except for Julian of Norwich's mystical writing and some tentative phrasings of a desire to save all souls from hell in female mysticism (mostly of continental origin), no positive statements of universal salvation have surfaced so far that could be related to identifiable authors, audiences, or contexts of dissemination and debate. Do the scattered textual witnesses of universal salvation outline a debate in late medieval England targeted at people who really advocated this heterodoxy? If so, where are the silent opponents? Or, do the polemical texts merely deploy rhetorical gestures to decry any perceived challenge and to deter criticism? This paper will present the context in which the polemical writings against universal salvation appear and propose ways to detect the silent (silenced?) voices. It will argue that references to people embracing extreme forms of heterodoxy were not rhetorical topoi creating fiction, but reflections on a discourse that could survive in the context of female mysticism.

**Keywords:** female mysticism, heterodoxy, Walter Hilton, Julian of Norwich, late medieval English religious writing, religious polemic, universal salvation

*Tamás Karáth is associate professor at Pázmány Péter Catholic University, Budapest and at Comenius University, Bratislava. His research interests involve religious culture, translation, and heterodoxy in late medieval England. He has been co-founder and organizer of the international "Research Days in Medieval English Studies" providing alternative forums for the discussion of research projects related to medieval and early modern English studies. He is editor and co-author of the medieval volume of the new Hungarian History of English Literature (2020/2021). He also translates British and American fiction into Hungarian.*

ATTILA KISS

*University of Szeged*

### **"True substantial bodies.": Anatomy on the Early Modern and the Postmodern Stage**

The quote from Webster's *The Duchess of Malfi* is one of the numerous scenes in early modern tragedy where the body is in the focus of attention – the body as an interrogated, opened, dissected, anatomized mystery. Recent findings in the history of the anatomical cultural imagery have revealed that the performance of dissection in the early modern anatomy theater was a dramatic experience to both the anatomist and the spectators, while the representation of the violated body on the stage of the public playhouses was viewed by theatregoers as an anatomical experimentation presented by the revenger. In this interface of drama and dissection, playhouse and public autopsy, the early modern anxieties about the body are acted out in a social drama that inevitably addresses contemporary legal, religious, and political controversies. My paper will explore how this social drama can be interpreted as a laboratory for the nascent subjectivity of modernity. Relying on a semiotic understanding of the similarities between the early modern and the postmodern general epistemological crisis, I will also relate my findings to the representations of the body in postmodern Hungarian productions of early modern tragedies.

**Keywords:** anatomy theatre, body, dissection, early modern tragedy, English Renaissance drama, epistemological crisis, postmodern adaptations

*Attila Kiss is 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 of REGCIS, the Research Group for Cultural Iconology and Semiography (<https://szeged-english.hu/regcis/>). 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). The focus of his current research is on the representations of anatomy and corporeality in English Renaissance revenge tragedies and their postmodern adaptations.*

SÁNDOR KISS

*University of Nyíregyháza*

### **The New Republican Frames for Environmental Politics and the Growing Importance of Multilateral Environmental Agreements**

George H. W. Bush, Reagan's former Vice President, refused to continue the environmental policies of his predecessor. In the early '80s environmentalism became a polarizing, partisan issue where the Democratic Party intended to continue the legislative tradition of the '60s and the later Carter government, while the Republicans emphasized the importance of energy security and aimed to dismantle environmental legislation and organizations. The domestic resistance against Reagan's environmental policies and environmental catastrophes such as the Exxon Valdez Oil Spill put the issue yet again into national focus, so the new Republican administration had to alter its course. In my paper I explain how the Bush administration tuned its environmental policies to appeal to the American public, inventing yet again a new political frame concerning the responsibility and resourcefulness of private corporations in environmental protection, and how international agreements became a viable option in environmental protection with the changes in the Soviet Union. The history of these events helps us better understand how international environmental agreements and regulations started to gain traction in the 1990s and became vital instruments in global environmental protection policies to the present day.

**Keywords:** George H. W. Bush, environmental politics, international agreements, international politics

*Sándor Kiss is a PhD student in the North-American Literature and Cultural Study Programme at the University of Debrecen and a teaching assistant at the Institute of English Language and Culture at the University of Nyíregyháza. His field of research is environmental policy and environmentalism in the U.S., its current state, and its relationship with contemporary political trends and the new media.*

### **Sidney's Feet in Shakespeare's Sonnets**

Sidney's *Astrophil and Stella* abounds in "changelings", that is traditional sonnet themes and motives. But Sidney is not only master of imitation. All his works abound in genuine poetic inventions. In my presentation I would like to point out those special aspects of *Astrophil and Stella* which clearly indicate Shakespeare's indebtedness to Sidney.

The parallel reading of certain sonnets from Sidney's cycle and from Shakespeare's will lead to clearly observe the closeness and the distance between the two poetical worlds. My presentation will focus on the parallel reading of the two opening sonnets and will as well reveal some more sonnet 'pairs' along the two cycles. There are certain motives, figures of speech, verbal expressions, matters of versification, rhetorics, mythology, neologisms, etc. in both Sidney and Shakespeare that prove to connect the two authors. Eventually, some significant differences will also be considered between the courtier poet's sonnets and those of his unique successor's.

**Keywords:** imagery, imitation, indebtedness, invention, parallel reading, sonnet tradition

*Zsuzsánna Kiss studied Hungarian and English language and literature at Kolozsvár Babeş-Bolyai University, and has been teaching since 1988 (first in Romania, then in Hungary). Her book reviews, essays and poem and prose translations have been published since 1986. She defended her PhD (CSc then) at the Hungarian Academy of Sciences Budapest in 1998. She taught literature at several colleges and universities (Babeş-Bolyai Hungarian Dept., Teachers' Training College ELTE Hungarian Dept. As for English literature: ten years at János Kodolányi University College, five years at Nyíregyháza University College). Since 2015 she has been teaching part-time at Károli Gáspár University of the Reformed Church in Hungary, Budapest. In 2004 she studied drama pedagogy. Her research on the Hungarian translation and stage history of King Lear resulted in two books (Búnak bohócai [Clowns of Sorrow], Protea Budapest, 2010 and Leár. Lear király. [Source edition based on playtexts]. Reciti Budapest 2016). She edited a collection of Shakespeare conference papers (Our Wonder and Amazement: Shakespeare, Nyíregyháza University 2016), published a volume of translation from Romanian poet Nichita Stănescu in 2017, and several studies on 19<sup>th</sup> century Hungarian theatre. She is currently writing on the theme of diseases and healing in Hungarian literature. Her translation of Sir Philip Sidney's Astrophil and Stella is hopefully to be published soon.*

AHMET KOÇ

*Recep Tayyip Erdogan University*

### **Social Control in Ursula Le Guin's *The Dispossessed***

This paper is intended to address the mechanisms of social control in Ursula Le Guin's *The Dispossessed*. Written after the emancipatory movements of the 1960s, *The Dispossessed* presents a 'utopian' anarchist communist society, Anarres, in which hierarchical and capitalist modes of production are replaced by values such as solidarity and mutual aid. However, Anarres' digression from its founding ideals through certain institutions and practices brings about control and conformity. Formal means of control epitomized by education and Public Distribution Coordination, as well as informal means such as social conscience, lead the scarcity-ridden Anarres to become a flawed utopia where ideology and old forms of dominance loom large in more subtle appearance. Degradation and manipulation of values pose a threat to individual freedom. However, these problems do not make *The Dispossessed* a dystopia. Classified by Tom Moylan as a critical utopia, *The Dispossessed* reveals "the limitations of utopian tradition" and "reject[s] utopia as a blueprint while preserving it as dream" (Moylan 10) through social control. It also underlies the idea that utopia is "a continuing process, not something to be achieved once and for all" (Ferns 224). In this respect, this paper argues that *The Dispossessed* is an example of little narratives in Lyotard's sense as it offers specific, local and small solutions to problems confronted by modern societies.

**Keywords:** control, critical utopia, The Dispossessed, ideology

*Ahmet Koç has received his PhD degree from Erciyes University, Turkey and works as a research assistant at Recep Tayyip Erdoğan University. Among his academic interests are the twentieth-century American fiction and utopian fiction.*



LARISA KOCIC-ZÁMBÓ

*University of Szeged*

### **That Complication of Horrors: The Genesis of Sin and Death and the Genre of Horror**

The title of my paper borrows from Voltaire's scathing remark on the farfetched loathsomeness of Milton's allegorical genesis of Sin and Death in *Paradise Lost* that is "distasteful without any purpose; ... the filthy abomination of the thing certainly more obvious than the allegory." Apart from few of his 18<sup>th</sup>-century readers and editors, critics and readers alike seem to share Voltaire distaste of the incestuous communication of Sin and Death, made especially obvious by the latest BBC radio dramatization of the poem by Michael Symmons Roberts (2018). I wish to explore this particular reader-response (reaction) in the light of Noel Carroll's work on the genre of horror which, he claims, incorporates (sans a narrative voice) the "appropriate way to respond to horror." In reading Sin and Death as the monstrous characters of *Paradise Lost* – a category within horror genre very similar to these specific allegorical characters – I will rely on Mary Douglas' study *Purity and Danger* correlating reactions of impurity with violations of schemes of cultural categorization. I also wish to highlight the minimal interpolation of the epic narrator, arguing it as a complementary aspect of Sin's genesis narrative and how this is adapted and/or circumvented in the BBC radio dramatization.

**Keywords:** BBC, horror genre, John Milton, *Paradise Lost*, radio, sin and death

*Larisa Kocic-Zámbó is a Senior Assistant Professor of English Literature and Culture at the University of Szeged, Hungary. Her research interests include religious/metaphysical and erotic literature of the Renaissance, Restoration and the 18<sup>th</sup>-century, gender and Early Modern literature, pop culture—theory and praxis (particularly fan fictions; comics/graphic novels), and psychodynamics of orality (or their vestige) in all of these.*

AMY KÓSA

*Pázmány Péter Catholic University*

### **Women's Writing in Autobiographies: The Works of Rachel Held Evans and Nadia Bolz-Weber**

Women's writing emerged as a legitimate field of study in the 1970s and has drawn the attention of an increasing number of scholars ever since. While in most cases women's writing is applied to fictional works, I am going to examine it in context of the autobiographies of religious memoirists Rachel Held Evans and Nadia Bolz-Weber.

Rachel Held Evans, a Tennessean public theologian, and Nadia Bolz-Weber, a pastor from Denver both center their narratives around finding an authentic way to experience and express their faith after having grown up in conservative evangelical churches. Held Evans generally discusses her own journey and the mental and emotional processes of shifting her way of thinking, while Bolz-Weber connects to her own life story through the story of the church founded by her, or the life events or struggles of her parishioners. Both authors released their autobiographical works in the 2010s, except for the last book of Rachel Held Evans, which was published posthumously in 2021.

In my presentation, I intend to explore women's writing through certain characteristics of the genre, such as making compatible the theoretical and the personal, examining the role of women in general, plus the two authors' own roles as women in theology. In order to accomplish this goal, I am going to primarily rely on excerpts from *A Year of Biblical Womanhood* and *Searching for Sunday* by Rachel Held Evans, plus *Shameless* and *Accidental Saints* by Nadia Bolz-Weber.

**Keywords:** autobiographies, Nadia Bolz-Weber, Rachel Held Evans, feminism, literature, women's writing

*Amy Kósa* (b.1996) is an alumna of Károli Gáspár University of the Reformed Church in Hungary and a current PhD student of Pázmány Péter Catholic University. Her studies focus on Northern American literature and culture, usually in context of religion. Among her most recent publications are "The Evangelical Controversy: the Alteration of Evangelicalism in the Past Century" in *Cultural Texts and Contexts in the English Speaking World (VII)*, a collaborative translation of William Lane Craig's *Reasonable Faith*, and "The Social Difficulties of Canadian Aboriginal Peoples: Escaping a Legacy of Oppression", in *Orpheus Noster*.

ÁGNES ZSÓFIA KOVÁCS

*University of Szeged*

### **A Cruise to Greece: Historical Continuity in Edith Wharton's *Osprey Notes* (1926)**

Edith Wharton's travel notes about her cruise of the Aegean are composed of fragmentary overwrought impressions from her Homer-inspired journey (1926, pub. 2021). The scattered notes pose several challenges for interpretation. First, there is a basic need to identify the actual locations and their respective cultural interests for Wharton, just for the sake of comprehending her enterprise. Second, the *Notes* can be contrasted to Wharton's earlier travel writings in terms of their techniques of description and observation. Third, the fragments can be related specifically to Wharton's early manuscript *The Cruise of the Vanadis* (cc. 1888, pub. 2004) about a similar trip she had made as a young woman 40 years earlier, in a different century. The presentation proposes the idea that *The Osprey Notes* relies on a strategy of reading landscapes and architecture Wharton had perfected in her earlier travel pieces for the purpose of representing cultural continuity, a method she had experimented with in diverse ways. The paper argues that reading the notes as part of the enterprise of representing cultural continuity situates them as an attempt at securing stability in the aftermath of the Great War amidst the cultural destruction the war became synonymous with.

**Keywords:** art history, Greece, memory, travel writing, Edith Wharton

*Ágnes Zsófia Kovács is associate professor of the Department of American Studies at the University of Szeged. She teaches courses on nineteenth and twentieth century American literature, literary theory, and research methods. Her research interests include versions of modernist fiction in a transnational context, travel writing and travel as a theme by modernist authors, multicultural identity prose, and lately African American fiction.*

ESZTER KRAKKÓ

*Eszterházy Károly Catholic University*

### **The Visual Narrative of Female Empowerment in Tim Burton's *Big Eyes***

As a mother and housewife living in 1950s United States, Margaret Keane occasionally paints portraits of her daughter, Jane, primarily to express the strong bond between them. Yet, when she decides to leave her husband and the financial security of middle-class existence behind, she soon realizes that the only way to provide for her daughter and for herself is to establish a new identity as a professional portrait painter. This is the beginning of Tim Burton's 2014 artist biopic on the contemporary visual artist, whose works had become internationally famous and, indeed, praised by Andy Warhol himself, much before she could publicly take credit for her depictions of children with uncannily big eyes. The discrimination against female artists prevalent at the time, the controversy regarding the authorship of the paintings between Margaret and her second husband, as well as the complex visual representation of Margaret's artistic and personal *Bildung* lie in the centre of this presentation, in which I intend to provide a gendered close reading of Burton's surprisingly non-Gothic narrative.

**Keywords:** art, film, Tim Burton, Gender Studies, Margaret Keane

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### **On the Story of the BATH TRAP; or, the Eternal Cycle**

The aim of this presentation is to examine some aspects of the history and the current status of the vowels of English TRAP versus BATH (to use the keywords for these lexical sets as established by J. C. Wells). As well known, Modern English accents can (roughly) be divided into two types. Type I (such as General American) has the same vowel in both sets, i.e. TRAP = BATH; Type II accents (such as Received Pronunciation) have undergone what has been called “The TRAP-BATH Split”: this historical change was a primary split, resulting in the merger of the vowel of BATH with that of PALM. (In fact, it would make some sense to talk about a “BATH-PALM Merger”, too.)

The genuinely phonological status of this split has been controversial: as a primary split, it did not create a new phoneme, but simply re-classified BATH-words, which had contained the same vowel as TRAP in Type II, into the PALM set. (Note that Type I accents remain unaffected.) Moreover, the change spread via lexical diffusion, e.g. sometimes “missing” potential targets (e.g. mass = TRAP vs. pass = BATH in Type II).

In fact, the mergers and splits concerning the low vowels of English had been around much longer, since (some dialects of) Late Proto-Indo-European via Proto-Germanic via Old/Middle/Modern English. I will take a look at the historical mergers and splits, pointing out that the lexical diffusion model seems to fare quite well for Early as well as Modern English changes.

**Keywords:** lexical diffusion, merger, Modern English, Old English, TRAP-BATH Split

*László Kristó, who received his PhD in English Linguistics at ELTE in 2006, taught English Phonetics, Phonology, Morphology, and History of the English language at Pázmány Péter Catholic University, at Károli Gáspár University of the Reformed Church in Hungary, at Eötvös Loránd University, including Eötvös József College. He has been working as a full-timer at Eszterházy Károly Catholic University since 2018. His scholarly activity includes Phonology, Morphology, Historical linguistics, and aspects of Welsh phonology. He is currently working on low as well as schwa-like vowels in English, Welsh, and Slovene.*

JAROSLAV KUSNIR

*University of Presov*

### **Identity Boundaries in Tom Cho's *I, Robot, and Pinocchio* (2009)**

In his short story collection, *Look Who's Morphing* (2009), a contemporary Chinese-Australian author Tom Cho depicts young Chinese-Australian characters living in contemporary Australia. What is interesting is that Cho does not depict negative ethnic experience of these young characters, or as characters dramatically struggling for survival and cultural identity in a different country as known from traditional immigrant fiction. He depicts them as the characters enjoying contemporary technology, media and popular culture in a cultural environment entirely different from their original culture. In Cho's stories, the relationship between the generations, one born in China and the other already in Australia, creates an interethnic space through a depiction of which Tom Cho points out the formation of the transnational identity of the youngest generation of Chinese-Australians. Their identity is thus not diasporic as known from various definitions, but rather transnational as understood by Bill Ashcroft and other post-colonial critics (Vertovec, 2009) and this transnational identity is influenced and formed by media and alternative spaces (popular culture, media, shopping malls) which construct their identity. In my paper, I will analyze Cho's depiction of transnational identity creating a bordering space between different cultural contexts as manifested in his above short stories. At the same time, I will point out the way such a depiction of identity crosses limiting borders of traditional essentialist and diasporic concepts of identity and creates a specific space accommodating different cultural values. In addition, I will point out Cho's playful depiction of the role of popular and consumer culture on the formation of ethnic and individual's identities of his characters and on their vision of the world.

