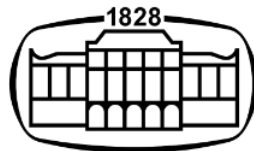


Abstracts  
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## PLENARIES

**Jeremy Parrott (University of Buckingham, United Kingdom)**

**Charles Dickens and Company: *All the Year Round* and Its Authors**

In 1859, following a very public separation from both his wife and his publishers, Dickens embarked on a new venture which would occupy much of his time down to his death in 1870 – as editor, star contributor and publisher of his own weekly magazine. *All the Year Round* was launched in April 1859; the very first item in this literary miscellany was the first episode of *A Tale of Two Cities*, a novel which is now reputed to have the highest global sales of any fictional work - over 200,000,000 copies! From the outset the magazine was a huge success, regularly outselling the Times as well as all its other weekly and monthly rivals. Dickens had a very small core office staff and a slightly larger group of regular writers, including Wilkie Collins, who turned in reliable copy in the form of short stories, poetry and miscellaneous articles. There was also a much broader range of contributors, as readers of the magazine were invited to submit their own literary efforts with a view to publication. Most of these found their way into the bin, but the best were published, often with stylistic improvements by one of the regular staff – or even by Dickens himself. All contributions were, however, published anonymously, the only name that appeared in the magazine was that of Charles Dickens. Publication under his name was supposed to indicate that the work included bore the great man's seal of approval. The cloak of anonymity has shrouded the contributions to this magazine for the past 150 years, with less than 25% of the 3000 or so stories, articles and poems having been attributed to named authors. It has long been known that the magazine itself kept records of the names of contributors, but those records have been lost, seemingly forever. In 2014, however, I made a discovery which is set to revitalise Dickens studies and spawn dozens of doctoral dissertations – a complete set of *All the Year Round* marked up with the names of all the contributing authors. I announced this find at a conference in Belgium in July 2015; the news went viral online and within days it was headline news in all the quality British newspapers, hailed as 'the literary find of the century' and 'the Rosetta Stone of Victorian studies'. In this talk I will outline how I made this breakthrough discovery and give some of the facts and figures that have emerged from analysis of the 2,000+ marginal inscriptions in this unique set. I will then share some insights into the lives and careers of a few of the 300 newly discovered contributors to the most successful mid-Victorian journal, reanimating lost lives from the archives.

**Péter Pelyvás (University of Debrecen, Hungary)**

**On the Sense Development of *CAN* and *COULD***

Old English preterite-present verbs always had a marked tendency to develop into modals, and modals have a strong tendency to develop epistemic (probability) meanings in the course of their sense development. Cognitive linguists hold the view that this second process is based on metaphorical extension.

CAN, although a preterite-present verb in OE, has always been lagging behind in these changes, sometimes even in comparison to its negative or relatively new and independent past counterparts: CANNOT and COULD.

This paper will compare the development of CAN with other modals that are more prototypical in this respect and will attempt to find an explanation for its reluctance to change – CAN is still only marginally acceptable in Br.E. in an affirmative sentence, e.g. *She can have told a lie*.

Some possible reasons: CAN is not force dynamic (an ingredient of most modals) in its original Main Verb sense (*to know or to have learned a thing*, c1000) or even in its early modal sense (*to know how to do anything, to have learned, to be intellectually able* 1154). Its current modal sense (to be able, to have the power, ability or capacity 1300), a subject oriented modality is weakly force dynamic at best. Whereas a shift to a deontic meaning (a near-synonym of deontic MAY) is relatively easy, this may not be regarded as a direct route to epistemicity (epistemic MAY did not develop from the deontic sense). It is also conceivable that in the epistemic domain the difference between a potentiality (*The road can be blocked* – not an epistemic sense) and the speaker’s non-certainty of a state (*The road may be blocked* – an epistemic meaning) is too significant to be blurred. It is also a question whether the sense development of CAN involves metaphorical extension.

**Adrian Radu (Babeş-Bolyai University, Romania)**

### **Myth and Mythopoeia as Lawrentian Modes of Discourse in “The Fox” and “The Ladybird”**

My paper starts from the premise that D.H. Lawrence, chiefly in his short fiction of the 1920s, displays noticeable mythopoeic capacity, which implies the fact that that the novelist entirely adopts myth, as a mode of discourse with cognitive functions, offering explanations to fundamental feelings as well as phenomena, difficult to understand otherwise. But probably the most interesting characteristic is that in his hands myth is more than a mere story, it is narrative or poetic literature, in other words, it is art more than just philosophy, theology, body of dogma. Being art, myth is thus not only a system of cognition, but also a system of thought and a way of life. The investigation of D.H. Lawrence’s mythopoeia goes in this instance to two of his well-known creations of the 1920s, “The Fox” and “The Ladybird” and makes use of two concepts. One of them is that of mytheme, conceived by Gilbert Durand in *Les Structures anthropologiques de l’imaginaire* as the essential, irreducible and unchanging kernel of a myth. The second concept is that of relational packages, perceived in *Anthropologie Structurale* by Lévi-Strauss in the context of the myth made up of grand constitutive elements which, through their combination, will give a significant function to the constitutive units they generate. The existence of mythemes and relational packages is very important in the case of D.H. Lawrence because such structures are directly conceived by his mind when organising the plots of his shorter fiction of the 1920s. Equally important for D.H. Lawrence’s frame of mind is his capacity of myth-making, actually a personal type of mythogenesis whose aim is to serve not only his narrative purposes but also his creation of an integrated personality. His characters adopt a type of ritual which, expresses joy in the attunement and transposes them to a world-out-there. This world-out-there – filled with mythic connotations that Lawrence frequently creates as alternative to ‘normal’, defiled and perishable existence – is either a spiritual entity, or something more material, a sub-territory preserved from the original one saturated with primal wisdom and culture. The shape that Lawrence’s mythopoeic mind gives to the world-out-there and the way he creates and structures it in the stories named above, using mythemes and relational packages as tools, constitute the substance of the present study.

**Alison Waller (University of Roehampton, United Kingdom)**

### **Mapping Childhood Reading**

In an account of childhood reading first published in his essay “Nurses Stories” in 1860, Charles Dickens recognises the on-going influence of early textual encounters, explaining that as an aging writer he makes it an ‘affair’ of his life to regularly reread and revisit

childhood books. In this respect, Dickens might be counted amongst those ‘childist thinkers’ who are serious about understanding what children’s reading really means. He explores the connections between literary past and present through what Laura Peters calls ‘continual communing with [...] textual and geographical spaces of his childhood’ (153), travelling through imagination and then memory to the exotic locations of his early reading: from Robinson Crusoe’s island to Gulliver’s lands of Lilliput and Brobdignag, the fictional geographies of Dickens’s reading history are evocative and crucial to his later identity.

It is the textual and geographical spaces of remembered childhood reading that I will explore in this paper, spaces that blend fictional worlds and everyday environments in the conceptual zone of memory. I call the mapping of such spaces ‘autotopography,’ combining two different senses of the term that can productively be applied to reading histories: first, as a form of writing the ‘museums of the self’ through the collection of objects that spatially ‘represent links to other times, locations and individuals’ (González 82); and second, as the crossing of space with identity (Heddon 4) or the recognition that imagined, remembered or real places are creatively made and interpreted by individuals in time.

As part of a wider research project called “Time Capsules: the Poetics of Rereading Childhood Books,” and drawing from published autobiographical accounts by children’s authors and interviews undertaken with adult readers, I will explore the relationship between readers, remembered books, and geographical space in the twentieth century. Tracing the memories of British children’s writers such as Arthur Ransome, Richard Adams and Rosemary Sutcliff, I will map coordinates of reading experience in diverse bedrooms, libraries and school rooms, and locate points of imaginative overlaying of real ‘geo-space’ onto literary landscapes (and vice versa). I will also present case studies, such as that of 84-year-old Mary, who told me about the books that came with her in her move from Paris to Croydon as a child, and the ones that have remained on her bookshelves and in her memories as she has aged. Her personal memories provide the coordinates for a reading history that spans America (Louisa May Alcott’s *Little Women*), Brazil (L. T. Meade’s *Four on an Island*), and fantasy spaces of 100 Acre Wood and British boarding schools, as well as the domestic, civic and commercial reading environments she experienced in France and England. Using Mary’s account and others like it, I will open up questions about how detailed autotopographies of these kinds might encourage new childist perspectives in the field of reading history.