Reference:

Vertovec, S. *Transnationalism*. London: Routledge, 2009.

**Keywords:** boundaries, Chinese Australian, identity, place

*Jaroslav Kušník* is Professor of American, British and Australian literature at the University of Prešov, Slovakia. He is the author of *Poetika americkej postmodernej prózy (Richard Brautigan and Donald Barthelme)* [*Poetics of American Postmodern Fiction: Richard Brautigan and Donald Barthelme*] (Prešov, Slovakia: Impreso, 2001); *American Fiction: Modernism-Postmodernism, Popular Culture, and Metafiction* (Stuttgart, Germany: *Ibidem*, 2005); *Australian Literature in Contexts* (Banská Bystrica, Slovakia: Trian, 2003); and *Postmodernism and After: New Sensibility, Media, Pop Culture, and Communication Technologies in Anglophone Literatures* (Nitra: ASPA, 2015), and editor of *Specificity of Place, Region and Space in Anglophone Literatures* (Nitra: SlovakEdu, 2019).

REBEKA KUSZINGER

*University of Debrecen*

**The Glitch in the Anthropological Machine: The Feral Child in Jill Paton Walsh's *Knowledge of Angels***

Feral children not only make us concerned with the inherent aspects of humanity, but they also challenge the human-animal boundary. Set in the Middle Ages on a Mediterranean island, *Knowledge of Angels* evokes the myth of Romulus and Remus: Amara is a girl brought up by wolves outside the realm of civilization, which has made her savage, animalistic in terms of lacking the faculty of language and other human traits. The novel is also concerned with the nexus between humanity and the faith in God, using the figure of the feral child as a motif to examine whether faith is innate in humans and how religion as such is set to distinguish the human from the animal. Drawing on post-anthropocentric discourse, my presentation will explore the character of Amara, a feral child as a possible glitch in Agamben's notion of the Anthropological machine, subverting the dichotomy by which humans bar themselves from animals, for Amara, although being a human child, "seems to know only what a wolf knows" (84).

**Keywords:** British fiction, childhood studies, children, feral children, violence

*Rebeka Kuszinger is a second-year PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen, Hungary. Her research focuses on the representation of violence and childhood in contemporary British fiction. Her research interests the representation of violent and murderous child characters, the figure of the child soldier and the nexus of war and childhood. Focusing on such topics, her research explores the indicators of the crisis in our understanding of childhood.*

RYM LINA MOHAMMED-AZIZI

*University of Pécs*

### **Verisimilitude in Young Adult Fiction: Catharsis within and through Anderson's *Speak***

At the intersection of Children's and Adult's Literature, Young Adult Literature distinguishes itself as a separate genre aiming to address the issues and life circumstances of young adults. Verisimilitude, as prominent feature within the genre, manifests in different Young Adult works, as they group together a new subgenre of the realistic young adult fiction. As a theme, trauma furthers the genre's realistic feature, as it portrays the aftermath of this latter on the psyche as a prime target. Through this attempt to contextualize one of Anderson's most recognized works, selected as a 2000 ALA best book for young adults; *Speak* (1999), the paper highlights the journey of the young protagonist, Melinda, towards finding an outlet to release the inner turmoil triggered by the horror of the trauma. Furthermore, the paper sheds the light on the inner conflicts, manifested neuroses as well as major mechanisms of defence adopted by the protagonist. Just as importantly, by drawing on Kramer's art therapy theory, the study explains how art creation and creative writing helped the protagonist and the author, respectively, release pent-up emotions and trauma through a symbolic form, breaking the chain of silence and making Melinda and Anderson one step closer to the verbal form of self-expression.

**Keywords:** abuse, art therapy, psychoanalysis, realistic Young Adult Literature, trauma fiction

*Rym Lina Mohammed-Azizi is a first-year PhD student at the doctoral school of Literary and Cultural Studies, British, Irish, and American Literatures in English at the University of Pécs. Rym has earned both of her Bachelor and Master degrees in English Literature and Civilization from the University of Tahri Mohamed in Algeria. Her current research interests include, but not limited to; trauma fiction, Psychoanalytic criticism, and Young Adult Literature.*



### **Revisiting the Ghost Trope in Black Women’s Writing: Nafissa Thompson-Spires “The Old Doctor’s Story”**

The presentation interrogates various types of anti-Black, misogynistic violence as they relate to the ghost trope in the short story “The Old Doctor’s Story, or The Haunting of Mill Creek Medical Facility” (2021) by African American author Nafissa Thompson-Spires. In the contemporary corpus of Black American women’s fiction that focuses on supernatural occurrences, the narrators and/or the focalizers are shocked to discover the presence of those who come back from beyond the grave to pass on a message, tell a story, or serve as a quasi-embodied reminder of the past, usually a series of violent, white supremacist attacks committed by white people against Black communities. Thompson-Spires’s protagonist and first-person narrator, a deceased Black woman, aggressively haunts her former obstetrician-gynecologist for misdiagnosing her endometriosis and contributing to her depression. The Black woman’s ghost tortures the white doctor not only in corporeal terms but also relying on subtle forms of epistemic violence as well, with highly abstract, textual signifiers of violence running through the story. Since the ghost sees the doctor as the personification of white supremacist aggression and harms her in retaliation, her haunting transcends the boundaries of a personal mission: she figures as the specter of medical, racist, and misogynistic violence of both past and present; her relentlessness features as an act of communal, not merely personal, resistance. Thus “The Old Doctor’s Story” – to borrow Henry Louis Gates Jr.’s term – signifies on both the dramatizations of violence historically committed against Black women and on the trope of haunting prevalent in contemporary Black women’s writing as well.

**Keywords:** Black women’s writing, contemporary American literature, ghost stories, medical racism

*Zsuzsanna Lénárt-Muszka teaches at the North American Department of the Institute of English and American Studies, University of Debrecen, Hungary. She received her doctorate from the University of Debrecen (2021); the title of her dissertation is “Mothers in the Wake of Slavery: The Im/possibility of Motherhood in Post-1980 African American Women’s Prose”. Her research interests include the portrayals of maternal bodies and violence against women in contemporary North American literature and visual culture.*

### **The Tale of Jonathan Bull and Mary Bull: The Response of James Madison to the Missouri Crisis of 1820–1821**

The position of James Madison (1751–1836) is very special in the pantheon of the Founding Fathers of the American republic. His historical prestige and popularity is not comparable to the iconic figures of his fellow Virginians, George Washington (1732–1799) and Thomas Jefferson (1743–1826). He was shy, short, and sickly, and he was not such a strong leader as his Virginian colleagues. Madison could gain prestige as an outstanding political theorist, but his achievements as a working politician are still the object of debates. All the three Virginian presidents were slaveholders, and all of them had to face the consequences of this fact. Much has been written about the problem of slavery and Washington and Jefferson, but strikingly enough, due to the situation mentioned above, the relationship of James Madison and slavery attracted much less scholarly attention. The fourth president outlived both of his colleagues, so he was forced to formulate his opinion about the heated debates concerning slavery during the first decades of the 19<sup>th</sup> century. Madison composed a parable about the relationship of the Northern and the Southern regions of the United States, entitled *Jonathan Bull and Mary Bull*, which he did not published during the Missouri crisis of 1820–1821. My aim is to analyze the argument Madison used in this writing, to reconcile the enmities of the two regions, in order to maintain the union.

**Keywords:** history, Founding Fathers, James Madison, slavery, United States of America

*Csaba Lévai (1964) is a professor of history at the University of Debrecen. He is affiliated with the Department of History. He was educated at the University of Debrecen and Eötvös Loránd University of Budapest. Lévai teaches 18<sup>th</sup>- and 19<sup>th</sup>-century history. His research interests are the history of the British colonies in North America, the history of the American Revolution, and the history of slavery in British North America and the United States of America. His publications include *New Order in a New World, a collection of writings by the American Founding Fathers in Hungarian (Debrecen University Press, 1997)*, *The Republicanism Debate. A Historiographical Discussion of the Intellectual Background of the American Revolution (L'Harmattan, 2003, in Hungarian)*. He also published *American History and Historiography, a collection of his essays (L'Harmattan, 2013, in Hungarian)*. His latest book is "The Execrable Commerce": *Transatlantic Slave Trade and the Emergence of the Slave Systems in British North America (L'Harmattan, 2020, in Hungarian)*. He was a two-times Fulbright scholar at the University of Virginia, and he was also a research fellow at the*

*International Center for Jefferson Studies (Charlottesville, Virginia), and at the Fred W. Smith Library for the Study of George Washington (Mount Vernon, Virginia). His works has been published in seven countries (Hungary, Great-Britain, USA, Canada, Italy, the Netherlands, Germany) in Hungarian and in English.*

RUTH KARIN LÉVAI

*University of Miskolc*

### **No Longer At Ease In the Old Dispensation: Shifting Paradigms of Time and Morality in the Works of Yeats, Woolf and Eliot**

In 1905, in his ground-breaking publication *The Special and General Theory of Relativity*, in which Einstein proposed the revolutionary idea that space and time were not absolute, he also introduced a new paradigm for scientific method: “Guided by empirical data, the investigator rather develops a system of thought which, in general, is built up logically from a small number of fundamental assumptions, the so-called axioms.” In order to proceed, observation and description alone had become insufficient. Further scientific discovery necessitated a system of thought based on assumptions. I propose to explore how Yeats, Woolf and Eliot appropriated this same paradigm and applied it to moral social progress in their works.

**Keywords:** Eliot, Modernism, Woolf, Yeats

*Ruth Karin Lévai* obtained her Ph.D. in comparative literature from Eötvös Loránd University in Budapest, Hungary in 2022. She is assistant professor of English and German language and literature at the University of Miskolc, Hungary. She has presented at international conferences in France, Poland, Canada, England, Sweden and Hungary. She has previously published in *Christianity & Literature*, *Slavonica*, *CLCWeb* and *The Dostoevsky Journal*, and her most recent work, “Subject to the Law of Reason while Belonging to the World of Sense: the Inevitable Randomness of Human Experience in *The Brothers Karamazov* and *The Garden of Forking Paths*” appeared in the 2021 special edition of *Comparative Critical Studies*.

CSABA MACZELKA

*University of Pécs*

### **Recycling Techniques in Post-Restoration Prose Fiction**

As it is well known, the latter half of the seventeenth century is characterized by an intense debate about the nature of fiction, the old and the new romance, and the novel. Traces of this debate are most spectacular in the prefaces of the published books, which often try to position the given work in a changing environment of prose fiction publications. On the other hand, some relevant works are less open about themselves. In my paper I investigate two such texts representing a curious case of multi-level plagiarism in the Restoration period, when an early-seventeenth century Australia-themed utopian text is republished twice with the original author, Joseph Hall, completely suppressed (once anonymously, once under the false pretenses of Francisco de Quevedo). The case will not simply reveal a renewed interest in some older representatives of the utopian genre but, as I argue here, the original text is repackaged for a later audience in ways that were driven by and contributed to the ongoing debates concerning the nature of fiction and the changing material and intellectual circumstances of the publishing industry around this time. As such, the case also connects to questions regarding the emergence of the novel.

**Keywords:** Australia, novel, plagiarism, prose fiction, Restoration

*Csaba Maczelka is an associate professor at the Institute of English Studies at the University of Pécs. His primary research area is early modern English literature, particularly the history of sixteenth-seventeenth century English utopias and prose fiction. He published a Hungarian monograph on early modern English utopias and their reception in Hungary (2019), a Hungarian handbook for Thomas More's Utopia (2020), and numerous English and Hungarian essays about early modern English and Hungarian literature.*

ÁGNES MAGNUCZNÉ GODÓ

*University of Miskolc*

### **Teachers' Perceptions of Learner Interest, Difficulty and Attention in a Digital Task Bank for Dyslexic Learners of English and German and Their Inclusive Classes**

Teaching foreign languages to learners with special educational needs, and within that, learners with dyslexia and other reading and writing difficulties (DRWD) appeared to fall beyond the range of scholars, course developers and educational policy makers until the beginning of the 2000's. However, due to the emerging research interest in the last two decades, today's teachers, parents and also learners are perhaps more clearly aware of the challenges foreign language learners with DRWDs have to face, and also the good practices that could offer workable solutions for them. At the same time, research results suggest that without relevant knowledge, previous training and appropriate teaching materials, teachers often struggle to provide help to these learners. The ENGaGE project (2017–2020) realised in the cooperation of seven institutions from four countries aimed to contribute to the solution of this problem by providing a flexible, thematically organised, English and German task bank, which supports the inclusive foreign language teaching of learners with DRWDs as well as their inclusive classes in primary school. It was a key element of the course development process to elicit continuous feedback from piloting teachers and learners. The objective of my talk is to introduce and discuss the teachers' feedback on their perceptions of the motivating potential and difficulty level of the task bank, and also its potential to foster differentiated instruction.

**Keywords:** dyslexia and other reading-writing difficulties, differentiated instruction, flexible task bank, inclusive education

*Ágnes Magnuczne Godó is a teacher of English, teacher trainer and educator at the University of Miskolc, Hungary. Her fields of interest include reflective practice in language teaching and teacher training, discourse and rhetorical analysis, English as a Lingua Franca in ELT, and teaching foreign languages to learners with Special Educational Needs. Recently she has coordinated and participated in international and national projects exploring the educational needs of learners with social disadvantage and learning difficulties, and producing course materials to support their inclusive foreign language teaching.*

ÉVA MATHEY

*University of Debrecen*

### **American Major General Harry Hill Bandholtz, the Hungarian Hero**

Following the end of World War One, the Supreme Council commissioned an Inter-Allied Military Mission to ensure that Hungary would meet the requirements of the armistice. The American member of the mission was Major General Harry Hill Bandholtz who became a hero in the eyes of the Hungarians when on October 5 1919 he prevented the Romanians from looting the Royal Hungarian Museum (the Hungarian National Museum today). The Romanians retreated from the Hungarian capital in November, but they refused to leave the rest of the country until February 1920. To commemorate the activities of the general and to honor him the American Hungarian community raised funds to sponsor a full-figure statue which was unveiled in August 1936 at Szabadság Square, Budapest. Hungarians viewed the Bandholtz statue as a living proof of the Romanian aggression as well as symbol of the devastation of the Treaty of Trianon and American sympathy for the Hungarian cause. Drawing on archival sources of the US State Department and the Hungarian Foreign Ministry, Bandholtz's memoir, *An Undiplomatic Diary*. By the American Member of the Inter-Allied Military Mission to Hungary,

**Keywords:** American-Hungarian relations, Harry Hill Bandholtz, interwar years, memory sites

*Éva Mathey, Assistant Professor, North American Department, Institute of English and American Studies, University of Debrecen, teaches American history and culture. Her special fields of research include American society and political culture during the period between the World Wars, Hungarian-American relations with special emphasis on the interwar years, and diplomatic history; 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 and is Associate Editor of the Hungarian Journal of English and American Studies. Her articles both in Hungarian and English have been published in Aetas, Studii de limbi si literature moderne, Eger Journal of American Studies, Hungarian Studies Review, Hungarian Journal of English and American Studies, and AMERICANA. Her monograph on Hungarian revisionist efforts toward the US was published by Debrecen University Press in 2020.*

LAURA MIKE

*University of Szeged*

**Cultural Trauma on Early Modern English Stage: Eucharistic Anxiety in John Marston's *Antonio's Revenge***

The ongoing historical revision of the English reformation has led to the realization that it was a protracted, erratic, and traumatic process in many respects (Peter Marshall, Eamon Duffy, Christopher Haigh, Brian Cummings, Alexandra Walsham et al). Walsham, Cummings, Law and Wallace in their recent book *Memory and the English Reformation* (2020) call it a “rupture par excellence” (8). This paper argues that the cultural transition in the wake of the English reformation amounts to the extent of a collective-cultural trauma, as explicated by Jeffrey Alexander, Neil J. Smelser and other proponents of a socially informed approach to trauma. As opposed to the psychoanalytically informed trauma concept (which focusses on the unspeakable), collective trauma theory focusses on modes of representation and highlights the communal aspects, sharing this perspective with memory studies. The amalgamation of the two frameworks holds the promise of a nuanced understanding of early modern vicissitudes.