## PRESENTATIONS

**Noémi Albert (University of Pécs, Hungary)**

**“Sometimes people aren’t all right and that’s just how it is.” Embodied Remembrance in Evie Wyld’s *After the Fire, a Still Small Voice***

Memory, forgetting, voice, silence: determining phenomena in fluctuation, in transformation. How can these contradictory and complex processes be elucidated today? Evie Wyld’s 2009 debut novel, *After the Fire, a Still Small Voice*, captures the intricacies of remembering and forgetting through the body. Two parallel stories about two generations of traumatic men unfold into a reconceptualization of identity shaped by fragments and pre-narrative experiences. Thus, revisiting the history of memory studies starting from Maurice Halbwachs, through Pierre Nora, Aleida Assmann etc., through the elucidation of the different concepts of memory – the terms “social”, “collective” or “public” memory, often contrasted with “private”, “individual” or “personal” memory –, we arrive at a reinterpretation of remembrance that brings together cultural and personal memory through the interaction between bodies, since, as Maurice Merleau-Ponty remarks, “the body is our general medium for having a world” (169). Relying on Merleau-Ponty’s *Phenomenology of Perception*, the paper intends to provide a new grasp on memory through the body, as conceptualized in Wyld’s novel about silence, loss, trauma, war.

**Zsolt Almási (Pázmány Péter Catholic University, Hungary)**

**“I have studied eight or nine wise words to speak to you”: Instability of the Shakespearean Texts in the Digital Age**

The paper aims at contextualizing the concept of the instability of the Shakespearean text, and explore what Jowett’s claim that the instability of the Shakespearean text is a “way of thinking” may mean in the Digital Age, taking the textual condition of *Much Ado About Nothing* as an example. First, I am going to elucidate the idea of instability as far as book culture is concerned, and then in what instability lies in the digital arena. I am going to focus on one aspect of digital textuality, namely on statistical analysis. Factors of instability in this context include the code, concept of the “word,” besides the text prepared for the quantitative analysis. In the concluding section of the paper I suggest a way how the scholarly community may come to terms with this instability.

**Ali Altun (Recep Tayyip Erdoğan University, Turkey)**

**Facing the Reality: *A Map of the World* Revisited**

As a political playwright David Hare, who has been interested in both national and international politics, has written many plays dealing with individual, social and global issues. One of his most popular plays, *A Map of the World*, in which the playwright compares and contrasts the East and the West in the characters of Victor Mehta and Stephen Andrew, who have gathered at a Bombay hotel for a UNESCO conference on poverty in the world, examines such issues as poverty, feminism. This political play was produced in 1983 and drew the attention of the theatre-goers to how the West views the third world countries and vice versa. As Peacock asserts that “all history is contemporary”, this paper aims to show that there is nothing new and very little has changed on the perception of the West in the eyes of the East and vice versa. Considering what has been going on both in Iraq and Syria for the last decade, this paper asserts that unless the perception between the two poles of the world

changes, there will be another millions of deaths and injuries, which the world will feel sad about in the following decades.

**Barbara Bakó (University of Debrecen, Hungary)**  
**Investigating the Usage of Eight English Idioms Related to Death**

The presentation discusses a corpus-based study which investigates the usage of eight English idioms from a pragmatic, semantic, and syntactic perspective. The idioms are similar in the sense that each consists of a verb and an object noun phrase, and their meanings in dictionaries are defined as ‘to die’: bite the dust, bite the big one, buy the farm, give up the ghost, kick the bucket, lose one’s life, make/pay the ultimate sacrifice, turn up one’s toes. The data gained from three corpora (the *Corpus of Contemporary American English*, the *British National Corpus*, and the *Corpus of Global Web-Based English*) show the differences between the eight idioms in terms of the usage factors in discourse, as well as of the contexts in which they occur. Furthermore, the results also suggest that despite the similarity regarding their structure, the expressions differ in the possible alterations they allow, and they behave in distinct ways in syntactic constructions like passive sentences or relative clauses.

**Júlia Balázs (Pázmány Péter Catholic University, Hungary)**  
**An Unloved Child of Southern Loneliness**

My research concentrates on the necrophilic characteristics of the American South’s literature through the works of William Faulkner and Cormac McCarthy. There is a certain preoccupation with a dead but unburied, sometimes paralyzing Southern past that pervades the literary consciousness of the South, and may be seen as a form of symbolic necrophilia. The motif of necrophilia, explicitly treated or presented through subtle implications, can be observed both in Faulkner’s and Cormac McCarthy’s writings. This presentation will focus on Cormac McCarthy’s third novel, *Child of God*, where the theme of necrophilia is very directly treated. Unlike in Faulkner’s works, here necrophilia does not signify the characters’ hopeless fixation on an outdated Southern order and on the diminishing traditions of the past. In *Child of God*, McCarthy describes how an ever deepening social loneliness, desperate yearning for love and human companion eventually drives the novel’s hero into necrophilia and to carry out the most brutal and perverse act of violence. In order to explicate the protagonist’s acts and motives, I will explore the role of community’s scapegoating and marginalizing mechanisms in forcing someone to exist outside society’s normative context and turning him into a cold-blooded, necrophilic criminal.

**Máté Gergely Balogh (University of Debrecen, Hungary)**  
**The American Economy and Hungarian State Security**

According to Marxist-Leninist ideology and Eastern block propaganda during the Cold War, the economy of the socialist countries was expected and predicted to outgrow and overtake Western, “capitalist” countries. Of course now we know that this prognosis was never realistic. While the real figures about of how far the socialist countries were really lagging behind the West were not revealed until after the fall of communism (or not even then), the differences between the state of the economy in the two blocks had been obvious for most people who had seen conditions on both sides of the Iron Curtain. This included agents and officers of the Hungarian State Security who were involved in gathering intelligence in the West. In this paper, I will examine the changes in the way the American economy was presented in the preparatory materials of the Hungarian State Security from the early 1960s,

when it was reorganized after the Revolution and War of Independence of 1956, until the 1980s. While the main dogmas of communism were never questioned, this was a period of cautious diversion from the strict application of socialist ideology, as well as the appearance of a more independent Hungarian foreign policy. The changes also affected the economy, and throughout the period we can witness the increasing importance of the United States as an economic partner for Hungary. These developments were also reflected in the changes in the priorities of the intelligence services, which in turn influenced the preparation of the operatives, as it is apparent from the training material.

**Gyula Barnabás Baranyi (University of Debrecen, Hungary)**

**Materiality vs. Discursivity? A Critical Reading of Mark Hansen's Critique of Technesis**

My presentation will focus on Mark Hansen's *Embodying Technesis* (2000), in which he offers a critique of the legacy of post-structuralism to the discourse on technology. This legacy, which Hansen refers to as "technesis," is informed by a tendency to ascribe excessive significance to those aspects of technology which can be captured in language and discourse. In place of an exclusively discursive view of technology, he proposes that the relationship between the human and the technological be understood as primarily material, rather than, linguistic in nature. In my reading, I attempt to challenge Hansen's assumption that post-structuralism entirely brackets the material aspects of technology, which I will demonstrate through Michel Foucault's essay, "Technologies of the Self." On the other hand, I also contend that, despite its undeniable material dimensions, human interaction with technology is to a great extent determined – moreover, constituted – by cultural, social, and institutional webs of signification in which human beings are always already inscribed. In other words, not only could technological objects not come into existence without first being conceived in language, but they could not even be used if they were not embedded in a discursive matrix.