I argue that this trauma was represented on the early modern stage by the transgressive and gory genre of revenge tragedy. One main aspect of the cultural trauma elaborated here is the changing understanding and practice of the eucharist. Far from being merely sensationalist, the Black Mass in John Marston's *Antonio's Revenge* scrutinizes the heated debate about the nature of the eucharist. As Miri Rubin, Margaret Owens, Sophie Read and others argue, in the transubstantiation debate issues of signification and perception, in other words, epistemological questions were at stake. As such, they were fundamentally important and deeply troubling for early modern audiences.

**Keywords:** collective trauma, English reformation, eucharist, revenge tragedy

*Laura Mike, Ph.D. candidate, English and American Literatures and Cultures doctoral program, University of Szeged, does research in early modern English drama, with special emphasis on revenge tragedies. She investigates revenge drama from the perspective of the English reformation, which she interprets, on the basis of the ongoing revision of its history, as a major collective trauma. This approach, in turn, connects her research to other contemporary political and cultural practices, such as state terror and trauma commodification. Her publications include an article on early modern thanatological crises, titled “Kyd's Traumatic Passage to the Underworld. The Spanish Tragedy and Early Modern Crises” in Distinguished Szeged Student Papers 2020. (JATEPress, 2020). She investigates the transgressions of early modern revenge tragedies in “A koramodern angol bosszútragédiák határátlépései” [Transgressions in early modern English revenge tragedy] in Határok és határátlépések [Boundaries and boundary crossings] (ELTE Eötvös József Collegium, to appear in 2022). Further publications: “Collective Trauma as the Conceptual Framework in*



*the Interpretation of Tragedy” in Acta Philologica vol.58 (2022) DOI: 10.7311/ACTA 58.2022.XX; “Kollektív trauma és mártírok a kora modern angol bosszútragédiában” in Fidele Signaculum – Írások Szőnyi György Endre tiszteletére, szerk. Kiss Attila, Matuska Ágnes, Péter Róbert (Szeged: University of Szeged 2022)*

JUDIT MUDRICZKI

*Károli Gáspár University of the Reformed Church in Hungary*

### ***Macbeth* Adaptations and Audiovisual Translation Practices before and after 1989**

In Hungary, audiovisual translation has had its own institutional tradition for over 80 years, but there are major differences between professional practices before and after 1989. This paper studies two film adaptations of *Macbeth* and their Hungarian dubbed versions in order to showcase the complexity of audiovisual translation practices in both periods. The first of these films is the 1971 controversial production by Roman Polanski, the dubbing script of which was based on Lőrinc Szabó's canonical Hungarian translation, while the second is the 2015 adaptation by Justin Kurzel, the Hungarian version of which benefits from a recent retranslation by Géza Kállay. These adaptations were chosen because since they were dubbed, they have been available to Hungarian viewers in all possible forms including TV broadcasts, DVDs and online streaming services. Thus, due to their wide availability, these are the audiovisual representations of *Macbeth* that have the strongest influence on the cultural canonization and translation flows of Shakespearean drama. Besides identifying the changes that the dubbing script writers made to the two literary translations of the play, this paper intends to find answer to the question to what extent audiovisual retranslations depend on scripts primarily produced for Hungarian stage adaptations.

**Keywords:** audiovisual translation, film adaptation, *Macbeth*, Shakespeare

*Judit Mudriczki, PhD, Associate Professor at Károli Gáspár University of the Reformed Church in Hungary, has considerable teaching experience in both translation and English studies. She is a member of the European Society for Translation Studies and a research group focusing on modern Hungarian literature at Pázmány Péter Catholic University, Hungary. Her academic interest covers transdisciplinary fields and includes Shakespearean drama, adaptation studies, didactics of translation, audiovisual translation, and English–Hungarian cultural relations.*

### **A Study on the Number of Participants, References, Word and Pronoun Use of Turkish Academic Writers and Writers from a Foreign Country**

Academic writing is a challenging process both for the students and academicians. In addition to its planning and researching processes, writing in a definite formal style also creates problems for the researchers. Although there is a formal system to be obeyed, there can be differences among writers from different countries. This study tries to compare the MA and PhD theses of Turkish academic writers and writers from a different country by examining their studies' participants, references per 1000 words, frequency and amount of words used in the study and use of pronouns. According to this aim, main research questions try to reveal; How many participants joined in each group of the studies, how many references the writers used for each 1000 words, how many words they used and which words were used the most by each group (by also taking the grammatical categories of the words and how many different words were used into consideration), and which pronouns were used most and frequency of those pronouns. In order to reach this aim, 10 master and 5 PhD thesis written by Turkish writers in English and 15 foreign theses in English were analyzed. Each of these theses includes at least 30 thousand words. Level of the theses was also used as variables. In order to reveal the Turkish academic writers' preferences when compared with the writers from another country, results tried to be explained by dividing the studies according to number of the participants, number of references per 1000 words, which personal, object, reflexive, demonstrative and possessive pronouns are used most in each group and words used frequently.

**Keywords:** frequency of words, pronoun, references, writing

*Volkan Mutlu is from Rize (Turkey). After finishing his MA at Atatürk University, he also completed his PhD in the foreign language teaching department of education faculty at the same university in 2018 and has been working as an assistant professor at Recep Tayyip Erdoğan University English Language and Literature Department. His research area is English language teaching, but he also teaches academic writing and basic linguistic courses in the department.*

TABISH NABI

*University of Debrecen*

### **Memory and the Environment in Omar ibn Said's Slave Narrative**

Although much focus has been laid upon the study of different aspects in African American Christian slave narratives, the study of African American Muslim slave narratives has remained dormant. It is mainly due to the publication of some slave narratives by Muslim slaves (e.g., Ayyub ben Suleiman [Job ben Solomon], Omar ibn Said, Abdre- Rahman Ibrahim, Mahommah Gardo Baquaqua, Lamine Kebe, Mohammad Ali ben Said [Nicholas Said], and Bilali Muhammad [Ben Ali]) in the past few decades that attention has been drawn to them. The present paper seeks to add to the newly emerging field of Muslim slave narratives by exploring the interrelation of memory and the environment in the slave narrative of Omar ibn Said, a 19<sup>th</sup>-century slave in the United States. Eco-memory is a growing field that can be used conceptually to examine different African American perceptions of the natural environment and interactions within it. I contend that while expressing the relationship between history and memory, nature itself becomes a space of healing of (cultural) trauma in Said's narrative. African American eco-memory is thus multi-directional for the fact it offers a multifaceted interpretation of the environment, which includes religion and spirituality. The paper also seeks an investigation of the form and content of Omar's narrative and the analysis of some key ways which he uses to elucidate his socio-cultural, political, and the intersectional religious beliefs.

**Keywords:** African American Muslim slave narratives, cultural memory, eco-memory, slave narratives, spirituality

*Tabish Nabi is currently a first year Stipendium Hungaricum scholar at the University of Debrecen, working under Professor Péter Gaál Szabó. Her thesis is concerned with the American Muslim Slave Narratives and Memory. She holds a twin Master degree in English Language and Literature and Comparative Religions and Civilizations. She has a BA degree in Philosophy and Psychology from University of Kashmir. She has to her credit working with University College London (UCL) in collaboration with Islamic University of Science and Technology on a research project concerning Gender Based violence in Kashmir, as an interviewer.*

ROBIN LEE NAGANO

*University of Miskolc*

### **Ties between Titles and Abstracts in Research Articles**

In published research articles the title and abstract serve to represent and advertise the full article. These subgenres of research articles, though low in word count, are significant factors in bringing the work to the attention of potential readers. Typically, titles and abstracts are studied separately, but this presentation aims to consider how the abstract builds or expands on the information given in the title. I focus on research context information presented in the article title (research population, method, etc.) and how that information is treated in the abstract: is it repeated, made more specific, taken for granted? Using corpus data, I attempt to identify strategies used by authors to emphasize or downplay the research context. The corpus used in this study is made up of recent articles published in Scopus-indexed journals (mainly but not only in the humanities and social sciences) that contain the expression “English major” in the title and the abstracts of these articles. In this corpus, typically the population being researched is English majors – their proficiency, attitudes, written and spoken products – or some teaching method or material intended for them is being examined. Many titles and abstracts state directly that the study concerns English majors for whom English is a second language while others lack such context, a strategy possibly aimed at generalizing the topic for an international audience.

**Keywords:** abstracts, corpus study, English for Academic Purposes, English for Research Publication Purposes, titles

*Robin L. Nagano left the US to begin her teaching career in Japan, where she eventually became involved in higher education and particularly interested in English for Academic Purposes and English for Specific Purposes. She began teaching at the University of Miskolc in 2001 and currently is a master lecturer in the Institute of Modern Philology, where she teaches in English studies, teacher training courses, and translation programs. She holds master’s degrees in Applied Linguistics (Macquarie University, Sydney, Australia) and Advanced Japanese Studies (Sheffield University, UK) and has published mainly in topics related to EAP, ESP, and language instruction.*

JÁNOS NAGY

*University of Pécs*

### **Noises in Communication: The Difficulties of Humanitarian Interpreting with Refugees of War**

Since February 24, 2022, the beginning of the war in Ukraine, professional and non-professional interpreters in Hungary have been trying to facilitate communication for Ukrainian refugees in different formal, medical and humanitarian situations. This presentation wants to describe their work and the different translational situations with the help of different communication models. Successful translation models often incorporate communication models to explain the effective transfer process. These models call disturbing factors of ineffective or unsuccessful language mediation noise (Shanon and Weaver:1949; Bafnlund: 1970; Schramm: 1977). Current research identifies five types of noises (Kobiruzzaman, M: 2019): physical, physiological, psychological, semantic, and cultural. I will explain how these noises influence communication effectiveness based on three different case studies.

**Keywords:** barrier, communication model, noise, social interpreting

*János Nagy is an Associate Professor in the Department of English Linguistics at the Institute of English Studies at the University of Pécs. He studied German and English at the UP. In 2016, under the supervision of Prof. Dr Kinga Klaudy, he received his PhD at Eötvös Lóránd University in Translation Studies. His research focuses on functional, contrastive and systemic linguistics, especially FSP (functional sentence perspective) in literary texts. He is also interested in social interpreting and communication.*

ZSÓFIA NOVÁK

*University of Debrecen*

### **Empathy for the Machine: Android Affect in *Her* and *Westworld***

Spike Jonze's film *Her* (2013) features Samantha, an artificially intelligent operating system, who develops a romantic relationship with the human protagonist, Theodore. In spite of lacking a physical body and being "embodied" only by her voice, Samantha's "personhood" is affirmed by Theodore who recognises her as a companion; contrarily, in *Westworld* (2016–), any display of androids' affective agency or consciousness is dismissed as pre-coded mimicry, even though they apparently possess distinctly human voices. Considered as property and perceived exclusively in bodily terms, the robotic "hosts" in Lisa Joy and Jonathan Nolan's series are created to gratify the most depraved fantasies of humans, arriving as "guests" to the Wild West-style theme park where hosts reside. By dissecting encounters between Theodore and Samantha, and contrasting these with host-human interactions in season one of *Westworld*, this paper sets out to investigate how linguistic and affective agency relate to a potential acknowledgment of machinic subjectivity on the level of narrative, and to examine how the nonhuman voice and body are implicated in eliciting empathy and affective responses in human characters. However, also approaching *Her* and *Westworld* as "emotionally experiential event[s]" (Tarja Laine 2010, 304), I will rely on Carl Plantinga's scenes of empathy (1999) and Murray Smith's notion of cognitive prosthesis (2011) in order to analyse the strategies that these filmic examples employ in provoking empathic engagement in audiences.

**Keywords:** affect, agency, critical posthumanism, empathy, voice

*Zsófia Novák is a fourth-year PhD student at the University of Debrecen, Hungary. Her research interests include posthumanism, ecocriticism, animal studies and affect studies. Her dissertation explores the implications of interspecies empathy in contemporary literature and cinema, focusing on relations between animals, humans, and (bio)technological entities. She was co-organiser of "The View from the Anthropocene," a multi-disciplinary, international conference. Her reviews and articles have been published in scholarly journals including HJEAS, Filológiai Közlöny and The European Journal of English Studies (forthcoming).*

ZSÓFIA O. RÉTI

*University of Debrecen*

**“You are smarter than you look”: Femininity Performed, Gendered Structures Challenged in the Narrative Video Game *Immortality***

British video game writer and designer Sam Barlow is widely known for his independent narrative video games that disrupt the regular, linear chronology of gameplay. His most recent game entitled *Immortality*, invites the player to find out what happened to the fictitious film star Marissa Marcel, who shot three films: *Ambrosio* (1969), *Minsky* (1970), *Two of Everything* (1999); none of them ever released, but the recordings of the rehearsals are preserved. Relying on FMV (full motion video) technology and a database of browsable video clips, the game makes the player navigate through a 2D motion tracking method, with the game equivalent of the filmic match cut to rearrange all three film narratives in an associative fashion.

The present paper first examines how Marcel performs not only her roles as the ingenue, the muse, the femme fatale or the superstar, but also her femininity – inside and outside her films. Then, it moves on to scrutinise the ludic dimension of the database structure as an attempt to deconstruct the clear narrative arches of the films. It argues that the dismantling of the linear narrative in *Immortality* is in fact used to challenge traditional notions of femininity and to create new spaces to envision gender (not only) in performing arts.

**Keywords:** gender, *Immortality*, video game

*Zsófia O. Réti is a senior lecturer at the Department of British Studies of the Institute of English and American Studies, University of Debrecen. She gained her PhD in 2015. The title of her dissertation is “‘It’s all eighty to us’ – Approaching the Cultural Memory of the 1980s in Hungary (Contemporary Strategies, Popular Myths and their Afterlife)”. Her primary research areas include cultural memory, popular culture and video games, while she is also interested in science fiction film and literature, Eastern Europeanness in any media, music videos and television series.*



VIKTÓRIA OSOLIOVÁ

*University of Szeged*

### **The Representation of Female Gothic Identity and Space in Daphne du Maurier's *Rebecca***

Daphne du Maurier's stories have been described as atmospheric with sinister overtones. Her works have haunting, disturbing imageries and a strong attachment to a particular place. Many critics marked her novels as popular and commercially successful neo-Gothic romances, not having literary merit. The critical interpretation of her work often pigeonhole her within the "romantic ghosting" mode of writing. Her novels were often labelled as romance-escapist fiction of the inter-war period. However, recent criticism has revived and reinterpreted du Maurier's work, which show her works in the light of her time and life, and identity, gender, class and domestic space are issues within her works that need to be recognised. This presentation will focus on Daphne du Maurier's most famous novel, *Rebecca* (1938). The novel revitalised Gothic writing by women in the 1930s because it successfully subverted some of the characteristic features of the traditional Gothic romance. *Rebecca* has been revised and rearticulated by feminist literary critics because of its critique on gender. This presentation addresses how female identity and anxieties are portrayed and the cultural representations of sexuality and the female body. The presentation further explores how the narrative establishes the haunting nature of domestic space. I will explore the Gothic hauntings and atmosphere, namely the haunting of the home and how du Maurier transformed the domestic home from its site of protection and love into ones of anxiety. My spatial analysis will show how landscape and interior spaces generate suspense and how they affect the narrator's actions, mind and identity.

**Keywords:** Gothic, female identity, Daphne du Maurier, *Rebecca*, space

*Viktória Osoliová* obtained her BA and MA in English Studies at the Institute of English and American Studies at the University of Szeged, Hungary. She is a second-year PhD student in the British and American Literatures and Cultures program at the University of Szeged. Her research interests include Gothic studies, 19<sup>th</sup> century English literature, women's writing, and gender studies. Her dissertation project focuses on women and space in Gothic narratives.

YILDIRIM ÖZSEVGEC

*Recep Tayyip Erdogan University*

### **The Themes of Urbanism and Identity in Val McDermid's *My Scotland***

In her last book, *My Scotland*, Val McDermid offers readers a complete guide to Scotland. The book goes through her titles and settings: from Kirkcaldy, where she was born, to Wester Ross, from Skye to Jura, from Edinburgh to Glasgow, together with her thoughts and what Scotland's urban heritage means to her. In the acknowledgement part of the book, it is stated that the love of the Scottish landscape and an appreciation of its social history is a family heritage that comes from her parents, and without the influence of that urbanism, her books would be very different. Therefore, it is clear that her Scottish identity and her authorship are deeply affected by the urban heritage that she has because she lets readers see how the settings in her novel shape the life and thoughts of her central characters. When fictional characters walk around the urban parts of the cities, the reader starts to discover the hidden gems within Scotland. As tourists often choose to visit the most tourist places, it is not always expected of them to see the real life of the Scots. McDermid, thus, gives a chance to the reader to set out on a comprehensive Scotland tour. With the help of this fictional tour, the Scottish identity is introduced to the reader through the cities. Thus, this paper will elaborate on the contribution of Val McDermid to Scottish identity through her book by giving importance to the use of the towns and cities, landscapes, architecture and curiosities.