**Ágnes Bató (University of Szeged, Hungary)**

**Mirror, Mirror in the Book: Mirror as the Cognitive Metaphor for Metaphorization in the "Age of the Mirror" (1550-1650)**

The power of the mirror lies in its capacity to be something else, to overcome its boundaries as an object. In my research I am exploring the relationship between the mirror as a tool and as a metaphor when the technological developments and the shifting worldview of the early modern period radically changed the function of a metaphor that prevails, but its change provides insight to the changing system of thought in an interdisciplinary way. I would like to argue that in accordance with Herbert Grabes the period between 1550 and 1650 could be called the age of the mirror due to the multiplicity of mirror titles and mirror metaphors in texts, and I intend to elaborate on new approach to these metaphors on the basis of Kövecses's cognitive metaphor theory in order to unfold the processes that led to the new ruling metaphor, anatomy. I claim that by applying his analytical method, we see that the 'mirror' is actually the metaphor of making metaphors. Furthermore I consider the mirror as a mind tool, and I observe its functions in the changing epistemology of the period and in the process of the formation of subjectivity.



**Gábor Bednatics (Eszterházy Károly University, Hungary)**  
**Alternative Spaces in Modern Poetry**

The so-called 'Spatial Turn' in literature, especially in poetry usually takes its place as a newly organised point of view for interpreting texts. But spatial poetics claims that spatiality is way beyond meaning, so the possibilities it can provide to literary criticism could be fundamental. Space is not a mere function or an additional part to verbal or visual composition of works of art, but a transgressive potential of articulation. Both arrangements of texts (e.g. space between and after lines) and various modes of representation came forth due to the new questions of spatial studies. Space, however, performs not only as frame or a priori or *chora*, but a possibility to signify and implement, and also makes a counterbalance to signification according to its 'outside' quality in Foucauldian sense. In my presentation I deliver some examples of how modernist poetry changed the spatiality of texts, and, additionally, how modernist texts can be reread by means of spatial theory.

**Zsolt Beke (Eötvös Loránd University, Hungary)**  
**"I was running away": Space and Feminist Overtones in Ian Fleming's *The Spy Who Loved Me* (1962)**

The James Bond-franchise, while being one of the most enduring phenomena in our contemporary culture, often faces criticisms because of its sexist and misogynist elements. However, one of Ian Fleming's – the creator of the character James Bond – novels, *The Spy Who Loved Me* (1962), puts a female character in focus, Vivienne Michel, to the extent that James Bond only appears in the second half of the volume. The book, while not being able to shake off entirely its unfortunate male chauvinism, shows signs of the changing social and moral values that culminate in the sexual revolution in the 1960s. In my presentation, I will analyse how these social changes are reflected in the novel. In order to do that, I will combine findings of the research on the character of Bond (for instance, James Chapman, Benson Raymond) with some key ideas of the postmodern city (such as psychogeography) and the legacy of the frontier literature. Incorporating these elements, I will focus on how the protagonist of the novel, Vivienne, can be seen as a forerunner of the coming era. She is represented as an outsider both emotionally and spatially, while her life trajectory is a quest for her own self-fulfilment. Therefore, her flight from the urban environment to the dark forest (and eventually, to freedom) can be understood either as the emergence of a new female image that was being born at the time, or as a journey towards her own unique and strong female subjectivity.

**Amira Benarioua (University of Szeged, Hungary)**  
**"Female Body and Violence" in Danticat Edwidge's *Breath, Eyes, Memory***

In the present paper I aim to discuss the inequalities, imbalances and violent aspects found within the Caribbean social, cultural and political context. Throughout the paper I intend to explain how the female body, virginity and sexuality are treated as taboos that talking about is totally forbidden even in scholarly researches. In an attempt to combine fiction with reality I chose *Breath, Eyes, Memory* by Danticat Edwidge as a case study to bring to the forefront some of the most important problems that Caribbean women suffered from under colonialism and patriarchy. Issues like rape, abuse, sexual harassment, racism, male violence and other negative stereotypes which negatively influenced women's status not only as wives, mothers and daughters but art creators. The novel turns around the life of a young girl in Haiti called Sofi Caco who recounts her story from childhood to adulthood and how she was the product

of a violent rape experience that her mother's experienced once in Haiti. While defying the traditional stereotypes about women's bodies the paper will provide new definitions and analysis for the female bodies far from sadist desires, sexual exploitation and violence. Definitions related to power, resistance, liberation and joy.

**Ágnes Beretzky (Károli Gáspár University of the Reformed Church, Hungary)**

**Violence Revisited: Millicent Fawcett versus the Pankhursts**

A hundred years ago, women's rights, most notably the right to vote was undoubtedly one of the key issues in the United Kingdom that dominated political discourse. The main aim of the lecture is to contrast the methods and solutions offered by Millicent Garrett Fawcett's law-abiding National Union of Women's Suffrage Societies and the Pankhursts' radical Women's Social and Political Union. Secondly, the lecture investigates the possible reasons for the triumph of the violent attitude, that of the militant suffragettes who outraged Victorian society. Despite viewed as terrorists back then by many, there is a statue of Emmeline and a bronze medalion of Christabel Pankhurst at Parliament. Moreover, it has been recently proposed that the third Pankhurst, the socialist dissenter Sylvia should also deserve one. Meanwhile, it is a fact that the NUWSS together with Millicent Fawcett have faded from public memory. Does history teach us that violence pays off?

**András Bernáth (University of Szeged, Hungary)**

**Shakespeare on the Modern Stage and the Question of Authenticity**

Shakespeare's plays have been on the stage for over four hundred years now, but how authentic or faithful are the modern productions to the original plays? Should we expect authenticity from the modern productions at all, and how can their fidelity be determined? How can literary and theatre history be related to the modern productions? The reconstruction of Shakespeare's Globe in 1997 was a theatrical experiment to reconstruct the original theatrical experience, but some other recent productions have also aimed at authenticity in some respects. The paper attempts to answer these questions through the brief analysis of some *Hamlet* productions from London and one from Hungary. The Globe 2000 *Hamlet* specifically intended "original practices", while the Globe 2011 *Hamlet* aimed at originality as a touring production too, later evolving into the 2014-16 Globe-to-Globe *Hamlet*. The Royal National Theatre's productions in 2000 and 2015 highlighted the play's concern with religion and war, respectively, while the Kecskemét Katona József Theatre's 2016 *Hamlet* also focused on the afterlife and the purpose of playing to hold the mirror. In this respect, all these productions reflect mainly the concerns of their own age; while being true to Shakespeare in some respects, not necessarily in others.

**Anna Biró-Pentaller (Eötvös Loránd University, Hungary)**

**Narrative Performance and Authority in Martin Amis's *The Information***

*The Information* features a third person narrator who offers his opinions and authoritative claims – sometimes even identifies with the author of the novel. These features may suggest that the narrator is in an authoritative position and possesses superior knowledge. At the same time, he often questions this position by self-reflexive remarks, which makes his presence and function a bit more complicated, since obviously he cannot take the same authoritative position as was done by classic omniscient narrators. Moreover, there are dominant themes of authority that frame the narrative. First of all, there are the reoccurring and self-conscious references to Frye's classification of genres and their association with the seasons. Secondly,

the narrator often draws our attention to the contrast between the universal and the personal and often does so by referring to facts about the universe. I find these intriguing, since postmodernist thinking rendered the certainties of omniscient narration problematic. This is why I would like to look at narratorial knowledge and performance in *The Information* in order to analyze the significance of the narrator in the light of the ongoing debate about the usefulness of the term “omniscience”. I intend to do so by looking at the reoccurring themes of authority as well.

**Péter Bocsor (University of Szeged, Hungary)**  
**The Manuscripts that Burst Open a Canon**

This paper discusses the eventful history of the manuscripts of Raymond Carver’s second collection of short stories (*What We Talk About When We Talk About Love*, 1981) that paved the way for literary minimalism. The posthumous emergence of the manuscripts quickly pushed Carver’s breakthrough volume into the center of debates about authorship and canon formation, and what has become known as the Carver Controversy, the scholarly agitation over the extent of the contributions of Carver’s influential editor, Gordon Lish to the writer’s success and to that of the aesthetics of less is more, finally resulted in the unusual inclusion of significantly different parallel versions into the Carver canon. The comparative analysis of the parallel versions makes writing seem as a collective act of social manufacturing and allows us to identify the various paradigms of authority behind the competing, often conflicting practices of writing, editing, rewriting and posthumous publication. The paper argues for the need to turn to critical understanding when identifying the primary readings, and to regard the inherent polyphony of a literary canon as a call for a renewed effort of understanding, rather than a threat to our – more often than not projected – image of its author.

**Ágnes Bodnár (Eötvös Loránd University, Hungary)**  
**The Rebuilding of the Identities of Women Captives at the American Frontier**

Indian captivity narratives report on the ordeals of white settlers fallen in the hands of Native Americans responding to Anglo encroachment threatening indigenous life and culture. Generally the victims were women, and older children, while men’s captivity often ended with death. The forcible removal of women from the private sphere of WASP society not only resulted in crossing actual frontiers but implied the trespassing of cultural and ethno-racial barriers too. The captivity experience frequently coincided with personal trauma and a loss of identity. The concept of subjectivation, or, the achievement of subject status in relation to contemporary power, along with the respective gaps and its two subtypes performativity and performance offer an ideal research apparatus to investigate how women captives reconstructed their lost selves. In my presentation I explore selected examples of the genre including the narratives of Mary Rowlandson, Hannah Dustan, Elizabeth Hanson, and Rachel Plummer to retrace the major milestones in the respective identity rebuilding effort in addition to investigating how the given protagonists either defied or confirmed mainstream held stereotypes in responding to gaps revealed in the power structure of the Native American captors.

**Bence Levente Bodó (Eötvös Loránd University, Hungary)**

**“With double sense deluding...”: Ambiguous Attitudes to Ambiguities between Milton’s *Paradise Lost* and *Paradise Regained***

Ambiguities walk the fine line between truth and lies, whether considered from the perspective of ethics or logic. While Satan’s speeches in *Paradise Lost* have a number of interesting ambiguities, it is in *Paradise Regained* that most overtly a value judgment is passed on them by the Son of God. The aim of my paper is to consolidate the explicit and implicit attitudes to ambiguities in Milton’s two epic poems. I look at places in the texts where ambiguity and multivalence are somehow characterized and contrast these with the use of ambiguities in the language of the poems. Thus, the question of ambiguities becomes immediately connected with epistemological concerns as it relates to the capacity of giving true, false, or somehow in-between statements about the world. Milton’s epic poems fictionalize multiple kinds of epistemological relations towards the created world, e.g. that of the creator and that of the various creations. For such a study the scholarly work of Tachy Zamir on the epistemology of *Paradise Lost* provides a particularly fruitful framework of analysis.

**Zsolt Bojti (Eötvös Loránd University, Hungary)**

**The Hungarian as Trope in Late-Victorian Queer Literature: On “The True Story of a Vampire” by Eric Stenbock**

The aim of this presentation is to demonstrate the significance of Eric Stenbock’s rarely discussed short story, “The True Story of a Vampire” (1894). Many references to Hungary hinting at same-sex desires can be found in late-Victorian queer literature. Most probably the process started with *The Sins of the Cities of the Plain* (1881), a pornographic novel written anonymously. Later Oscar Wilde adapted the idea in his gothic works such as *The Picture of Dorian Gray* (1890) and Lord Arthur Savile’s *Crime* (1891) by including Hungarian music in the stories. While *Teleny* (1893), a controversial novel attributed to Wilde mixing porn with gothic conventions featured a Hungarian musician, the trope matured in Edward Prime-Stevenson’s *Imre* (1906), the first openly gay novel in English with a positive outcome, which lacks erotic and gothic content. Stenbock created *Vardalek* between *Teleny* and *Imre*, who “was a real vampire” but unlikely “arrived by the commonplace means of the railway train.” It will be suggested that the short story of Stenbock, a curious figure himself, marks the important turn of genres in the development of the Hungarian as trope in late-Victorian queer literature, as it was working both with and against gothic conventions.

**György Borus (University of Debrecen, Hungary)**

**The Conquest of Ireland, 1689-91**

When James II came to the throne in 1685 the Catholics owned only 22 per cent of the land, and the New English Anglicans had a monopoly of power in Ireland. This was the situation that the Catholic king wished to change radically. James’ Irish policy contributed to his downfall in England by stiffening the resistance of English politicians and eventually led to William III’s intervention. It was not in England, however, that James and his nephew eventually clashed militarily, but in Ireland. Thus, Ireland played a crucial part in the Glorious Revolution, which should not be confined to England and put down to domestic causes exclusively. The paper will discuss the policies of both James II and William III towards Catholics and Protestants in Ireland, explain why William went to Ireland in person, what the consequences of the Protestant victory were, and whether Protestants today are right

to regard William as their hero. The paper will also address the question whether James II could have survived on the Irish throne by following a different kind of strategy advocated by his Lord Lieutenant in Ireland, Richard Talbot, the Earl of Tyrconnel.

**Georgina Bozsó (University of Debrecen, Hungary)**

**Metamorphosing Constructions – “Distorted” Male Body Images in Contemporary Culture**

Male bodies in contemporary culture are as much affected by the “beauty myth” as feminine ones; however, male body issues – thinness, muscularity or the popularly called “dad body” – are not often discussed in discourse. In my presentation I shall dissect different types of subject constructions, mental distortions and corporeal conditions that can affect male bodies while providing “case studies” of asceticism, eating disorders and metrosexuality. My argument is that we can see significant distinctions between personal male subject constructions and publicly engrafted self structures that are often damaging to the subject itself, but are encouraged by society. Consumerism, just like in the case of women, has found male bodies as well, and its effects on them are visible on screen, in magazines and other forms of media. My aim is to point out that although the study of men and masculinity has been a developing field of research since the 1980’s, it still does not have a proper terminology in which men could talk about their problems in a self-conscious manner whether those are medical conditions or mental problems affecting their corporeality.

**Éva Bús (University of Pannonia, Hungary)**

**The Narrative Text as a Trojan Wooden Horse: Peter Carey’s Alternative *Iliad***

In his short story, “Concerning a Greek Tyrant,” Peter Carey offers a variant to what might be considered the first grand achievement of the European storytelling tradition: the *Iliad*. By adapting the raw material provided by the myth of the Trojan War he also appears to challenge certain concepts and phenomena narrative theory and criticism have been discussing for several decades now. These may include the question of narrative sequence, that of shifts in the narrative perspective, the representation of temporal experience, or the diverse strategies of metanarrative. In *The Sense of an Ending* Frank Kermode considers myths “the agents of stability” and defines fictions as “the agents of change” (1968, 39). The order in which myths make sense is that of a “lost order of time” whereas fictions “make sense of the here and now” (39). The paper aims to consider the various ways in which Carey manages to uproot the myth of the Trojan War from the lost order of time and make it a story of the here and now, and also how it affects the interpretative significance of the iconic vehicle of the *Iliad*, the Trojan wooden horse.

**Imola Bülgözdi (University of Debrecen, Hungary)**

**“Lenticular Logic” in a Hollywood Chick Flick: Representation of the South in Fannie Flagg’s *Fried Green Tomatoes* and Its Film Adaptation**

In *Reconstructing Dixie: Race, Gender, and Nostalgia in the Imagined South* (2003), Tara McPherson challenges traditional representations of the South structured along a “lenticular logic,” which “is capable of representing both black and white; but one approaches the limits of this logic when one attempts to understand how the images are joined or related,” thus naturalizing images and their meanings, and precluding contextualised meaning-making. Deborah E. Barker and Kathryn McKee, in their introduction to *American Cinema and the Southern Imaginary* (2011), lament that most films manage to focus on only one South at a

time, capturing “either a wistfully romantic idyll or a damaged and ruinous stain on the nation’s progress,” despite the emergence of more complex representations of a variety of Southern identities. My talk aims to investigate to what extent the lenticular logic affected the eponymous film adaptation (1991, dir. Jon Avnet) of Fannie Flagg’s novel, *Fried Green Tomatoes at the Whistlestop Café* (1987), which challenges the reactionary values associated with small-town Southern life in the 1920s and 30s in terms of segregation, gender roles and sexuality. I will also discuss in what ways the generic conventions of the chick flick contributed to presenting a variety of Southern female characters besides the well-known clichés of the belle, the lady and the mammy, which also counters the Hollywood tendency of romanticizing the past.