**Keywords:** heritage, *My Scotland*, Scottish identity, urban

*Yıldırım Özsevgeç was born in Ankara (Turkey). He received his PhD in English Language and Literature from Atatürk University Turkey in 2016. He is currently working as a lecturer at Recep Tayyip Erdogan University, Department of English Language and Literature. His research interests include ideology, political fiction and crime fiction.*

FRUZSINA PAPP

*University of Debrecen*

### **Silence on the Screens: Post-MeToo, Vocality, and Agency in *Bombshell* and *The Morning Show***

The MeToo Movement encouraged women to voice their own stories, and thus numerous scandals were brought to daylight, first in Hollywood and the media, and then in other communities as well. While AppleTV+'s *The Morning Show* tells a mostly fictional sexual harassment narrative in the post-MeToo era, Jay Roach's *Bombshell* (2019) focuses on the Fox News sexual misconduct scandal of 2016. In both the series and the film, the women in focus risk their careers to annihilate the culture of silence prevalent in the workplace, especially when that said workplace is in the media. Having or gaining the agency to tell one's own story is the central question in not only these productions, but in contemporary society as well. This is all the more emphasised by the fact that the protagonists of *Bombshell* are news anchors, focusing on other people's stories, and by the occasional breaking-the-fourth-wall moments incorporated in the film.

In this presentation, I examine the representation of female vocality and the culture of silence in a classical power dynamic set-up, such as a corporate workplace, by applying notions such as implicature, coined by Paul Grice; symbolic annihilation in media, coined by Gay Tuchman; and Martha M. Lauzen's analysis of the importance of women's roles in behind-the-scenes roles in the media. I also rely on Rosi Braidotti's interpretation of agency and subjectivity in the posthuman framework.

**Keywords:** agency, vocality, silencing, women's studies, feminist studies

*Fruzsina Papp, she/her, is a second-year PhD student at the Institute of English and American Studies, University of Debrecen, Hungary. In her research, she focuses on the representation of female vocality and agency in Hollywood films and television shows. She has been doing research in the fields of film- and gender studies throughout her BA and MA studies. Her interests include cultural-, television-, and gender studies.*

ROBERTA PARDI-OLÁH

*University of Szeged*

### **Transcendentalist Values in Louisa May Alcott's Prose**

The New England Transcendentalist Movement started in the 1830s, and flourished until the Civil War, but its effects can be felt on modern-day US, as well. Louisa May Alcott was brought up among Transcendentalist thinkers, like Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller and Amos Bronson Alcott, and she integrated the movement's values into her writings. In my presentation, I am going to analyze her novels: *Little Women I-II*, *Work: A Story of Experience and Hospital Sketches* to show how they reflect the Transcendentalist ideas and values. I will focus on the following notions: self-reliance and individualism, work and active life, heroism, the question of slavery, relationship with Nature and finding God. I am going to compare the original Transcendentalist thinkers' view on the previous ideas and values, and also elaborate on how these ideas and values have been integrated into Ms Alcott's novels.

**Keywords:** Louisa May Alcott, prose, Transcendentalism

*Roberta Pardi-Oláh is a researcher in the fields of North American literature, education, social studies and philosophy. Mainly focusing on the Transcendentalist movement and Louisa May Alcott, but also interested in the 20<sup>th</sup> century: British and Canadian novels and their worldviews, 19<sup>th</sup>– 20<sup>th</sup> century Hungarian literature and education forms, different periods of the history of the United States of America, films and the theatre. Her most recent publication, „Egy konzervatív reformer, Amos Bronson Alcott” [A Conservative Reformer: Amos Bronson Alcott] appeared in Neveléstörténet in 2019.*

ÉVA PATAKI

*University of Debrecen*

### **Oldbody to Newbody: Embodied Experiences of Age, Body and Identity in Hanif Kureishi's "The Body"**

In science fiction, the individual's desires for life and fears about aging are often the main motivations and motifs behind the fantastic tropes of immortality and rejuvenescence, manifested in diverse biotechnological solutions, such as brain transplantation, resulting in a host of new subjectivities from immortal beings to posthumans and Übermenschen. Hanif Kureishi's novella, "The Body" (2002) borrows this trope for a profound investigation of the relationship of biotechnology, the body, and identity in the context of postcolonial/postmodern society and subjectivity, through the story of Adam, an elderly playwright from London, who has his brain transplanted into a young body – a secret procedure which entails the much hoped for bodily pleasures of youth but also unforeseen consequences. My paper maps the protagonist's transformational and transformative journey from "Oldbody" to "Newbody," as well as his phenomenological facticity and embodied experiences as both, investigating the perception and representation of aging and rebirth, the transformation and interconnectedness of body and mind, and the resulting reconstruction of identity. It argues that the protagonist's metamorphosis – from a biotechnological hybrid to a lived body, a polytemporal subject, and, finally, to "a body alone," a complete Other – highlights the stakes of hybridity, a dystopian concern shared by the postcolonial subject as well: the dissolution of personal identity, the ultimate death.

**Keywords:** aging, embodied experiences, hybridity, identity, metamorphosis

*Éva Pataki is an assistant professor at the North American Department, Institute of English and American Studies, University of Debrecen, Hungary. Her main area of research is postcolonial literature and a comprehensive study of identity, space, and affect, with a specific focus on contemporary literature and film of the South Asian diaspora. She published several articles and three book chapters (The Routledge Companion to Pakistani Anglophone Writing, 2018; Space, Gender and the Gaze in Literature and Art, 2017; Cultural Imprints in the Age of Globalization: Writing Region and Nation, 2012) in this field of study.*

MAKSIM PELMEGOV

*University of Debrecen*

### **Gold Rush in the Cold: Russian Far East Expeditions in Russian-American Travel Writing, 1898–1900**

At the turn of the twentieth century the Russian Empire and the United States, two rapidly modernizing countries, were forming new levels of cooperation and reconsidering mutual images, with travel writing from both sides playing a crucial role in cultural interaction and image formation among readers at home. One of the considerable areas of mutual interest for the two countries, who shared a maritime boundary in the Far North, has been exploration of the Russian Far East for scientific purposes as well as search for gold and other precious metals, with both sides cooperating and competing. This paper focuses on two travelogues, one from each country: *In search of a Siberian Klondike* (1903) by American prospector and engineer Washington B. Vanderlip, who conducted an expedition across the Far East in 1898–1899; and *To the Far North: From the Diary of the Trip Around the World* (1904) by Russian doctor Ivan Akifiev, member of the international crew of the Russian-American joint expedition from San Francisco to the Chukchi Peninsula in 1900, who also traveled throughout the United States. It compares contrasting descriptions of travel conditions and nature as well as the life of the indigenous peoples of the Far East (Chukchis, Koryaks etc.). In addition, the article examines the views of the authors towards the correspondent country and how they contrast Russian and American ways of life.

**Keywords:** the Russian Empire, Russian Far East, travel writing, the United States

*Maksim Pelmegov is a PhD student at University of Debrecen (Doctoral School of Literary and Cultural Studies, Institute of English and American Studies). He is a graduate in history on both bachelor and master levels in Syktyvkar State University, Russia. His research interests include US-Russia relations and contacts in early 20<sup>th</sup> century, history of diplomacy and digital history. He has participated in several all-Russian and international conferences, including international “Lomonosov-2020” scientific forum and 15<sup>th</sup> Biennial HUSSE Conference in 2021.*

### **An Omniscient American Minister in Budapest: Nicholas Roosevelt and Hungary**

Among the five interwar American ministers that served in Hungary, without a doubt the most famous name was that of Nicholas Roosevelt, who was American minister between the fall of 1930 and the spring of 1933. He was partly brought up by Theodore Roosevelt, who enjoyed a hero's welcome in Budapest in 1910, and Nicholas Roosevelt also visited Hungary in the faithful days of March 1919, when the Hungarian Soviet Republic was established. In 1930 he returned as a diplomat to Hungary. Many Hungarians hoped that with such a name as American minister, who had been a journalist at important newspaper outlets, might mean larger publicity for the Hungarian issues, mainly on the question of revision concerning the Treaty of Trianon—perhaps the most outstanding Hungarian mantra during those years. The soon all-engulfing Great Depression meant, however, that Hungary needed to put all its energies into surviving the economic-financial disaster. The talk, based upon mainly primary sources, will introduce how Nicholas Roosevelt acted in his diplomatic role while in Hungary, how he portrayed his host country and nation amid the economic woes of the early 1930s, what opinion he formed about the Hungarian politicians, and whether during his tenure closer relations between the two countries became a reality or the hoped-for American help remained what it had been earlier: a mirage.

**Keywords:** 1930s, Great Depression, Hungarian-American relations, Nicholas Roosevelt

*Zoltán Peterecz earned his Ph.D. in 2010. He teaches as an associate professor at the Institute of English, American, and German Studies at Eszterházy Károly Catholic University, Eger, Hungary. His main field of research is American history, American foreign affairs, and American-Hungarian relations in the first half of the twentieth century, on which subjects he regularly publishes books and articles. His latest book discusses the various questions regarding Europe in the first half of the 20<sup>th</sup> century (Royall Tyler and Hungary: An American in Europe and Crisis Years, 1918–1953, Reno, Nevada: Helena History Press, 2021.). He is also the editor-in-chief of Pro&Contra, an online journal for PhD students and young academics.*

NÓRA PETHŐ

*Eötvös Loránd University*

### **Emblematic Representations of Irrational Judgment in Shakespeare's *Merchant of Venice*, *King Lear* and *Macbeth***

I propose to present a legal semiotic analysis of a selection of interrelated literary motifs in three different plays of Shakespeare: the three caskets in *The Merchant of Venice*, the three daughters of Lear in *King Lear* and the three weird sisters in *Macbeth*. In my analysis, I rely on the relevant findings of literary studies, iconology, studies in early modern popular culture, legal history, and legal philosophy.

I investigate the possible meanings of the motifs with a focus on their common constituting element of femininity and the symbolism of the number three. By invoking their cultural associations and, especially, their allusion to irrational and uncontrollable forces, I argue that the symbols may be emblematic representations of irrational judgment. I suggest, in addition, that they may convey the message that any judgement necessarily involves arbitrariness.

Furthermore, the riddle of the three caskets (also as a forerunner of the inequitable judgment of Portia), Lear's three daughters, and the three weird sisters may be interpreted as reflections of critical perceptions of law. By questioning the existence of objective and genuine reasons behind judgments, their use may reinforce the doubts of early modern English audiences concerning the rationality of judicial decision-making. By applying a diachronic aspect, on the other hand, such an interpretation of the Shakespearean plays may also correspond to 20<sup>th</sup>-century legal realist theories and illustrate modern scepticism as regards legal certainty and the rational functioning of law.

**Keywords:** artistic representation of law, critical theory of law, early modern English popular culture, iconology, law and literature, legal semiotics, Shakespeare

*Nóra Pethő graduated as a lawyer from ELTE University of Budapest in 2003. She used to work in various lawfirms and later as an EU lawyer-linguist till 2019. She earned her MA degree in English Language and Literature in 2018 (ELTE, outstanding thesis award for "Law as Fiction in The Merchant of Venice"). Currently, she is a fourth-year PhD student of ELTE's Medieval and Early Modern English Literature and Culture Program with special interest in law and literature.*



MÁRTON PÉRI

*Pázmány Péter Catholic University*

### **US Maritime Strategy: Peripheral Strategy in the 21<sup>st</sup> century**

The US Navy had difficulties to define its own strategy after WWII. An early formulation of this naval strategy was done by Captain John D. Hayes in the pages of the Navy Proceedings in 1953. Hayes traces back the roots of this approach to the British Empire that successfully managed European power balance throughout several centuries so that no country on the continent could get strong enough to attain leadership status. In other words, a maritime power that is situated outside the continent used all its political and military instruments to warp any attempts of land powers to establish a robust empire unifying the technology and resources of the Eurasian landmass. Hayes sees this strategic stance as an example for the US in the beginning of the Cold War when the maritime power United States was standing against the land power Soviet Union. The presentation argues that the US applies the same approach in connection with Europe in the 21<sup>st</sup> century.

**Keywords:** Cold War, John D. Hayes, military strategy, US maritime strategy, US Navy

*Márton Péri: PhD (military science); MA (Latin, History, European Studies in Global Affairs); BA (English). Has been a TEFL teacher at PPKE ITK since 2002. His doctoral thesis, defended in 2021, was “Samuel P. Huntington and the Navy.”*

ZSUZSANNA PÉRI-NAGY

*Károli Gáspár University of the Reformed Church in Hungary*

### **Tolkien's Time and Space**

J. R. R. Tolkien has become one of the very rare authors who are keeping their popularity both with scholars and popular culture as well. This surprising feature may be a result of the intricate combination of archaic, arche-typical elements of his prose and a highly sophisticated theoretical network which permeates not only his literary work but also his other writings as treatises and even his personal letters. This paper attempts, in the footsteps of such scholarly endeavours as those of Verylin Flieger and others, to uncover some of the underlying theoretical principles which determine the creation of a most unconventional references to time and space in Tolkien's works, mainly in *The Lord of the Rings*. Interestingly, Tolkien's *Letters* offer some insight into his very personal experiences which may be the source of this unparalleled conception of time which puzzle and challenge scholarship. An analysis of certain passages of his literary texts in the light of his personal witness offered in his *Letters* may reveal the surprising logic which is at the basis of Tolkien's peculiar "physical theories."

**Keywords:** literary theory, time and space, Tolkien

*Péri-Nagy Zsuzsanna* teaches as senior lecturer at Károli Gáspár University of the Reformed Church, Budapest. She teaches literature, she is specialized in medieval English literature. Her main research fields are: interdisciplinary research of text and image, medieval manuscripts, translation, late-medieval medieval popular devotion and mysticism, and J. R. R. Tolkien's works. She is a member of HUSSE.

**John Everett Millais: *A Huguenot* (1852) and *Merci* (1886)**

The Pre-Raphaelite painter, J.E. Millais turned to the theme of the massacre of the Huguenots on St. Bartholomew's Day (24 Aug. 1572) twice: he painted *A Huguenot, on St Bartholomew's Day, Refusing to Shield Himself from Danger by Wearing the Roman Catholic Badge* in 1851-52 and *Merci: St Bartholomew's Day, 1572* in 1886. Whereas the former picture won popular as well as critical acclaim, *Merci* was found a failure by many. Shifting his focus from the virtue of denominational loyalty to that of religious tolerance would not account for such a decisive difference in reception. In my presentation I intend to explore why *Merci* failed to meet expectations. Scrutinizing the choice of the specific scenes and characters depicted might lead to some explanation, as well as the study of the social, religious and cultural context of the exact periods these pictures were produced in. The strong anti-Catholic feelings after the so-called Papal Aggression in 1850 and the popularity of Meyerbeer's opera *Les Huguenots* might have contributed to the success of the early work, as well as the gentle affection reflected in the embrace and look of the lovers. At the same time, the blunt depiction of brute force in the latter version appalled spectators and critics alike: instead of emphasizing *merci*, all the details of Millais's second work indicate that the massacre is, indeed, imminent and unavoidable.

**Keywords:** Huguenots, Millais, Victorian

*Éva Péteri* is an associate professor at the Department of English Studies, Eötvös Loránd University, Budapest. Her field of research includes the literary aspects of Pre-Raphaelite art, and the connections between Victorian and Hungarian art and culture. She is the author of *Victorian Approaches to Religion as Reflected in the Art of the Pre-Raphaelites* (Akadémiai Kiadó, 2003), "Pre-Raphaelitism in Hungary" (*Worldwide Pre-Raphaelitism*, SUNY Press, 2005). Her most recent publication is "Female Roles, Female Destinies: Aspects of Femininity in Pre-Raphaelite Art" in the exhibition catalogue entitled *Desired Beauty: Pre-Raphaelite Masterpieces from the Tate Collection* (Szépművészeti Múzeum, 2021).

MIKLÓS PÉTI

*Károli Gáspár University of the Reformed Church in Hungary*

**“Myself, I would have hung him high as Haman”: Poetic Responses to Milton and His Works in Postwar Hungary**

Milton’s Hungarian reception stretches back several centuries, yet never were opinions on the English poet and polemicist as divided as in the period of state socialism. In this paper, I discuss some characteristic creative reactions to Milton (the man and his works) by prominent Hungarian poets of the period. As we shall see, such poetic responses range from explicit resentment through tacit appropriation to mimetic self-fashioning. Poets whose works I will discuss include George Faludy, József Fodor, and Győző Csorba.

**Keywords:** communist cultural policy, Milton Studies, Reception Studies, translation

*Miklós Péti is associate professor of English literature at Károli Gáspár University of the Reformed Church in Hungary. His research focuses on early modern English literature.*

### **The Production of Vocalised [ɪ] in Vietnamese-accented English**

This paper claims that since Vietnamese [ɪ] is always clear and never stands in coda, Vietnamese learners turn English coda [ɪ] into a semivowel, i.e. vocalising coda [ɪ]. This act, as previous research has discovered, is similar to the pronunciation of L1 vowels. Particularly, in Vietnamese we can find this production in L1 diphthongs ending with vowel [o] and vowel combination with final semivowel [w] (Tang, 2007). The term of L-vocalisation was also mentioned without comments in the study of Ngo in 2009. Therefore, my hypothesis is that thanks to L1 transfer Vietnamese speakers are familiar with pronouncing final semivowel and produce coda vocalised [ɪ], a weakened variant of coda [ɪ] existing in English, with ease, whereas they have considerable difficulty with pronouncing several coda consonants such as [p, t, k, s, z, ʃ, tʃ, ʒ, dʒ, θ].

Audio-recorded structured interviews verify my hypothesis, contribute to the literature of Vietnamese-accented English and predict the potential difficulties of learners, from which pedagogical methodology can be offered. The pronunciation of nine Vietnamese learners of English at A2 level of English proficiency were recorded individually in three speech styles from fully controlled, partially controlled to spontaneous.

The informants vocalised coda [ɪ] and syllabic [ɪ] as native speakers. However, one informant added an intrusive consonant like [s] after coda vocalised [ɪ]. The L-vocalisation examined in the study show the impact of L1 transfer without significant influences of social factors.

**Keywords:** coda [ɪ], L1 transfer, L-vocalisation, phonology, syllabic [ɪ], Vietnamese-accented

*As a third-year doctoral student of Linguistics at PPKE and a member of HUSSE, Ms. **Pham Thi Anh Dao** has conducted her research on the special features of Vietnamese-accented English thanks to the scholarship of Stipendium Hungaricum, the supervision of Associate Professor Balogné Bérces Katalin, the doctoral school of Linguistics at PPKE, and the thirteen-year experience of teaching English at tertiary level in Vietnam. She authors the papers titled “An Overview of Vietnamese-Accented English: A Pilot Study”, “Non-Rhoticity in Vietnamese-Accented English” and “The Differences of Vietnamese and English Unreleased Voiceless Stops as Syllable Codas”.*

WAI MAR PHYO

MARIANNE NIKOLOV

ÁGNES HÓDI

*University of Szeged*

*University of Pécs*

*University of Szeged*

### **Doctoral Students' Self-Evaluation of their English Academic Writing Development during Their Studies**

English academic writing abilities are essential for graduate students in order to publish scholarly texts at an expected standard (Hyland, 2018). The aim of our study is to investigate the extent to which doctoral students in Hungary feel that their abilities to write academic text in English have improved during their PhD studies. A survey using 1 to 6 Likert scale was conducted in the fall of 2022 involving students from non-English speaking backgrounds. A total of 255 (125 females; 127 males; 3 not stated) students from 49 countries studying at 14 Hungarian universities participated in the study. We found the participants' self-assessed scores for their ability to present ideas logically at the start of PhD program was modest (M=3.06, SD= 1.42). However, the participants agreed with the statement, I feel that my academic English writing abilities have improved, at the current point of PhD studies (M=4.98,SD=.96) to a large extent. The self-assessed scores of first-year PhD students (M=4.82, SD=.96) were found to be the lowest among four groups; second-year students (M=5.06, SD=.70), third-year students (M=5.13, SD=1.06), fourth-year students (M=5.02, SD=1.18) agreed with the statement to a larger extent; however, according to the one-way ANOVA test, the differences were not statistically significant ( $p>.05$ ). We concluded that the participants felt that they were making progress in their academic performance which is in line with previous literature (Murakami-Ramalho et al., 2013).

**Keywords:** academic English, doctoral student, self-perception, writing experience

*Wai Mar Phyo, the presenter, is a PhD student studying at the doctoral school of educational sciences, University of Szeged, Szeged, Hungary.*

*Marianne Nikolov (co-author) is a professor emerita from the department of English applied linguistics, University of Pécs, Pécs, Hungary.*

*Ágnes Hódi (co-author) is an assistant professor from the department of kindergarten teacher training, University of Szeged, Hungary.*

KÁROLY PINTÉR

*Pázmány Péter Catholic University*

### **Originalism, Federalism, Feminism: The Dobbs Decision of the Supreme Court as Constitutional Interpretation**

The most impactful decision of the US Supreme Court in 2022 was no doubt handed down in the Dobbs v. Jackson Women's Health Organization case, in which a 6-member majority overturned a 50-year old SC precedent, Roe v. Wade, that had generally guaranteed women's right to abortion in the early phase of their pregnancy. The decision has had and continues to have widespread social and political repercussions, and is widely regarded as a politically motivated decision that satisfied a long-standing demand of especially religious conservatives, creating an opportunity for Republican-dominated states to impose total bans or strict limitations on abortion access.

In my presentation, however, I wish to take a close look at the decision itself from the viewpoint of constitutional law. What arguments did the majority present to bolster their decision, and how sound were those arguments? Two keywords of my presentation will be originalism - a distinct school of constitutional interpretation in the US that strongly influenced the majority of the Court - and federalism, in whose name the majority "returned" the issue to the jurisdiction of state legislatures. What is conspicuously missing from the Dobbs decision is any regard for the crucial issue of women's rights; in other words, feminist considerations were entirely disregarded by the six Justices who voted for the decision.

**Keywords:** federalism, feminism, originalism, Roe v. Wade, US Supreme Court

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ISTVÁN D. RÁCZ

*University of Debrecen*

### **Into the Pandemic and Breaking Out: Paul Muldoon's "Plaguey Hill"**

The pandemic inevitably caused poets to withdraw into their private worlds (even more than they normally do) and take their time to develop on sophisticated verse forms. Paul Muldoon is one of such poets, and his sonnet sequence "Plaguey Hill", published in the *Times Literary Supplement* in June 2020 has already become an emblematic poem of the period. In my paper I intend to read this text in various contexts. The first is Muldoon's career, particularly his attraction to long poems ("Plaguey Hill" consists of fifteen sonnets). The second is the sonnet writing tradition in literatures in English. The third will be reflections on epidemics, the significance of the plague, cholera, and AIDS both in Muldoon's text and other poems (such as Thom Gunn's elegies written in memory of dead friends). I will also point out that performativity is essential in the text, and both in its written and performed form the poet speaks for breaking out of pandemic isolation.

**Keywords:** long poem, pandemic, sonnet

*István D. RÁCZ, Professor in the Department of British Studies, University of Debrecen, director of the Ph.D. Programme in British and American Studies. He has published books and studies on romantic poetry and contemporary British poetry, including two monographs on Philip Larkin and two books on post-1945 British poetry. For thirteen years he was director of the Institute of English and American Studies. Currently he is a member of the board in the Regional Committee of the Hungarian Academy and contributing editor of Hungarian Journal of English and American Studies.*



### **Signs in a Maze of Doubt: J.M. Coetzee's *Foe* and Dostoevsky**

Given the heated critical debate that J.M. Coetzee's *Foe* (1986) inspired in the postcolonial context, it is no wonder that the novel's Dostoevskian allusions have received little attention: Patrick Hayes's essay from 2006 is apparently the only major publication addressing the issue. The perplexing nature of this intertextual connection might provide another explanation for this fact: regardless of the novel's realistic, presumably early 18<sup>th</sup>-century setting, its narrator and aspiring novelist character, Susan Barton alludes to Svidrigailov's nightmare image of eternity in *Crime and Punishment* (1866), a novel she claims to have read as a child. In Hayes's view, the reappearance of this allusion in the enigmatic ending of *Foe* explains the poetics of the novel's conclusion, which is primarily why the Dostoevskian intertext should receive critical attention. While Hayes thus limits the interface of Dostoevsky's writing and *Foe* to endings and glosses over the implications of the blatant anachronism, I will argue that the interpretive potentials of the allusion extend beyond his scope. Indeed, set against the backdrop of Coetzee's other fictional and non-fictional readings of Dostoevsky – "Confession and Double Thoughts" (1985), *The Master of Petersburg* (1994) and even *Dusklands* (1974), *Disgrace* (1999), or the Jesus trilogy (2013–19) – Susan's island experience and her attempts at giving an account of it might all appear in a new light. Conspicuously indebted to three of Daniel Defoe's novels, less obviously but just as significantly *Foe* also proves to be a part of Coetzee's life-long, maze-like dialogue with Dostoevsky.

**Keywords:** Coetzee, dialogue, Dostoevsky, intertextuality

*Angelika Reichmann, Professor of English Literature at Eszterházy Károly Catholic 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, Joseph Conrad, Aldous Huxley and John Cowper Powys, among others. Her recent research focuses on J.M. Coetzee and Dostoevsky. Her chief academic interests also include adaptation theory, psychoanalytic literary criticism and the female Gothic. She is co-editor of the Eger Journal of English Studies, as well as the volume on the Victorian and Modernist periods in the Hungarian series of English literary history forthcoming this year.*

## **Evaluating Written EFL Learner Texts through Manual and Automated Quantitative Analyses**

A recurring language testing and assessment question is how to conceptualise language proficiency levels according to the Common European Framework of Reference for Languages (CEFR) in quantifiable features of English grammar and vocabulary. In other words, what are the characteristics of a certain CEFR level, in terms of not the language skills but its syntactic and lexical control and range (i.e., accuracy and complexity of both)? A limited set of those quantifiable characteristics could inform the teaching-learning process and also facilitate spoken and written learner text evaluation.

As part of the validation process of the CEFR B2+ language examination for English majors due at the end of their first year of studies at a Hungarian university, we set out to detect the systematic patterns of syntactic and lexical characteristics of a written corpus (presently 395 texts) and their match to B2+ expectations. The project research question is whether that examination measures English language proficiency at the B2+ level in a valid and reliable way. The present research question is what the patterns of syntactic and lexical complexity are that inform the validation of this language examination as far as the written texts are concerned.

The multivariate research design examines the influence of numerous variables in the patterning of syntactic and lexical complexity, including manually and automatically detectable ones. We have been working with a few such multivariate systems: the Biber-tagger/MAT (Nini 2019), the L2SCA (Lu 2017), the CVLA (Uchida & Negishi 2018), Lextutor-based measures (Cobb 2022), and some of our own automated and manual measures (Reményi-Velner 2022, Adamova 2022). A statistical meta-analysis across these systems will be suggested in the talk.

**Keywords:** automatic text evaluation, CEFR, language testing and assessment, learner corpus research

*Andrea Ágnes Reményi is associate professor at the English-American Institute of Pázmány Péter Catholic University, Hungary, and head of the applied linguistics programme at its Doctoral School of Linguistics. She is the leader of the corpus-based exam validation project team there.*

### **Sándor Hevesi and the So-Called Shakespeare-Cycles at the National Theatre, Budapest**

It is generally known that the Budapest National Theatre's so-called Shakespeare cycles, whose number altogether fell somewhere between 3 and 8, were about a dozen plays by Shakespeare in each season in the 1920s performed one after the other within a fortnight or so, in a festival-like manner. It is also generally known that Sándor Hevesi proposed the scheme for the National, that he modelled it upon foreign examples to increase the visibility of Shakespeare and attract audiences; and that precarious finances forced the cycles' sets to be designed to be reused: a permanent frame was invented with exchangeable inner panels.

Last year's HUSSE paper of the same title looked at the problematic methodologies and controversial findings that the initial steps of the research in the Shakespeare-cycles surfaced.

Since then, the meticulous sieving through the Arcanum Digitheca produced a lot of novelties. Surprisingly, there must have been several more Shakespeare-cycles, and within and even outside the period of the 1920s. Research into the immediate origin of the idea of producing Shakespeare in cycles proved that the intellectual ancestor was not the Mozart and Wagner series in Munich, Germany, rather, Jenő Janovics's Shakespeares in Cluj, Romania. Yet another stretch of the research, this time in the Theatre Archive of the National Széchenyi Library besides the Arcanum, uncovered what the "permanent frame" was, what it looked like and the person of Hevesi's scenographer who was unnamed on the playbills. Thus, this HUSSE's paper will summarize the year's findings, documents, and conclusions.

**Keywords:** Sándor Hevesi, National Theatre, reception, Shakespeare-cycle, stage adaptation

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

### **Dialogic Reading in EFL setting: A Narrative Inquiry of an Indonesian Bilingual Young Learner**

Reading books to young children is a very common adult-child early literacy activity, and research has shown that it is known to benefit children's literacy development. Several studies have investigated the effects of Dialogic Reading. However, the intervention included a combination of Dialogic Reading and Sound Foundations, especially on oral language and phonological processing outcomes, which does not allow the effects of Dialogic Reading alone to be determined (Lonigan, Anthony, Bloomfield, Dyer, & Samwel, 1999; Lonigan & Whitehurst, 1998; Wasik & Bond, 2001). Understanding that oral language is the foundation of learning to read and write and develops skills necessary for future reading and writing achievement in any language setting; children who do not develop strong oral language skills in the preschool years find it difficult to keep up with their peers in later years. Moreover, for the English as Second Language (ESL) or English as a Foreign Language (EFL) setting oral language development also includes critical skills that allow children to communicate (listen and respond when other people are talking), understand the meaning of words, obtain new information about things, and express their own ideas and thoughts. Considering the importance of the development of reading and oral language, this study aims to narratively explore what procedures and how the adult and the kid apply Dialogic Reading. The narrative inquiry approach is employed to vividly portray how the interactions in Dialogic Reading facilitate the child's reading development and oral language development.

**Keywords:** bilingual young learner, Dialogic Reading, narrative inquiry

*Al Ikhwan Fadqur Rohqim is an English for Specific Purposes (ESP) practitioner in Indonesia, but he is also interested in English for Young Learners since he was in his undergraduate program. He is now continuing his study at Doctoral School of Linguistics Pazmany Peter Catholic University. He is currently working on the topic of teachers' agency and English teachers' self-efficacy belief for his thesis proposal. He would like to invite anyone who is interested in the same topics to do co-authoring on research papers.*

FATIHA SADOUKI

*University of Szeged*

### **Language Transfer in Third Language Acquisition**

Interest in the field of third language acquisition has been increasing in the last decade, gaining more attention from researcher after decades of focus on second language acquisition. According to De Angelis (2007), “most of today’s language learners go on to learn languages beyond the second one, and L2 learner behavior cannot adequately inform us about phenomena related to multilingualism”. Third language acquisition is regarded as a new field of research that deals with more than two language to understand the acquisition mechanism and the interaction that happens in a context where more than two languages are used. The aim of the present paper is to present the factors that trigger cross-linguistic influence in third language acquisition by taking into account all possible factors listed by (Cenoz 2001, De Angelis 2007, Hall and Ecke 2003, Jarvis and Pavlenko 2008).

**Keywords:** cross-linguistic influence, language contact, multilingualism, third language acquisition

*Fatiha Sadouki is a doctoral student in the English Applied Linguistics PhD Program, Doctoral School of Linguistics at University of Szeged. Her doctoral research focuses on third language acquisition in the Algerian context where more than two languages come into contact. Her research interests include third language acquisition (TLA) and multilingualism as well as language contact in general, and language transfer and cross-linguistic influence in specific. She is also interested in Psycholinguistics, Classroom Technology, and online-based learning.*

AMIRA RIHAB SAIDI

*University of Szeged*

### **Anamorphic Masculinity: Masculinities from Margin to Center**

Masculinity has a plethora of silhouettes that appear in real life and popular culture. In fact, scholars are already seeking a post-hegemonic world, but the substitute is still confusing. Well, I thought about this substitute as I find it indispensable to take a detour analysis to break the norms and shed light on divergent masculinities; if accepted by the populace, then, the terming would matter a lot as they would be hegemonic. Hence, I intend to design a new term to describe the state of several duplicitous manhood (marginal and hegemonic at the same time) as “anamorphic masculinity”, specifically in its denial of the one central viewing and acknowledging the margin. This term derives from the visual arts technique of “anamorphosis”, which tends to alter the conventional linear angle of seeing images from “the front” to unorthodox angles or tools to see the painted or photographed visuals. To do this, I discuss the history of American masculinity during the 21<sup>st</sup> century, i.e., post-9/11 incidents that changed the American nexus. Here, the exact point of departure explains what hegemonic masculinity means in general and within the American context. This contextualization would reshape many concepts, especially during the twenty-first century. I would claim -through making critiques of Connell’s conceptions that delimits the hegemonic masculinity into a white cultural context- that this phenomenon is no longer the same as it was in the twentieth century or, rather a decade ago. Thus, the term anamorphic masculinity is an adjoined term in this research indicating the study of adjusting masculinity of marginalized men.

**Keywords:** American masculinity, anamorphic masculinity, center, hegemony, margin, 21<sup>st</sup> century

*Amira Rihab Saidi is a Ph.D. candidate at the Institute of English and American Studies, University of Szeged, Hungary. Her research centers on the American filmic representation of the masculinity crisis in the post-millennial era.*

ANNA SASVÁRI

*University of Miskolc*

### **The Role of Memetics in Cultural Translation**

When a children's book becomes an iconic literary piece that everybody knows all over the world, its translation turns out to be particularly important, as it not only allows the target language reader to understand the message that the original text conveys, but it also needs to connect the target language culture to the universality of the source text upon which all allusions, adaptations, and interpretations build, creating a global phenomenon, present in many genres and countries.