**Shrimoyee Chattopadhyay (University of Debrecen, Hungary)**

**Crossing Borders in Search of “Home”:** Gender and Empowerment in Jhumpa Lahiri’s *The Namesake*

Jhumpa Lahiri’s first novel *The Namesake* (2003) explores the perpetual dilemma faced by immigrants as they struggle to maintain their identities while trying to redefine themselves in the ‘new world’. Lahiri, born to Indian parents and growing up as an immigrant in the United States, highlights the experiences of second-generation immigrants who remain suspended between the country of their parents’ and that of their birth. Set in the United States in the late 1960’s, the novel highlights a series of journeys undertaken by the protagonist, Gogol, in search of his roots, a place from which to leave and return to as he desires to reconnect with his lost Bengali roots. However, his Americanised Bengali wife, Moushumi, rejects her triad of Bengali, British and American identities to embrace a fourth – a European one. As Natalie Friedman observes, Moushumi is the ‘twice displaced’ migrant child, unable to root herself anywhere. In my paper I approach the characters’ different journeys from the perspective of gender and empowerment, arguing that Gogol, performs an ‘active search’ for his roots while his sister, Sonia and Moushumi remain both resistant and compliant. The female characters are yet to search the perfect ‘home’ where they can actually ‘belong’.

**Csaba Czeglédi (Eszterházy Károly University, Hungary)**

**The Theory or No Theory (Non-)Issue in Foreign Language Teacher Education**

The paper argues that the “Theory or no theory?” (pseudo-)question in (foreign language) teacher education is in fact a non-issue, based on some fundamental misunderstandings, among other things, of elementary questions of linguistic performance, the nature of human knowledge and learning, and the way a person’s knowledge relates to what is called “practice” or “reflection.” Some elements of a “practice-oriented” anti-theoretical approach to teaching and teacher education are exposed, showing that it is self-contradictory and counter-productive. It is demonstrated in particular that the apparently increasingly dominant doctrine in foreign language teacher education aimed at replacing theory with what is called “reflective practice” is incoherent, obscure, and misguided. Since foreign language teaching is no less theory-dependent than any other complex human activity, initial foreign language teacher education must offer prospective teachers a solid foundation in the relevant theories, developing their theoretical understanding of language, its acquisition, and use, as well as general questions of learning and cognition and their ability to construct and constantly test and, if necessary, modify their own theories of FLT.

**Sándor Czeglédi (University of Pannonia, Hungary)**

**Language and the Continental Congress: Language Policy Issues in the Founding Documents of the United States**

Although neither the first nor the second constitution of the United States contains any references to the role of the English language (or that of other languages) in the nation-building process, a few language-related issues did emerge from time to time during the early congressional debates and deliberations. These (sporadic) instances mostly framed the English language as a “pragmatic instrument” rather than a “national ideological symbol” (Heath 1976/1992, 30). Consequently, no serious attempts were made either to officialize the majority language or to enhance its societal role and identity-forming capacity by legislative fiat. The apocryphal accounts of disestablishing English and installing e.g. French, German or Latin as the *de jure* official language after the American Revolution probably belong to the realm of language policy myths (see e.g. Heath and Mandabach 1983, 94; Schmid 2001, 17). Nevertheless, Baron appears to give some credence to alleged reform plans that might have tried to establish even Hebrew (as the original, “Edenic” language) or Greek (the language of the first democracy) as the new “American” language, yet he does not identify the sources of this information (Baron 1987/1992, 37). On the other hand, unsuccessful proposals for an American Language Academy (promoted especially by John Adams) indeed appeared on the agenda of the Continental Congress in 1780 (Adams 1852/1992, 31). Furthermore, German and French translations of certain official documents (including the Articles of Confederation) were regularly commissioned by the revolutionary government, at least between 1774 and 1779 (Kloss 1977, 26-27). The overall aim of this paper is to provide a comprehensive overview of how, when, and in what contexts language-related references appeared in key legislative-oriented documents during the critical years of the founding of the United States.

**Zsuzsanna Czifra (Eötvös Loránd University, Hungary)**

**Sleeping with Ghosts: Paul D’s “Uncounted Experience” in Toni Morrison’s *Beloved***

This paper wants to focus on a scene in *Beloved* that could be initially, if inadequately, defined as a love scene between Paul D, an ex-slave and Beloved the reincarnate ghost-made-flesh daughter of Paul D’s long time friend and love, Sethe. Sethe has run away from Sweet Home just as Paul D and eighteen years later when they meet again, they try to live a liveable life. But the past is difficult to be held at bay, and how it lives autonomously is most manifest in Beloved’s character. Beloved whose sole interest lies in the past, shapes the characters in profound ways by touching them – literally and introspectively – in their most intimate and unknown parts. Hers is a “weightless touch”; it is an event that “to experience would be to miss and that can have no time on its own, only the tense of a hope or a memory” (Francois). Relying on Anne-Lise Francois theory of the literature of uncounted experience, I want to examine the ways in which Morrison makes way for the event of Beloved’s ‘weightless touch’ in her sleeping with Paul D. By circling it, anticipating it, and playing with it, she “teaches the sufficiency of spatial and temporal nearness as a mode of knowledge”.

**Zsolt Czigányik (Eötvös Loránd University, Hungary)**

**China Miéville’s *The City and the City* in the Permanent Liminality of Central Europe**

Miéville’s book is set in a fictional double city somewhere in Eastern or Central Europe. The double existence of the two cities is defined by the border and the strict inspections of transgression. The inhabitants develop a dystopian negative capability of “unseeing” what

should not be noticed (quite similarly to the process of the Orwellian doublethink). The analysis of these politicized and criminalized urban phenomena instantiated and controlled by an artificial border is a relevant aspect in itself, however, in the paper emphasis is also laid on the particularly Central European nature of Miéville's story. This analysis constitutes a part of an attempt to examine the validity of notions concerning the constructedness of the concept of Eastern Europe as it is presented by Larry Wolff, amended by Jenő Szűcs's ideas on the three historical regions in Europe. The relevance of the notion of liminality, introduced by van Gennep and Turner, will be investigated. It will also be demonstrated that the concept of 'permanent liminality' developed by sociologist Árpád Szokolczai can be very fruitful both in the interpretation of Miéville's book and the understanding of the experience of being Central European.

**Katalin Czottnér (Pázmány Péter Catholic University, Hungary)**  
**Coroticus, the Fox**

The men of Coroticus, a nominal Christian chieftain from Britain, massacre some and drive off to sell as slave others from the company of Christian Irishmen newly baptised by Patrick. The infuriated Patrick writes a letter to the brigandes onyl be be mocked. He then writes the *Epistola ad milites Corotici* in which he excommunicates the chieftain and his men. We do not know of the immediate effects of this letter, but two hundred years later Muirchú, Saint Patrick's first biographer, has Coroticus turn into a fox. Why such a fairy tale like twist? Didn't he know the original letter, when he seemed to have been quite well acquainted with Patrick's other work?

**Roland Csanálosi (Eszterházy Károly University, Hungary)**  
**A Dream of a Victorian-Renaissance Man: The Oeuvre of William Morris and His Literary Heritage**

William Morris (1834-1896) was not merely an influential 19th century English writer. Rather, he was perhaps the greatest polymath in the history of British art. His contribution in the fields of literature, decorative arts and politics has inspired many people to make their dreams come true. Being a pioneer figure in the British Arts and Crafts Movement, the majority of Morris's oeuvre comprises wall-papers, embroideries and textiles but he has a vast literary legacy as well. In my presentation, on the one hand, I aim at shining the spotlight on the influence of his works on modern literature and also on how these pieces are manifested in contemporary art. On the other hand, I attempt to demonstrate his influence on the Hungarian reader: the first Hungarian translation of one of his most famous works *News from Nowhere* will also be introduced where I try to interpret the distinctive world of William Morris's utopia.

**András Cser (Pázmány Péter Catholic University, Hungary)**  
**Conceptual Issues in Grammaticalisation**

Grammaticalisation as a type of language change assumes, in its traditional formulations (e.g. lexical word to function word to clitic to affix), that a kind of constituent structure is attributed to words. It is an interesting question how the concept of grammaticalisation relates to current morphological models, which are mostly of a Word-and-Paradigm type and do not assume that word-internal structure is primary (or indeed that it exists at all). How is the word to clitic to affix transition to be treated and what theoretical or conceptual difficulties arise



under such an interpretation of morphemic structure? The talk addresses these questions and explores to what extent the current state of the art provides good answers to them.

**Attila Cserép (University of Debrecen, Hungary)**  
**Idiom Variation and Decomposability**

The variability of 38 idioms is compared to their decomposability to see if the two properties are statistically correlated. Researchers disagree about the role of decomposability, but many claim that it affects flexibility. The idioms together with their decomposability ratings have been taken from the literature, and variant forms have been retrieved from the COCA corpus (450 million words of American English, 1990-2012). As there is no consensus on how to judge decomposability, two decomposability rankings are used: a scalar measure and a categorial measure. Variation of the verb has been examined previously and no significant correlation with decomposability has been found for the majority of the parameters. Currently, the noun phrase part of the idiom is under scrutiny and variation data is being collected concerning the number of the noun, the determiner slot, premodifiers (attributive adjectives and nouns) and postmodifiers (prepositional phrases, relative clauses, etc.). Variation in the noun phrase is expected to show more sensitivity to decomposability than verb-related flexibility.

**Korinna Csetényi (University of Szeged Juhász Gyula Faculty of Education, Hungary)**  
**The Redeeming Power of Friendship in Stephen King's Fiction**

Stephen King is mostly noted for his special brand of horror fiction, mixing supernatural phenomena with everyday events. Nevertheless, he is also a writer who sets great store by interpersonal relationships: one of the most solid connections occurring in his oeuvre is friendship, especially that between children. His tender, highly autobiographical story, "The Body", is an example par excellence in the examination of the value and function of friendship, a safety net for a group of troubled and emotionally scarred teens to fall back on, a buffer which saves them from the corruption of the adult world. Eventually, the boys come to act as surrogate parents for one another, replacing mothers and fathers who have forsaken their roles. Friendship is portrayed, ultimately, as a healthy and viable alternative to sterile familial bonds, as a vitally significant support system on the road to maturity, since "The Body" is also a coming-of-age story, recounting a special adventure in the lives of four friends, which attains the level of a mythic quest and functions as a rite-of-passage.

**Andrea Csillag (Debrecen Reformed Theological University, Hungary)**  
**Sadness and Happiness in the Face and Other Parts of the Body – Metonymy, Metaphor and their Interaction**

The present paper focuses on sadness and happiness and is part of a larger study investigating the language of the six basic emotions. Ekman (1977) claims that there are six basic emotions that can be distinguished by typical facial expressions throughout the world. Lakoff (1987) and Kövecses (1990, 2000) claim that emotions are accompanied by both physiological and behavioural reactions, which are referred to by figurative expressions instantiating metaphors and metonymies. Among metaphors the container metaphor plays a central role, and there are metonymies instantiated by a number of expressions capturing changes in the face area of the person experiencing emotions. However, our corpus shows that it is not only the face area where happiness and sadness appear and expressions describing changes in the face area cannot all be categorized as metonymies. The paper looks at English linguistic expressions of

sadness and happiness containing the terms face, eyes, head and heart to find out what these parts of the body contain when we say e.g. there was sadness in her eyes. The paper also discusses metonymies, metaphors and metaphonymies (Goosens, 1990/2002) and the possible interaction of metonymy and metaphor in the body part expressions of happiness and sadness.

**Melinda Dabis (Pázmány Péter Catholic University, Hungary)**

### **Space Language Policies and their Effects on Daily Life of International Human Spaceflight**

International human spaceflight is a complex undertaking. Technological, financial, political, but also linguistic aspects must be coordinated and conformed; as astronauts and space agencies of different nationalities work together in extreme situations where accurate communication is vital. Geopolitical and practical factors have been influencing the joint space missions since the early days of cooperation between the two giants, NASA and Roscosmos, and thus the language of communication balancing English and Russian. The three phases of international human spaceflight, the Apollo-Soyuz Test Project, the Shuttle-Mir Program and the International Space Station, all exhibit the influence of political and technical factors, which had their impact on space language policy. The bilingual language protocol creates extra requirements for astronauts and space agencies. Astronauts and ground personnel faced, and still face linguistic challenges when working in the English-Russian framework. The presentation also explores how space agencies attempted to overcome the language barrier with the assistance of interpreters and language teachers.

**Gergő Dávid (Eötvös Loránd University, Hungary)**

### ***Doctor Faustus* from a Wittgensteinian Perspective: Language and Scepticism**

The paper will explore the Wittgensteinian problems of looking behind language in Marlowe's *Doctor Faustus*. Inevitably, notions of scepticism will come to the surface, which are to be discussed from a Cavellian perspective. Doctor Faustus is widely recognized as an overreaching character, a Renaissance Icarus, with the futile intention of crossing the limitations imposed upon mankind by nature or by God. The paper argues that language proves to be such an insurmountable limitation. His deep interest in knowledge and "signs, letters, and characters" (Faustus A-Text, 1.1.53) suggest that a dramatic inquiry into the nature of language is at hand. A world of ambiguities, equivocations, books, contracts, symbols, and performative speech acts awaits Faustus and he attempts to look beyond this realm. However, his growing scepticism, continuous disappointment, and eventual failure show us the pitfalls of language.

**Katalin Doró (University of Szeged, Hungary)**

### **The Written Vocabulary Knowledge and Use of First-Year Teacher Trainees**

Previous studies carried out with students of English in higher education contexts have shown that vocabulary knowledge is a key component in students' academic success or failure and many of them lack a desirable productive and receptive English vocabulary. The present study examines 60 first-year teacher trainees' receptive vocabulary test results and the lexical profile of a 500-word essay, both produced during the first week of their studies at a Hungarian university. The quantitative section on the lexical frequency profile of the essays is supported by the qualitative analyses of the multidimensional functionality of lexical bundles (four-word lexical clusters) occurring in the essays. Computer-driven frequency

analyses methods are combined with manual analyses of bundles in respect to their function in the essays. Special attention is paid to the similarities and differences of the lexical content of texts produced by students with low and those with high vocabulary test scores.

**Attila Dósa (University of Miskolc, Hungary)**

**The Spark that Gets Lost in (Mis-)Translation: The Reception of Muriel Spark's Fiction in Hungary in Light of the Recent Translation of *The Prime of Miss Jean Brodie***

This paper provides an overview of the Hungarian reception of Scottish Catholic writer Muriel Spark with special regard to the translation history of her fiction from the sixties to the present time. First, it looks at schematic reviews written in the sixties when her fiction did attract some critical consideration after all, and investigates the possible reasons why since then, in Hungary, Spark has received a lot less amount of attention from critics or translators than other British religious novelists of the same period. Then, it examines how, through acts of mistranslation, essential ingredients in the seemingly simple construction of her novelistic discourse are obliterated, how the complex relationships between various plot levels are garbled, and how some motifs with multiple meanings fail to interact in the recent (and only) Hungarian translation of Spark's classic novel *The Prime of Miss Jean Brodie*. Finally, it analyses a couple of more oversimplified contemporary readings that Váradi's failed attempt at translating Spark's novel has generated in journal reviews as well as on popular internet forums.