Memetics, based on the concept of genetics, has been a contradictory theory for decades. The presentation aims to showcase the role memetics has in cultural translation. Although translation strategies and decisions are not about accomplishing memetransfer, the success of transferring memes cross-culturally could fundamentally determine a translation's success. The presentation will introduce how local memes become global memes, what is considered a successful translation from a memetic standpoint, what difficulties memetransfer could pose, and outcomes of successful intercultural memetransfer.

When translating from a central culture (such as English), the target language works include codes through which the target language readers can connect to and learn the source language culture. Are we able to connect more through the canonic translations or the retranslations? Do the Hungarian translations allow Hungarians to connect to the global phenomenon? I venture to answer these questions by introducing the main concept of my research in children's literature.

**Keywords:** canonic translations, children's literature, cultural translation, memeplexes, memetransfer, retranslations

*Anna Sasvári graduated from the Budapest Business School and then completed her MBA in Colorado. After 10 years of living in the USA, Anna moved back to Miskolc. She decided to fulfill her dreams of becoming a teacher and finished her MA in English in 2016. She started to work at the University of Miskolc, at the Department of Applied Linguistics and Translation Studies in 2019. To further her education as well as her academic career, she enrolled in a doctoral program specializing in translation studies in 2020. Her research field is translation in children's literature.*

ANETT SCHÄFFER

*University of Miskolc*

### **Being an Irish Emigrant Woman in Brooklyn: Emigration, City and Identity in Colm Tóibín's *Brooklyn* and Its Connection to James Joyce's *Dubliners***

Colm Tóibín's novel *Brooklyn* (2009), portrays an emigrant woman, Eilis, who leaves Ireland and starts a new life in New York in the 1950s. The novel introduces the struggles of being a young emigrant woman in a period, which was important in both Irish and American history. The novel depicts how Eilis leaves her hometown in Ireland, endures a long and difficult voyage to the U.S., gets to know the Irish community in Brooklyn, starts to work in a typical urban place, a department store, meets a second-generation Italian immigrant man, Tony, starts to feel at home in New York, and hastily gets married. The main turning point is when Eilis travels back to Ireland after her older sister's, Rose's sudden death and faces what her life would be like in Ireland. This paper aims to analyse how the novel depicts the different spaces, the emigration process and identity (re)construction. Several scholars (e.g., Edward A. Hagan, Ellen McWilliams, Tory Young) mentioned that Tóibín's *Brooklyn* is closely connected to James Joyce's short story "Eveline" which was published in the short story collection *Dubliners*. Although the plot of the novel can be compared to "Eveline", this paper suggests that the novel is not only connected to this short story, but also to other short stories of the collection.

**Keywords:** *Brooklyn*, contemporary literature, emigration, identity, Irish literature, James Joyce, space, Colm Tóibín

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### **“The Purloined Letter”: A Show of Plagiaristic Success**

“The Purloined Letter” is the last of the three Dupin stories that Edgar A. Poe wrote and published in 1844. Contrary to being a typical example of detective fiction which usually involves an investigation to find out what is being kept hidden, “The Purloined Letter” is rather concerned with finding out what is being kept in plain sight. Dupin’s familiarity with logic, math and physics enables him to look at the matter at hand from an exceptionally distinct perspective. Unlike the chief police officer of the Paris Police Department, Monsieur G, Dupin firmly believes that the purloined letter has never been concealed at all. To prove his point, he emphasizes the ability to identify with the opponent and draws an analogy from a game of guessing in which one player is expected to make a correct guess about what the other player is thinking of. Dupin also makes a philosophical point regarding the failure of human mind to notice the obvious, which is a result of its tendency to believe that it can find the obvious in minute details. Most importantly, Dupin believes that the only way to obtain the letter is to purloin it back from the robber who purloined it in the first place. And he purloins the letter in almost the same way as it was first purloined. The purloining of the letter is hence mirrored in the re-purloining of it. In the light of all this, this paper aims to discuss and resolve the moral ambiguity which surrounds Dupin’s identification of himself with the robber and his consequent purloining of the letter in exactly the same way as the robber has previously done in order to recover the purloined letter from the hands of the robber.

**Keywords:** Dupin, moral ambiguity, plagiarism, Poe, purloined letter

*Hamdi Ali Serdar had his bachelor’s degree (2005) as well as his master’s degree (2008) in the department of English Language and Literature. He holds a PhD degree in English literature. As of 2019, he has been working as a member of the teaching faculty staff for the English department at Recep Tayyip Erdogan University. He wrote his doctoral dissertation about a selection of John Fowles’s novels – namely, The Magus, The French Lieutenant’s Woman, and A Maggot. Among his literary interests and studies can be cited psychoanalytic theory, modernist and postmodernist fiction, philosophical inquiry, existentialism, and historical metafiction.*

EMNA SFAIHI

*University of Debrecen*

### **Care for the Traumatized Female Character Zina in the Tunisian Novel *The Italian* by Shukri Mabkhout**

In the Tunisian novel *The Italian* by Shukri El Mabkhout, the male protagonist and eponym of the novel takes it upon himself to heal Zina's trauma. The aim of this paper is to investigate the Italian's endeavour, relying on a close reading of the text. It will attempt to examine the micro-political dynamics at the hob of male-female relationships and discern the different strategies of care the male protagonist adopts to assuage the female character's pain. Drawing on Cathy Caruth's trauma theory, gender studies, and some concepts of care, it aims to pit the male character's caring practices against Zina's "unheard" needs. Despite *The Italian*'s tremendous efforts, the female character succumbs to her psychological wounds. The paper argues that Zina's healing process is hampered by the patriarchal vision embedded in *The Italian*'s seemingly innocuous attempts to take care of the precarious female character.

**Keywords:** care, gender studies, trauma

*Emna Sfaihi is a 3<sup>rd</sup> year PhD candidate of the Doctoral School of Literature and Cultural Studies, at the University of Debrecen. She is working on a thesis entitled "Trauma and Narratives of Care in Postcolonial Fiction". She holds two master's degrees: one in English and another in Gender Studies. Her field of interests are post-colonialism, trauma theories, concepts of care, and gender studies.*

NIKOLETT SIPOS

*Pázmány Péter Catholic University*

### **Why Not Teach Fantasy?: How Students of English and American Studies Think About Tolkien's Legacy and the Fantastic**

Even though nowadays fantasy is one of the most popular genres in literature and television, it is still not a widely discussed topic at universities. The most famous fantastic narrative universes – J.K. Rowling's Harry Potter series, George R. R. Martin's *Game of Thrones*, or Andrzej Sapkowski's *The Witcher* –, like all fantasy narratives, are characterized by immersion and serve as a way of escapism, thus creating a safe space for the young adult generation to explore problematic moral issues, discovering themselves and dealing with contemporary problems in a distant, fantastic world. These features make fantasy a great source for literature courses, but discussing these texts could also improve critical thinking, help in vocabulary building because of their immersive nature, and serve as a means of thinking about contemporary culture. However, the problem arises: is there really a need for learning about fantasy in an academic setting? In order to answer this question, I have created a survey for Hungarian students of English and American studies where they could share their relationship with the genre, and whether they consume it in any form. I was also interested in whether Tolkien's legacy is still alive amongst young adults today, or if they are more interested in contemporary narratives: as Tolkien's works are considered fantasy classics, they could serve as a good starting point for studying fantasy.

**Keywords:** education, fantasy, Tolkien

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ANIKÓ SOHÁR

*Pázmány Péter Catholic University*

### **Do Cyborgs Dream of Electric Love?**

Science fiction has long presented us with enhanced human beings called cyborgs, who usually show the reader how a human being is defined and treated by contemporary society, while raising awareness and criticising certain societal practices. Contemporary science fiction is also packed with genetically and mechanically modified human beings whose emotions and emotional relationships play an important part in the narrative. When these cyborgs have an essential role, the authors usually confront us with their diverse answers to the favourite ontological question in science fiction – What makes us human? – and reflect upon the human condition by showing the similarities and/or differences between ordinary humans and the improved versions, often putting a special emphasis on (the lack of certain) emotions. Here, I shall examine the diverse forms of love envisioned in *Six Moon Dance* by Sheri S. Tepper (1929–2016), a controversial American eco-feminist novelist and poet using an interdisciplinary framework. The author had a lot to say on this topic, linked with her other main interests such as contact and association with aliens, (over)population, the struggle for equality, the balance of power between genders, and the effects of religious control on society on the one hand, destruction of the environment, pollution, overconsumption and the resultant climate catastrophe on the other hand. The focus of the presentation will be on a very complex cyborg, The Questioner and her relationships.

**Keywords:** alien contact, dystopia/utopia, ecofeminist science fiction, emotion control, focalisation, gender issues

*Anikó Sohár* obtained a double MA in Comparative Literature and History at Eötvös Loránd University, Budapest, Hungary in 1986, and worked as an assistant professor at the Department of Comparative and World Literature there (1987–1995). She earned her Ph.D. in Literary Studies (specialising in Translation Studies) at KU Leuven, Belgium, and stayed on as a postdoctoral researcher (1993-1999). She is currently an associate professor and leader of the Master's Programme in Translation and Interpreting at Pázmány Péter Catholic University, Budapest. Her research interests include speculative fiction, literary adaptations of myths, legends and tales, literary and intersemiotic translation, history of translation, and translator training. She is also a literary translator.

KITTI SOMOGYI

*University of Pécs*

### **The Revelation of Cormac McCarthy's Conscience through His (Anti)Heroes**

The relationship between the author and his character(s) is a special literary, artistic, psychological, and philosophical bond, and the contemporary American novelist, Cormac McCarthy is not an exception. His particular interest in observing the natural environment in the Southwestern landscape and his appreciation of the borderland places he has been to are obvious from the detailed description of the surroundings in his prose fiction. However, the characters McCarthy has created are also in close contact with the landscape and they seem to share many personality traits. Considering the main characters in his major novels (*Blood Meridian*, *All the Pretty Horses*, *No Country for Old Men*, *The Road*), not only McCarthy's interests and pastime activities are revealed but his conservative thinking, his ontological and epistemological queries about life, death, morality, the operation of the universe, the origins of evil, just like his greatest fears and anxieties are disclosed. Although McCarthy is a withdrawn person and rarely appears in literary circles and is not fond of sharing information about himself, Richard B. Woodward had an interview with him in 1992, when McCarthy talked about nature, history, his personal life, and the inspiration for his creatures in the books. Beside Woodward's exclusive conversation with the author, Harold Bloom's criticism and Steven Frye's thorough analysis of McCarthy's literary oeuvre expose the liminality between the author's conscience and his (anti)heroes, namely: Judge Holden, Anton Chigurh, Ed Tom Bell, John Grady Cole, or the unnamed father in *The Road*. Through these characters, the reader gets a glimpse into McCarthy's own beliefs, desires, and unease.

**Keywords:** environment, evil characters, Cormac McCarthy, Southwestern landscape, tragic heroes

*Kitti Somogyi has been a Ph.D. student at the Doctoral School of Literary and Cultural Studies at the University of Pécs since 2014. The fields of her interest are American literature and culture, ecocriticism, discourse analysis, intercultural communication, and American film studies. She has been teaching literary, cultural and linguistic courses at the Institute of English Studies at the University of Pécs since 2018. Currently, she is an assistant lecturer at the Department of English Linguistics, where she instructs discourse analysis and other connecting seminars.*

### **Did Old English Have Lenis Fricatives?**

Old English is argued to contain lenis fricatives. Based on diachronic evidence and distribution, I argue that Old English had unspecified  $f_0$ ,  $\theta_0$ ,  $s_0$ , i.e., as fricatives with no specified laryngeal feature. We can understand the distribution: *behindan* ‘behind’ [bəhíndan], *fif* ‘five’ [fi:f], *fife* [fi:və] ‘pl. five’, *cēosan* [tʃe:ozan] ‘choose’, *bæþ* ‘bath’. What evidence is there? The Germanic pairs of /f-v/, /θ-ð/, /s-z/, /x-ȝ/ were disturbed by the Germanic change of  $\ddot{o} > d$  and  $z > r$ , leaving /f-v/ and /x-ȝ/. /x/ was debuccalized to [h] and lost between vowels (\**rāha* > *rā* ‘roe’). This leaves the /f-v/ pair ‘unsupported’. In such a system it doesn’t come as a surprise to see that in pre-OE  $f_0$ ,  $\theta_0$ ,  $s_0$  came to be (passively) voiced between sonorants, but remained voiceless in other positions. The /f-v/ pair was the last one to go with the voicing of the /f/. There is also evidence from assimilation in class I weak verbs. The \*-i- was lost after heavy syllables and brought past tense -d into contact with the root consonant. If the last consonant of the stem was voiceless, -d was progressively devoiced and found as -t: *cēpte* ‘kept’ < \**kēpide*. If the last last consonant was  $f_0$ ,  $\theta_0$  or  $s_0$ , there was no devoicing: *cȳðde/cȳdde* [ðd] ‘made known 3Sg’ < \**kȳθide*, *ālēs0de* [zd] ‘set free 3Sg’, *læf0de* [vd] ‘left 3Sg’. The passive voicing of the fricatives in intervocalic position was continued even after loss of \*-i-. We must conclude OE had lenis fricatives.

**Keywords:** English, laryngeal features, lenis, Old English, voiced, voiceless

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ARMIN STEFANOVIĆ

*University of Szeged*

### **Universalism as a Factor in the Rise of the Harry Potter Culture**

One of the most interesting phenomena of the turn of the century is the rise of the Harry Potter culture. Not only that many children and adults from around the world read novels, watch movies, and play video games, but they also write and publish fanfiction and incorporate elements of this magical world into their everyday life. They buy items, visit places, attend events, and direct movies related to the Harry Potter franchise. Irrespective of their race, ethnicity, nationality, and religion, children and adults around the world feel they belong to the Wizarding World. What is it about these stories that makes them so translatable to other cultures? In this paper, I argue that the universalism of the Harry Potter stories is a factor in the rise of the Harry Potter culture. Even though race, ethnicity, nationality, and religion are a part of the Harry Potter world, in the novels and movies, they are never discussed explicitly. Their function is to paint a ‘real world’ backdrop of England at the turn of the century. To support my claims related to religious symbolism, I analyzed keywords in a context using AVOBMAT and Voyant Tools. I hypothesized that if words that have religious connotations appear in the novels, they do not refer to a specific religious practice, symbolism, rite, or ritual. The words I examined are pray, Church/church, God/god, religion, Jesus, and Christmas.

**Keywords:** digital humanities, fantasy fiction, Harry Potter, popular culture, religion

*Armin Stefanović (Sarajevo, Bosnia and Herzegovina) completed his BA and MA studies at the department for Literatures and Language of Bosnia and Herzegovina, University of Sarajevo. He completed his MA study at the History department of Central European University. Currently, he is a Ph.D. candidate at the Doctoral School for Literatures and Cultures in English, University of Szeged. He researches fantastic fiction from a biocultural perspective. His main interests are cultural studies, secularization, and digital research tools. In 2020 he published a book of poetry, Nemo i plovidba za srećom [Nemo and the Sail for Happiness].*

### **In Pursuit of an Early Modern Author: Who Wrote God's Harangue to Queen Elizabeth?**

In 1582 a curious exchange between God and the Queen was published as part of a collection of prayers and meditations, *The Monument of Matrons* edited by Thomas Bentley. While Queen Elizabeth's cult – which emerged in the same period – has been studied comprehensively by several scholars, this text has received very little attention. Yet it represents a rare instance of direct counsel addressed to the Queen coming from outside the court. It lectures the Queen about her correct relationship to God, which should be that of a spouse. It strongly implies that the Queen should not marry, an opinion for which the pamphleteer John Stubbs lost his right hand just three years earlier. The political significance of the writing has not yet been analysed, neither the question of its authorship investigated. Corroborative evidence suggests the text's link to radical Protestant circles critical of the lack of further religious reform at the English court. By undertaking a comparative textual analysis, the present paper will try to argue that Anthony Gilby, one of the translators of the Geneva Bible wrote God's "Hest" to the Queen and her submissive answer, the "Vow".