**Idikó Dömötör (University of Nyíregyháza, Hungary)**

**Hungary through English Eyes – Two Victorian Lady Travellers in the Mid-Nineteenth Century**

Just 30 years apart, two well-established Victorian authoresses journeyed to a little-known corner of the Habsburg Empire and published a travel narrative that gave detailed information about and projected a positive image of Hungary to a predominantly female English audience in the mid-nineteenth century. Miss Julia Pardoe and Mrs William Pitt Byrne were seasoned travellers having visited many countries on the Continent before they entered the Kingdom of Hungary in 1839 and 1869 respectively. Their travelogues reflect not only historical and societal changes, but also different expectations concerning the style and function of the travel book. Whereas Julia Pardoe's publication shows the highly intellectual observations of a genteel traveller, Clara Byrne's book, on the other hand, was compiled three decades later for a specific tourist audience in search of an off-the-beaten track destination. This paper will compare and contrast the two travel narratives within the historical context of nineteenth-century travel writing by women. It will trace some of the changes that influenced the motifs of lady travellers and shaped the contents of their narrative. In addition, the paper will also analyse the picture that these English women painted about this little-known country in the heart of Europe.

**József Szabolcs Fagyal (University of Debrecen, Hungary)**

**The Narrative Effects of Cannibalism in Yann Martel's *Life of Pi* and Carol Birch's *Jamrach's Menagerie***

In Yann Martel's *Life of Pi* (2001) and Carol Birch's *Jamrach's Menagerie* (2011), the violation of a taboo is not simply the centre or the climax of the story, but rather, the entire story is told (the way it is) exactly because of an incomprehensible and indigestible event. Both novels are contemporary representatives of nautical fiction, telling an ordeal at sea with

the protagonist eventually resorting to cannibalism. The two main characters consume a best friend and a brother respectively, but as a result of their transgressive act, the representational ethics of taking a dead man's place in order to survive organises the narrative pattern of both books. My presentation aims to explore how the thematic element of cannibalism affects the narrative structures of these texts. Cannibalism creates a fictitious, out of time, liminal space around itself during the tensest scenes: the chapters recounting the tragic incident mark where the whole narrative blooms from, bearing a resemblance to the navel metaphor Sigmund Freud uses to describe the point of origin in every dream.

**Lilla Farmasi (University of Szeged, Hungary)**

**Revising Corporeality: Narrative Space in Mark Z. Danielewski's *House of Leaves***

While the human body is not a new theme in literary studies, the theory of embodied cognition is often understood as the one that goes beyond the previous theories of the corporeal turn. Yet, while not entering into a dialogue with each other, embodied cognitive theory and the theories of the embodied subject are often concerned about the same topics and seem to arrive at similar conclusions. For instance, according to both theories the processes of meaning-making are heavily influenced by the human body. Through discussing their approaches to corporeality, I will synthesize these fields and use them to better understand narratives, which, in cognitive narratology, can be understood as tools of meaning-making. The method that I will outline will be used to analyze Mark Z. Danielewski's novel, *House of Leaves* (2000). The novel is partly about a house that appears to violate the laws of physics and logic, while it also addresses perceptual experiences and thematizes mental states of a heavily corporeal nature such as fear, anxiety, or insanity. Through examining the representations of abnormal space and the deautomatization of perceptions in the novel, I plan to revise the concept(s) of corporeality in literary theory and to trace the ways human corporeality revises cognition and storytelling.

**Réka Fehér (Eötvös Loránd University, Hungary)**

**Pundit Commentary during the Elections in the US**

Political pundits are major players in American news media. They are on every station offering commentary on contemporary politics and public policy. The effects they have on the voting public's opinion is highly debated, but they have now become an integral part of news casting and news media in the US, leading to the conclusion that they do have an effect. Many times pundits are asked to comment on major events in American political life. The most important political event this year is going to be the presidential and congressional elections held on November 8th. I would like to examine how some of the top political pundits will handle the day of the elections, especially since this year both candidates are considered highly controversial. The main actors of my research will be Karl Rove, Chris Matthews, Rush Limbaugh and Sean Hannity among others. My focus will be rhetoric, political manipulation of facts and figures, and viewer popularity based on channel numbers. Although the day of the elections seems a too late to look at the effects they might have on the voting public, it is significant in the narrative that the news media builds for the American public for interpretation.

**Fanni Feldmann (University of Debrecen, Hungary)**  
**In-between Cultures: The Second-Generation Immigrant as Ethnographer**

In Nirpal Singh Dhaliwal's *Tourism* (2006), the narrator – a Sikh Londoner – presents himself as an interpreter of cultures, an ethnographer. Instead of a thorough analysis of one culture from the viewpoint of another, Bhupinder aims to comprehend all the cultural variations of postcolonial London. As a second-generation immigrant, he occupies a liminal position – his intimate connections to the traditional values of his family and heritage have weakened, but he cannot experience a sense of belonging to the “natives” of London either. Therefore, he identifies himself as a tourist, someone who only encounters the surface of a culture. He tries to hide behind his stereotypical remarks on ethnicity, class or space, which are seemingly limited to shallow observations. However, they are interfused with the sharp-eyed comments of a local in multicultural and multiethnic London. Neither of his attitudes is restricted to one community, which reinforces not only the fluidity but also the dilemmas of his cultural and ethnic identity. I argue that he possesses an insider and an outsider view at the same time in all the cultural constellations. His position resembles the method of participant observation; still, without a secure point of identification, he is permanently in-between cultures.

**Alexandra Fogas (University of Debrecen, Hungary)**  
**Emigration Abuses: A Case Study of Ung County, 1881-1907**

Can the study of a relatively small county, like Ung in the Northeast of the Kingdom of Hungary, contribute to the general discussion in international migration studies? In this paper I intend to demonstrate that a careful review of official county government correspondence offers new insights into the work of the illegal recruiting practices of international (mostly American) shipping companies. Studies of transatlantic migration tend to focus on receiving country and/or of the migrants themselves, with only occasional attention devoted to the government-level policies of the source countries. At my disposal are sixty-four local records dealing with the problem of emigration abuses in Ung County between 1881 and 1907. Relying on the 1903 emigration regulations, including the ban on recruiting, set by the Hungarian government, in this paper I aim to analyze six representative cases. These case studies reveal the abusive nature of such recruiting campaigns: children traveling without parents, migrants encouraged to leave without passports, and the sale of nonexistent tickets. Local perception of migration and recruiting is the missing piece in the study of the great transatlantic migration at the turn of the 19th and 20th centuries, and it is the subject of my doctoral work in progress.

**Éva Forintos and Ferenc András (University of Pannonia, Hungary)**  
**If I Were You – Meaning and Meaning Attribution**

Our presentation endeavours to address the following questions. How do those people who speak the same language understand one another? And remarkably, how do those who converse in different languages comprehend their fellow speaker? How do we know if our interpretations are correct, and how do we realize when there is a misunderstanding? What are the criteria for understanding and the fears of misunderstanding? It is evident that there is no interpretation without someone to interpret, and there is no interpreter without an identity placed in space and time. Interpretation is limited by our perspective and situation. According to the contemporary English philosopher Michael Dummett, it seems an obvious response that when interpreting the expressions of the other party, the vocabulary meaning of the

language, a common system of language rules provides clues. By contrast, the American philosopher Donald Davidson denies the necessity of a common system of language as a basis of interpretation. The contemporary Australian philosopher David J. Chalmers is our third central figure, who paraphrases Bertrand Russell, according to whom philosophy is the art of moving from obvious premises to interesting conclusions. The aim of our paper is to provide possible answers to the questions raised in the introduction. Our suggestion is mostly based on the three philosophers' argumentation and supported by the analysis of empirical bilingual written discourse samples produced by members of the Hungarian communities living in English language dominant countries.