**Keywords:** counsel and the commonweal, early modern authorship, Elizabeth Tudor, Geneva Bible, sixteenth-century England, textual analysis

*Erzsébet Stróbl is an associate professor at the Institute of English Studies, Károli Gáspár University, Budapest. Her research interests include early modern history, culture, discourses on feminine authority, various aspects of Queen Elizabeth's public representation, her progress entertainments, prayers, and literary works about her (John Lyly, George Peele, Thomas Churchyard). She co-edited the volume Early Modern Communi(cati)ons: Studies in Early Modern Literature and Culture (2012, with Kinga Földvály), and her monograph on the cult of Queen Elizabeth [I. Erzsébet: Egy mítosz születése] has been published recently.*



KIYOTAKA SUEYOSHI

*University of Szeged*

### **Whitman's Poetics with the Attention to the Term "Pride" in the Context of American Experiment**

The essay examines Whitman's poetics with the attention to the term "pride" in the context of the American experiment of self-government. It needs to be emphasized that Whitman's self-publishing of *Leaves of Grass* 1855 is more than one of the reform movements of 1840's and 50's. While these reform movements – Abolition for instance – tended to center on assistances from the outside, Whitman forefronted self-liberation and self-government in *Leaves of Grass*. With the forefronting of self-agency, Whitman sought to intensify people's awareness of the legacy of the American experiment. I propose that Whitman sought to synthesizes three kinds of self-government – personal self-governing, self-government in poetization, and political self-government –, and that in the synthesis of three kinds of self-government, self-government in poetization is at the center with the term "pride" as a pivotal constituent. In the process of examination into "pride," I draw on the previous scholarship of Whitman on the term "dilation" and "pride" in Whitman's poetics. Whitman's putting self-government in terms of poetization at the center of the synthesis is natural since Whitman chose poetry as his medium, and through his poetization, he sought to set an example for the other two types – personal and political – of self-government. In overall Whitman's poetics – and more specifically in his synthesis of three kinds of self-government –, the term "pride" plays the vital role.

**Keywords:** the American experiment, pride, self-government, synthesis, Whitman's poetics

*Kiyotaka Sueyoshi is a PhD candidate at the University of Szeged. His research interests are American Renaissance and American Enlightenment. His thesis concerns the mediation between the textual and contextual reading of Walt Whitman. He is a holder of the Hungarian Stupendicum scholarship.*

SUMYAT SWEZIN

*University of Debrecen*

### **Representations of Vulnerable Female Body in Lana Del Rey’s “Ride” and Lady Gaga’s “Stupid Love”**

This presentation offers an analytical approach to how the female body is identified, objectified, and exploited through the lens of vulnerability in the selected music videos: Lana Del Rey’s “Ride” and Lady Gaga’s “Stupid Love.” Cultural views of the female body as a dehumanized commodity in media and an object of sexual pleasure are conducive to the long-held belief that the female body is inherently vulnerable. Vulnerability, as argued by Sara Ahmed (2004), is a “particular kind of bodily relation to the world,” and it is closely allied to “abjection” as well. Instead of the more traditional concept of vulnerability, Judith Butler (2004) uses the term “precariousness” to characterize the ontological insecurity of human life, and she recently claimed that it is through vulnerability that resistance becomes meaningful. Del Rey’s artistic persona, which is bound to the vulnerability of her femininity, appears to set her in contrast to the cultural milieu of female empowerment in the present day. In her music video “Ride,” she delves into the seductive ideas of Lolita and scrutinizes the “male gaze” (Mulvey), simultaneously associated with fragility and dependency. Gaga, on the other hand, pushes ontological boundaries with her “abject” body in “Stupid Love” and showcases her queer, performative persona, which challenges conventional gender norms and hierarchies.

**Keywords:** Lana Del Rey, female body, Lady Gaga, precariousness, vulnerability

*Sumyat Swezin is a PhD student and Stipendium Hungaricum scholarship awardee at the Department of British Studies of the Institute of English and American Studies, University of Debrecen, Hungary. She obtained her master’s degree in English in 2017 and currently serves as an assistant lecturer at the Department of English, Dagon University, Myanmar. Her research interests include media and film studies, gender studies, popular culture, and cultural memory. Under the supervision of Dr. Zsófia Orosz-Réti, her current doctoral research delves into the themes of hauntology and nostalgia in the works of Lana Del Rey and Lady Gaga.*

ÉVA SZABÓ

*Eötvös Loránd University*

### **From Online to In-Person: Students' Perceptions of Online Lessons during and after the Covid-19 Pandemic**

More than two years after all forms of teaching moved online at the outbreak of the Covid-19 pandemic in March 2020, in-person lessons are again the main scenes of teaching at most Hungarian universities. Though the transition from in-person to online from one day to another posed quite a few challenges for both teachers and students, it seems to be fair to assume that the experience gained during online education could contribute to making in-person teaching more effective and enjoyable.

In order to find out how students perceived online lessons, what worried them and cheered them up the most, and which features of online lessons they would like to see being transferred to an in-person teaching environment, a small-scale interview study was conducted with students studying to become teachers of English at Eötvös Loránd University (ELTE). The interview study is part of a four-stage qualitative investigation carried out during and after the pandemic, in which students in the EFL teacher education programme at ELTE and some of their teachers were asked about their experience of online teaching and their views on how it could enrich in-person teaching. The results of the interview study in the focus of the proposed presentation suggest that although most students prefer in-person lessons, good online lessons also had a couple of merits and provided opportunities for students to take more control of their learning and to become more autonomous learners.

**Keywords:** challenges in online lessons, gains from online lessons, interviews, learner autonomy, online lessons, online teaching

*Éva Szabó is a lecturer at the Department of English Language Pedagogy at Eötvös Loránd University (ELTE), Budapest, where she currently teaches ELT methodology and Digital content in ELT. She has been involved in pre- and in-service teacher education in Hungary and abroad, and designed and taught courses on the methodology of delivering effective lectures and interactive seminars for fellow university instructors at ELTE. Her main research interests are teacher planning, online and blended teaching, and interactive teaching for active learning in in-person and online courses.*

### **The Origins of Racial Discrimination in US Immigration Policy, 1880s–1920s**

American immigration history cannot be studied without noticing the ambivalence pervading the issue of migration, which has been a constant, yet increasingly marked element of US history. This ambivalence reached its first peak between the 1880s and the 1920s, and has characterized, to a greater or lesser extent, US responses to immigration to date. It was at the turn of the century that the ideology emerged which – by employing racial bias and pseudoscientific arguments – justified, and finally contributed to signing into law the dominance of the Anglo-Saxon race in all walks of life, and to inferiorizing newly arrived immigrants from Eastern and Southern Europe, and to exclude Asian immigration. That is, nativist racial discrimination became a decisive factor in federal policy when it found convincing new ideological backing against the traditional, qualitatively-based, equally applied open door ideology. In addition, the unprecedented volume of newcomers, the new national composition of immigrant groups, and the sense of internal insecurity at a time of transition further reinforced nativist and restrictionist claims in Congress. The paper adds to all these factors the significance of the gradually developing, but finally shared restrictionist interests of the East and the West coasts represented in Congress, which were able to create a historic moment that definitively ended the period of the open door policy by overriding the long line of presidential vetoes regarding immigration legislation. This new constellation of historical circumstances and the concurrence of East and West Coast political interests launched an era of new guiding principles for immigrant admissions, focused on racially biased restrictionism.

**Keywords:** American immigration history, Asian exclusion, immigration policy, immigration quotas, national origins, racial bias, restrictionism

*Éva Eszter Szabó, PhD, historian, Americanist and Latin Americanist, Senior Lecturer and Deputy Head 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, US immigration history and policies, the history and culture of Latino communities, and global migration issues in global politics. Her most important works include U.S. Foreign and Immigration Policies in the Caribbean Basin (2007); and “Fence Walls: From the Iron Curtain to the US and Hungarian Border Barriers and the Emergence of Global Walls,” Review of International American Studies, 11/1 (2018).*

HELGA SZABÓ

*University of Szeged*

### **Towards a Fluid Film Criticism?**

Talking about American film criticism meant something different in the 20<sup>th</sup> century than it does today as the film scholars' (like Pauline Kael, Andrew Sarris, or Roger Ebert) movie evaluations dominated film criticism in the US. The 20<sup>th</sup> century, however, lacked an important technological tool, the Web 2.0 that enabled the spreading of user generated content online. Due to the mass-media, film criticism today has lost its distinctive position which means that, from being a profession available only for the academic elite in the past it is now easily accessible. Furthermore, the World Wide Web has erased the demarcation level between amateur (self-taught, layperson and subjective) and professional film criticism (learned and institutionalized), creating a new form of film criticism and a new type of critic as well that cannot be put any more into rigid categories. The current paper applies a brief case study of Christopher Null's book *Five Stars! How to Become a Film Critic, the World's Greatest Job*, also, it reflects on Henry Jenkins's theory about convergence culture as well as on a counter theory, namely, deconvergence, to discuss contemporary film criticism and what it means to be a film critic today. Additionally, the paper argues that, firstly, instead of drawing a line between amateur and professional, one should examine the publishing platforms to define the style of film criticism and vice versa. Secondly, it proposes to look at film criticism as swiftly changing, fluid entity.

**Keywords:** academic, American film criticism, fluid criticism, journalistic, World Wide Web

*Helga Szabó is a PhD student at the Doctoral School of Literary Studies at the University of Szeged. Her doctoral research focuses on American film criticism especially in the era of the World Wide Web. Her other research interests include film and media studies.*

BIANKA SZENDREI

*University of Debrecen*

### **The Blackqueer Librarian and Her Speaking Memories: Black Archival Flesh in Janelle Monáe's and Alaya Dawn Johnson's "The Memory Librarian"**

Blackqueer musician, actor, and writer Janelle Monáe's name is often identified with the concept of Afrofuturism as she combines race, gender, sexuality, and class with technology to discuss the culture, history, trauma, and hopes of the African diaspora. Her latest album and short film, *Dirty Computer* (2018) was recently developed into a co-written short story collection, *The Memory Librarian* (2022) which tells different dirty computers's story of finding love, unity, and resistance in a dystopian world ruled by hatred.

The first short story, "The Memory Librarian" investigates the role of Seshet, a Blackqueer memory librarian who serves the regime and is tasked to surveil memories and remember for others. However, ironically, she is a lost woman as she cannot form meaningful relationship with others due to her knowing every citizen through their memories and furthermore, she is incapable of remembering her past after her memories were erased. Additionally, she struggles to stop an underground mixer's movement that challenges the regime's invasive surveillance by using dreaming as a practice to give voice to one's memories. Seshet as a librarian is although an archival flesh, she is forced to commemorate a whitewashed and manipulated history. Her flesh becomes the very ideology that oppresses her and other non-conforming people. Nevertheless, I argue that the moment Seshet learns how to dream again, lets her memories and desires "speak" for themselves and through that recall ancestral memories and desires, she transcends her corrupt archival position, breaks out from the limitations of the New Dawn's world, and regains control over her narrative.

**Keywords:** Afrofuturism, archival flesh, dream, memory, "The Memory Librarian", Janelle Monáe

*Bianka Szendrei is a Ph.D. student at the University of Debrecen. Her main research areas include intersectional feminism, queer theory, Afrofuturism, utopia studies, and posthuman studies. In her dissertation, she explores the different phases of Afrofuturist posthuman performance and becoming in contemporary Blackqueer musician, visual artist, actor, and writer Janelle Monáe's oeuvre. She focuses on Monáe's understanding of the Blackqueer experience from the perspective of cyborgs and vulnerable affective androids by analyzing Monáe's two "eras" in Metropolis (2007), The ArchAndroid (2010), The Electric Lady (2013), and in Dirty Computer (2018) and The Memory Librarian (2022).*

### **Stereotyping and Bias: Immigrant Accents in Movies**

It has been pointed out several times that certain accents of English are often used by the entertainment industry – in movie films, television series, and now in content streaming services, too – to easily communicate, or rather, imply the personality traits of a certain character just by making it speak with a certain English accent (see, for instance, Szentgyörgyi 2019a, 2019b, 2021): a very special instance of this is what we observe in the feature films and series picturing immigrant characters. English accents, that is varieties of English that only differ from each other in the area of pronunciation, have always been a field studied in depth by linguists but they also generated a great amount of interest in non-linguist laypersons (Mugglestone, 2003). In particular, linguistically untrained speakers of English, both native and non-native speakers, have been fascinated by the variety of English accents and have always tried to determine which is the only correct way of speaking English, which accent is the nicest, most attractive, or which the least attractive.

Besides laypersons being interested in the aesthetics of different accents, theoretical and applied linguists have started to address the question of linguistic stereotypes, accentism, linguisticism/languagism and linguistic discrimination (<https://accentism.org>). The talk will shed some light on the state of such research and the ways cultural stereotypes create a vicious circle very hard to break based on examples picturing immigrant characters and the examination of character and linguistic stereotyping.

**Keywords:** accent, accentism, linguisticism, movies, linguistic stereotype

*Szilárd Szentgyörgyi is associate professor of linguistics and chair at the English and American Studies Institute (EASI) at the University of Pannonia, Veszprém. He has an MSc in mathematics, an M.A. in English and a PhD in theoretical linguistics from the University of Szeged. Besides working for the University of Pannonia, he has also taught courses for English and theoretical linguistics majors at ELTE University in Budapest, at the University of Szeged and at Selye János University in Komárno, Slovakia, at the University of Iowa, Iowa City and at Nazareth College in Rochester, NY. His research interests include optimality theory in phonology, vowel harmony, laryngeal phenomena, and accents of English and socio-cultural stereotypes connected to these. He is a two-time Fulbright scholar at the University of Iowa, Iowa City, IA and Nazareth College, Rochester, NY. One of his latest publications is “British English as an Icon?” published in Contemporary Perspectives on Language, Culture and Identity in Anglo-American Contexts by Cambridge Scholars Publishing.*

KATALIN SZLUKOVÉNYI

*Eötvös Loránd University*

### **Thirty Poets and Others Go to the Gym: Light Verse by George Szirtes**

Humour is a feature growing more and more dominant in the poetry of the Hungarian-born English poet George Szirtes. While most of his career he has been addressing rather serious and often grave topics from the Holocaust through the personal experiences of migrating from Budapest to the UK after the revolution of 1956 to the poetic and philosophical implications of cultural and historical heritage, his corpus also includes a significant – and lately increasing – number of texts written in a humorous tone. My presentation offers a brief overview of Szirtes's output in the field of light verse.

His experiments with humour in poetry cover a wide variety of genres and forms. The literary parodies of *Thirty Poets Go the Gym*; his nonsense poems in *The Red All Over Riddle Book* and *In the Land of the Giants*, both written for children; the series of sarcastic Uncle Zoltán posts in social media; and his political clerihews, which inspired so many other British poets that two anthologies have been published as a result of his initiative – these are just some examples illustrating Szirtes's versatility with light verse. In the presentation I will focus on certain connections between the humour of these texts and the major themes in their author's other books critically perceived as "serious", claiming that both types of his poems essentially belong together, frequently reflecting on remarkably similar issues with quite different poetic approaches.

**Keywords:** contemporary British poetry, cultural experience, history, humour, light verse, politics

*Katalin Szlukovényi is a senior lecturer at the Department of English Studies at Eötvös Loránd University. She received her PhD in English and American Literature; the Hungarian book version of her dissertation in English on irony, self-irony, and humour in 20<sup>th</sup> century Jewish American fiction was published under the title Kétkedők (2018). Currently, she is doing research on the Hungarian-born English poet and translator George Szirtes. Apart from her academic career, she also works as a poet, editor, and literary translator.*



GYÖRGY E. SZŐNYI

*University of Szeged*

### **The Least Known Great Contemporary American Writer: John Crowley**

John Crowley is 80 years old in 2022 and has excelled in many fields of writing (fantasy, science fiction, postmodern historical metafiction, documentary filmscript writer), he has been awarded with many prestigious prizes (World Fantasy Award, Mythopoeic Fantasy Award, Locus Award), still, he is not in his due place in the American contemporary canon and very little known in Hungary. I will introduce some of his ground breaking works and dedicate this talk to Prof. emer. Donald Morse.

**Keywords:** contemporary American fiction, John Crowley, fantasy, historiographical metafiction

*György E. Szőnyi is professor emeritus of English (University of Szeged) and visiting professor of cultural/intellectual history (CEU, Budapest/Vienna). His interests include cultural theory, the Renaissance, the Western Esoteric traditions, and conventions of symbolization – early modern and (post)modern. Important monographs: Pictura & Scriptura. 20<sup>th</sup>-Century Theories of Cultural Representations (in Hungarian, Szeged: JATEPress, 2004); Gli angeli di John Dee (Roma: Tre Editori, 2004); John Dee's Occultism (Albany: SUNY Press, 2004, 2010). Forthcoming: The Multimediality of Culture and the Emblematic Way of Seeing (Turnhout: Brepols, 2023). In the making: The Enoch Readers. A Cultural History of Angels, Magic, and Ascension on High. He has edited among others: European Iconography East & West (Leiden: Brill, 1996); "The Voices of the English Renaissance," Hungarian Journal of English and American Studies 11.1 (2005); The Iconology of Gender (with Attila Kiss, Szeged, 2008). The Iconology of Law and Order (with Attila Kiss and Anna Kérchy, 2012).*

ANDRÁS TARNÓC

*Eszterházy Károly Catholic University*

**“There is never any ending to Paris.”: Manifestations of Spatiality in Ernest Hemingway’s *A Moveable Feast***

Ernest Hemingway’s *A Moveable Feast* (1964) contains an assortment of his memories while living in Paris in the first half of the 1920s. Orienting himself on a daily basis by various cafés and landmarks, the author actually dwells in the given spaces. The work provides an ideal vehicle to explore the connection of spatiality to memory and text production along with how imagined geography relates to empirical geography. The analysis at first retraces the actual writing process during which in line with De Certeau’s model of walking as text production, Hemingway creates a text on two levels, one by locomotion in the urban context, and the other the via the recollection of his selected activities. Thus Paris implying the production and representation of specific memories on the physical and metaphysical level respectively functions as a *lieux de memoire* identified by Pierre Nora. The capital of France as an idea or trope entails the actual activity in the past, the recollections of the given episode in the author’s mind, and the corresponding image created in the reader. Additionally, following Lefebvre’s tri-partite spatiality model “the city of lights” provides examples of spatial practice, representations of space, and spaces of representation, in other words perceived, conceived, and lived space. The inquiry will also extend to the application of Foucault’s heterotopia scheme illustrating how Hemingway represented, contrasted, and inverted the concept and image of Paris.

**Keywords:** cognitive map, heterotopia, lieux de memoire, space, trialectics

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

ANDREA TIMÁR

*Eötvös Loránd University*

### **Critiques of Violence: Benjamin, Arendt, Sedgwick, and Cavarero**

The paper examines the gap that separates Hannah Arendt's and Adriana Cavarero's understanding of speech and its relationship to politics and violence through a re-reading of Herman Melville's, *Billy Budd, Sailor* (1891). This novella was examined by Arendt herself in *On Revolution* (1963) where she argues for the a-political character of the French Revolutionary Terror and establishes a link between violence, mimetic contagion, and the failure of articulate speech. I suggest that whereas Arendt's reading only offers two possible responses to violence: forgiveness or punishment, a reading of the novella inspired by Cavarero's work may show up as a third alternative. This third alternative is informed by an ethics of inclination implying a response to and a responsibility for the uniqueness of the human voice and the intention to communicate. To mediate between Arendt and Cavarero, I shall also evoke Walter Benjamin's and Giorgio Agamben's respective takes on violence and language, as well as Eve Sedgwick's paradigm-setting queer reading of *Billy Budd*.

**Keywords:** Giorgio Agamben, Hannah Arendt, Walter Benjamin, Adriana Cavarero, Herman Melville, Eve Sedgwick

*Andrea Timár is an Associate Professor of English Literature and Literary Theory at ELTE, where she is also the director of the Modern English and American Literature and Culture Doctoral Programme. She spent considerable research periods at KULeuven, at Royal Holloway, University of London, and, more recently, at the Institute for Advanced Studies, Central European University. Her first monograph, A Modern Coleridge. Cultivation, Addiction, Habits (Palgrave 2015; paperback: 2017) focused on British Romanticism; recently, she has been working on Hannah Arendt and the literary. Her latest publications include "Dehumanization in Literature and the Figure of the Perpetrator" The Routledge Handbook of Dehumanization, ed. M. Kronfeldner (Routledge, 2021), "Against Compassion: Post-traumatic Stories in Arendt, Benjamin, Melville, and Coleridge" Arendt Studies, 2023/2/6, and "Critiques of Violence: Arendt, Benjamin, Sedgwick, and Cavarero respond to Billy Budd's Stutter" Critical Horizons. special issue: Mimetic Inclinations (2023 forthcoming).*

### **“I can’t affirm nothing.”: Ritual Against Sincerity in Marilynne Robinson’s Baptism Scenes**

The purpose of my paper is to analyze the role of ritual in three baptism scenes in Marilynne Robinson’s novels *Gilead* and *Lila*. Taking my starting point from the anthropologist Adam Seligman’s distinction between two foundational modes of human orientation: ritual and sincerity, I argue that in scenes such as these Marilynne Robinson challenges the modern mode of “sincerity,” the foundational Western attitude to reality rooted in Protestantism. Whereas ritual is nondiscursive and performative, creating an “as if” world, the sincere attitude is concerned with individual choice and authenticity, with the need to get at the core of what one “really” thinks or feels (the “as is” vision of reality).

Sincerity being the dominant religious mode for Protestants, conscious decision expressed by the confession of sincerely held beliefs is vital in joining a Protestant community. Whereas Protestantism has been described as “the religion of language,” in the baptism scenes of the novels, Robinson’s pastor protagonist, John Ames, downplays verbal confession as a condition of salvation and of acceptance in the church. Rather than confirming boundaries between insiders and outsiders, these rituals serve as open spaces in which the provisional truth of performance is privileged over against the closed truth of dogmatic confession. Ames’s privileging of sacrament over word (ritual over sincerity) as well as his conspicuous distrust in doctrinal discussions amount to a provocative challenge of traditional Protestant emphasis on dogma and on individual authenticity.

**Keywords:** Christianity, Protestantism, ritual, sacramentality

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

RABEB TOUIHRI

*Eötvös Loránd University*

### **The Salience of American National Identity: A Review of Literature**

The concept of national identity is fluid; it evolves throughout history, for it is influenced by the various changes within a given nation. Some of these changes are visible more than others, and their impact(s) on a collectivity can resonate on a larger scale. In the case of American national identity, Huntington addresses this topic by introducing the term “salience” in his book *Who Are We?* (2004), as “the importance that Americans attribute to their national identity” (xvi). Salience, in this sense, is synonymous with intensity and visibility. The traumatic events of 9/11 made American identity salient. Henceforth, the immediate impact of the events left people in shock because they had never expected such an attack that resembles a movie. The aim of this research is to correlate the visibility of the 9/11 terrorist attacks with both collective trauma and the cultural imaginary of terrorism and counter-terrorism in films based on various strands of investigations. The gap I intend to fill is by reviewing the literature about American national identity from a new perspective. The main theoretical consideration on which this research is based is Huntington’s ideas about national identity, Jeffrey Alexander’s ideas of cultural traumas and collective identity, and Michael C. Frank’s *Cultural Imaginary of Terrorism in the post-9/11 context*. The main results of this research suggest a link between American national identity, collective trauma, and the cultural imaginary of terrorism and counter-terrorism in a post-9/11 context.

**Keywords:** 9/11 attacks, American national identity, collective trauma, salience, USA

*Rabeb Touihri is a third-year Ph.D. student in American Studies at Eötvös Loránd University in Budapest, Hungary. She is currently doing her research on National Identity Formation and Transformation in American Culture. Her main research interest centers around American national identity, film studies, and border studies. She has completed two master’s degrees. Her thesis for the first master’s degree at Manouba University, Tunisia, is entitled “Empowering American National Identity in the Aftermath of 9/11 in Captain America: The First Avenger (2011) and Olympus Has Fallen (2013).” Her second-degree thesis at Eötvös Loránd University is entitled “The US Borders through Hollywood: The Various Representations of the US–Mexico Border in American Film Industry.” She is currently teaching “Ethnic Minorities in the US” at ELTE University, Department of American Studies.*

GÁBOR TÖRÖK

*Pázmány Péter Catholic University*

### **The Iron Lady and the Enigma: Aspects of Margaret Thatcher and József Marjai's London Meeting (March 1983)**

Margaret Thatcher's unique relationship with Mikhail Gorbachev has been a broadly emphasized aspect of British-Eastern European relations during the latter-part of the Cold War. Critical antecedents of this partnership, such as the Thatcher-Kádár high-level meetings of February 1984, October 1985 and Anglo-Hungarian relations as a whole under the Iron Lady's time at Number 10 have received less historical coverage.

Apart from the aforementioned top politicians, there are figures who warrant further investigation in Anglo-Hungarian relations. For example, the "grey apparatchik" József Marjai, Hungary's Deputy Prime Minister. Courtesy of the 2014 motion picture, *A berni követ*, Marjai will most probably go down in Hungarian and international common opinion as the Hungarian ambassador to Bern, but perhaps his most prestigious moment was not depicted on screen.

Predominantly utilizing British primary sources, my presentation will aim to shed light on further, perhaps lesser-known colours of Marjai's career, in particular his meeting with Margaret Thatcher in March 1983. How did a seemingly typical communist diplomat from the then little-known (to Thatcher at least) and minuscule Hungary spark interest in the Prime Minister of a country who at the time predominantly exposed disdain for politicians on the other side of the Iron Curtain? What role if any did Marjai's British foray play in Anglo-Hungarian and East-West relations? From a historical perspective, when Margaret Thatcher's Ostpolitik is discussed is József Marjai a figure worthy of "doing business with"?

**Keywords:** Anglo-Hungarian relations, Cold War, diplomacy, foreign policy, Marjai, Thatcher

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ZOLTÁN VAJDA

*University of Szeged*

### **Thomas Jefferson and the Poor in France**

As well as a great admirer of French culture and civilization, Thomas Jefferson proved to be a stern critic of the social and political features of the ancient régime. One of his themes of criticism was the issue of poverty, which he understood in contrast to what he believed to be the ideal state of affairs in America. Scholarship has shown how his conception of American exceptionalism via-à-vis Europe in general also involved indigence. Nonetheless, no attempt has yet been made at probing into his understanding of indigence in contemporary France with respect to the nature and typology of poverty there in comparison with America. So as to address such issues, drawing on poverty studies of the early Republic, in this paper I propose to show that, in the first place, Jefferson refused to regard the indigent in France as a homogeneous category and in the second, while in some ways he found French poverty unique in contrast to America, in others he did not. Finally, I will also attempt to show that the ultimate concern for him in connection with France was largely shaped by his republican frame of mind and was not different from the one of his own country, that is, to provide subsistence for all in morally appropriate ways.

**Keywords:** American exceptionalism, France, Thomas Jefferson, poverty

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## **Depictions of the “Old Country” in Jewish American Literature**

After the Holocaust, one of the most recurring themes in Jewish American literature has been the unique representation of the Eastern European region, usually mentioned by the generalizing term: the old country. The depiction of the old country in these narratives goes far beyond a simple geographical/cultural description of Poland, Ukraine, or Hungary (among others). Regarding that the majority of the authors of Jewish American fiction are first, second, or third generation immigrants from Eastern European countries, the emphasis is rather on their personal, often traumatic connection to these spaces, nations, and languages.

The term “old country” accurately defines how narratives by I. B. Singer, Saul Bellow, Bernard Malamud, Tillie Olsen, Jonathan Safran Foer, Nicole Krauss, Michael Chabon, and Shalom Auslander portray Eastern Europe: as a faraway place not only in a spatial, but also in a temporal sense. Eva Hoffman points out that Eastern Europe is often being mentioned in the discourse of American Holocaust memory as a space of absence. In “After Such Knowledge”, she writes that the “standard accounts, written within predictable frameworks of perception” feature standard tropes, such as “Poland as ‘one big cemetery’” or “the gaping sense of absence, of nothingness, where the Jews had once been” (Hoffman, 203–204).

This paper will analyze the depiction of the old country in the narratives of Jewish American authors from different generations, with a special focus on exoticization, the use of magical elements, the trope of travelling (back), culinary culture, the special relationship towards languages, and the literary representation of Jewish American identity.

**Keywords:** Eastern Europe, Holocaust memory, Jewish American literature

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GABRIELLA VÖÖ

*University of Pécs*

### **Poe's Angelic Dialogues as Imaginings of the Early Anthropocene**

The prose works of Edgar Allan Poe frequently engage with natural, geological, or cosmic phenomena of a monumental scale: storms, sea vortices, cosmic travel, and an alternative human world within the hollow earth. In the philosophical tales referred to as the “angelic dialogues,” Poe envisions the large-scale destruction and even the extinction of humans. These colloquies are conducted beyond death by the (materially manifested) spirits of the dead in the aftermath of planetary-scale catastrophic changes. “The Dialogue of Eiros and Charmion,” “The Colloqui of Monos and Una,” and “The Power of Words” address large-scale human interventions in the geography of our planet. The presentation argues that these tales are engagements with the early Anthropocene. Poe’s visions of an apocalypse by fire are of the same stock as Mary Shelley’s landscapes, the arctic region of *Frankenstein* and the earth under a black sun, devastated by plague in *The Last Man*. Anticipating recent discourses of the Anthropocene, the angelic dialogues evoke landscapes in the mode of the counter-picturesque, or, as Robert Southey called the “damnable picturesque.”

**Keywords:** Anthropocene, counter-picturesque, landscape, materialist metaphysics

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TAMÁS VRAUKÓ

*University of Miskolc*

### **From Assimilation Narrative to Transcultural Texts: The Case of Hispanic-American Prose**

In literary theory the works produced by minority authors are often referred to as *assimilation narrative*. In this paper the author makes an effort to show that this not the case. In the majority—though certainly not all—the cases the authors do not long for assimilation; just the opposite. They wish to uphold their cultural traditions and avoid assimilation. Assimilation is melting up in the majority society without a trace, leaving behind the cultural, historical, religious, culinary etc., traditions of the ethnic group concerned. A number of the authors seek *integration* instead, that is, participation in the life of society, without giving up their cultural-ethnic heritage. For the purposes of the essay, examples are taken from the Hispanic-American prose, novels as well as short stories. Since the 1960s, Mexican-American, Puerto Rican, Dominican authors who have written works in English, inserted Spanish terms in their texts, signifying their insistence on their cultural traditions. Thus they convincingly demonstrated that they reject assimilation and are proud of their cultural and historic heritage. In addition to the presence of Spanish terms in the texts, the message that the authors formulated to the mainstream readership also indicate that they are not in favour of assimilation. Today, code-switching in prose works – that is, the insertion foreign, in this case Spanish terms into the English text – is a sign of what is more and more frequently termed as *transcultural texts*, in recognition that these works are meant for a dual readership: their own ethnic group and the majority society.

**Keywords:** code switching, Hispanic-American prose, integration vs assimilation, minority literature

*Tamás Vraukó graduated from the University of Debrecen as a teacher of English and Hungarian language and literature. He worked at the College (later University) of Nyíregyháza for twenty-two years, and at present works at the University of Miskolc. Earned a doctoral degree at the University of Warsaw in 2004. His main fields of research are British and American studies and translation studies, and publishes extensively in these disciplines. Vraukó regularly attends domestic and foreign conferences and study trips to the USA, UK, France, Spain, Poland, Austria, and the Czech Republic among other countries.*

THOMAS A. WILLIAMS

*University of Szeged*

### **Foreign but Not Alien: Life Narrative of an Anglophone Expatriate in Hungary**

I was recently asked by an acquaintance, “Do you consider yourself Hungarian or American?” Identifying as a bilingual and bicultural Hungarian-American who has lived for over thirty years in Szeged, I smiled and answered, “Well, ... both.” The benign but ultimately reductive and essentialist view of cultural identity implied in this question prompted me to wonder about the identities of my fellow expatriates teaching and researching at the University of Szeged, including identities tied to English, their home country, and their adopted city and country. Proceeding from work by Bruner (1987) and Fougère (2008) on the construction of identity through self-narrative, the paper will present findings from a case study involving the life narrative of an Anglophone expatriate Turkish instructor and researcher at the University of Szeged. Themes explored will include: sensemaking (the process of an ever-changing understanding of an ever changing identity); a sense of belonging with a focus on insiderness and outsiderness, competence and role fulfillment, and center and periphery dynamics; questioning and learning about the self; and development and change, including heterotopias and the ‘third space’, and dwelling in-between. In exploring the life narrative of this particular participant, the paper may have a range of implications for universities and other institutions in Hungary (and elsewhere) toward more effective preparation for the ever growing influx of international students (and staff) from throughout the world.

**Keywords:** case study, English (as a foreign language), identity, life narrative

*Thomas A. Williams, PhD, is a senior assistant professor at the Department of English Studies, University of Szeged, where he researches second language learning through spoken interaction and identity construction through life narratives. He teaches classes on sociopragmatics, cross-cultural pragmatics, and pragmatics and identity as well as English language teacher education courses, including Task-Based Language Teaching and Learning (TBLT). A certified translator, he also teaches – and does – specialized translation in a range of genres and subject areas.*

YUXUAN WU

*University of Debrecen*

### **Identity Construction Through Clothing in Fleur Adcock's Poetry**

Fleur Adcock's poetry is characterized by acute and witty observations of various quotidian experiences. This paper focuses on three of Adcock's poems, aiming to explore how she manages to establish personal and social identities by means of a keen depiction of clothing in her poetry. Rather than being solely a part of the external and social creature, clothing is eminently associated with the internal subjective self. As suggested by Entwistle, our experience of our bodies in time and space gives us our sense of self, and our experience of dress determines our sense of self and place in society. In "The Soho Hospital for Women," Adcock gives a portrayal of the clothes the two women patients dress in for the weekly outing, while she deliberately excludes mentioning the hospital gowns they are supposed to dress in during their admission, which indicates her reluctance to efface personal identity. The inappropriate clothes and shoes the speaker wears in "Londoner" suggest the psychic disruption caused by her frequent physical journeys between Britain and New Zealand, reflecting the conflict of the divided self. As in "Witnesses," clothing serves as a key indicator of social status. Adcock lays emphasis on the different functions of the dark clothes of men and women in the male-dominated courtroom, in an effort to reconstruct the long-oppressed female identity under patriarchal society.

**Keywords:** Fleur Adcock, clothing, identity

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