**Kinga Földváry (Pázmány Péter Catholic University, Hungary)**  
**Nothing is Sacred? Shakespeare and the Undead**

We thought we have seen everything, but nothing could have prepared us for the sight of zombie boy R gazing admiringly up at the balcony where his Julie was standing in *Warm Bodies* (2013, dir. Jonathan Levine) – but then again, post-apocalyptic zombie Shakespeare is just another version of the same old thing: an adaptation of a well-known classical plot into a currently trending genre. Funnily enough, observing the rules of this particular genre includes keeping both protagonists alive, or, more precisely, bringing the boy back from the dead – but this decision is clearly explained by the genre itself, since the narrative of zombie films typically includes a “saving humanity” scenario (and in this instance, the remedy is of course pure love). While *Warm Bodies* as a film does not merit in-depth analysis, it serves as a perfect example to illustrate my claim that instead of a fidelity-based interpretation, film adaptations are best approached from the perspective of the adapting genre, which will define all significant aspects of the new product, not only its cinematography or casting, but even its textual policy and narrative development.

**Tibor Frank (Eötvös Loránd University, Hungary)**  
**Invitation Refused: Somerset Maugham on Hungary?**

Based on hitherto unknown archival sources this paper presents the efforts of The Hungarian Quarterly in the interwar years to engage William Somerset Maugham in writing a book about Hungary modelled on his highly successful book on Spain, *Don Fernando*. Starting from this vantage point, the author looks into the issues of the making of national propaganda and its products, the travelogues and country descriptions, ordered from foreign authors to serve the political purposes of any one nation that would request such a favor. This is an exercise on international propaganda and its hidden methods.

**Judit Friedrich (Eötvös Loránd University, Hungary)**  
**“Can it really be we’re talking of going our ways separately?” Kazuo Ishiguro’s *The Buried Giant* (2015) in a Synchronic and Diachronic Context**

Kazuo Ishiguro’s most recent novel about remembering and forgetting, *The Buried Giant* (2015), is placed in a post-Arthurian time. This choice makes one wonder what cataclysmic event seems important enough for Ishiguro to bring back to literature the memory of The Once and Future King. Ishiguro uses multiple narrators in this fundamentally postmodernist work to present alternative realities of characters who connect on a personal level but are about to become enemies driven by the politics of Briton-Saxon relations towards the end of the period of peace Arthur’s reign offered. The looming war is set against the personal tragedy of the characters’ last journey towards death and parting from their beloved, calling

to mind Julian Barnes's *Levels of Life* (2013) and *Nothing to be Frightened of* (2008), among other works (even, for an American minimalist contrast, Chuck Palahniuk's *Invisible Monsters* from 1999). The paper will consider *The Buried Giant* at the intersection of contemporary fiction as a synchronic axis and Arthurian literature from Malory through Tennyson to T.H. White (and, for another contrast, Monty Python) as a diachronic axis, also representing the current historical interest heightened by the Hungarian History of English Literature project.

**Péter Furkó (Károli Gáspár University of the Reformed Church, Hungary)**  
**Follow-Ups in Mediatized Political Interviews**

The follow-up as the third element of a sequential triad (originally analysed in the context of classroom discourse by Sinclair and Coulthard) has been successfully extended to political speeches, mediatized interviews as well as parliamentary questions. The present case study will analyze triads in mediatized political interviews with special reference to the use of discourse markers (DMs) in introducing and reinforcing follow-ups.

Political interviews have been studied from several semantic, pragmatic and discourse-organizational perspectives, such as information structure, overlapping speech, discursive modes and manipulative language strategies. However, very few studies have focussed specifically on the role of DMs, and the ones that do concentrate on particular DMs, such as *of course* or *really*, rather than the functional distribution of a set of DMs.

The paper will argue that DM research can contribute a great deal to the study of media discourse, since several DMs are used strategically (at times manipulatively) in political interviews, while the functional spectra and dispersion values of individual DMs also reflect genre-specific differences and institutional norms.

The data for the present case study is taken from prototypical news interviews such as BBC's *Hardtalk* and *Newsnight* as well as from celebrity interviews such as CNN's *Larry King Live*, with a view to revealing different patterns of using follow-ups and DMs in the two subgenres.

**Ágnes Füzessy-Bonác (Eötvös Loránd University, Hungary)**  
**"A little shred of that unbounded shade" – "An-atom-y" in Donne and More**

The word anatomy presents an ambiguity in the intellectual climate of the 17<sup>th</sup> century. Many thought the term "anatomy" (dissection) and "atome" (a skeleton) to share the same etymological root with "atoms". This interplay results in the tension of meanings in two lengthy poems concerning the state of the world as understood at the dawn of the Scientific Revolution: John Donne's "An Anatomie of the World (The First Anniversary)" and Henry More's "Democritus Platonissans (Or, The Infinity of Worlds)" both dissect the world while dissecting words.

By contrasting the purpose of their anatomy, time's role in the dismemberment of the world, and the nothingness resulting from the process, the poems unravel two initial tendencies of modern thinking: (1) the fear of nihilism and of deconstruction of ideas; and (2) the curiosity and excitement of opening up the hidden depths of our surroundings. Donne sees the impotent and barren form of a vast field of atoms as a necessary evil, a conclusion of the original corruption of matter seen not only in the Fall of man but also in the rebellion of God's angels. Similarly to Donne, More sees the world as reduced and reducible to its smallest particles, however, he also regards the findings of the New Science as potentially productive and sees the constant decay and (hopeful) renewal of the infinite worlds as the manifestation of endless divine power.

**Péter Gaál-Szabó (Debrecen Reformed Theological University, Hungary)  
Authentication, Cultural Projection, and the Black Church**

The paper investigates the formative influences and processes that have led to the evolution of the black church as the particular cultural framework of African American authentication. Whereas African American religiosity cannot be separated from the broader context, white Christianity and white culture in general, the interaction ranging between simultaneous involuntary interaction and deliberate appropriation; the institutional differences and folk-religious phenomena further render the investigation of the “black sacred cosmos” problematic. The ultimate commonality between African American churches is, without doubt, the experience of a minority position and, formerly, the experience of slavery. Beyond that, however, the experience of slavery contributed to the development of a unique strategy of cultural implosion, with the help of which the enslaved could retain their humanity and develop a culture on their own. The black church became the token of cultural revitalization, social activism, and political mobilization, and thus the major social, political, and cultural institution within the African American community even today.

**Edit Gálla (Eötvös Loránd University, Hungary)  
Oppression and Revolt in Sylvia Plath’s Poetry**

Around the time she started composing the poems that were to appear in *Ariel*, her second volume of poetry that later earned her posthumous fame, Sylvia Plath had come to see herself as “a political person as well,” a poet who was increasingly absorbed by history and its larger relevance to contemporary individual existence. In many of her poems written in 1962-1963, the idea of institutional oppression and the sheepish – or even mechanical – servility it generates come to the forefront, while the speakers of the poems ponder the possibility of individual freedom within the bounds of an ethical humanity. In the poems, people are presented, to some extent, as exploited and tortured by the repressive codes of the community even though they seem unaware of being oppressed. At the same time, they are also held responsible for the perpetuation of injustice and abuse. Drawing on the concepts of French existentialism, this paper examines the organizing thematic motif of revolt in such late poems as “Burning the Letters,” “The Courage of Shutting Up,” “The Swarm,” “Totem” and “Mystic” as well as the liberating poetic techniques Plath developed for her *Ariel* poems that make such a revision of values possible.

**Tibor Glant (University of Debrecen, Hungary)  
Abstract American Art Comes to Communist Hungary: An American Diplomat’s Reports from 1965-66**

Communist dictatorships viewed art not as a means of free self-expression but as a propaganda tool of constructing the ideal socialist man and society. Nonfigurative (abstract and expressionist) painting was the antithesis of this Socialist aesthetic, and was promptly banned and persecuted behind the Iron Curtain, well into the “more tolerant” 1970s. Nonetheless, the first public lecture in Hungary and in Hungarian on “Contemporary Abstract, Expressionist, and Pop Art” took place in August 1965. The amusing yet futile attempts to prevent the lecture from happening or at least reaching a wider audience were summed by the American Press and Cultural Officer, Edward Alexander, who seemed especially interested in contemporary painting. His insightful commentary on two events and a non-event in 1965-66 offers a unique insight into Hungarian cultural politics on the eve of the 10th anniversary of the 1956 revolution. The three incidents reported on by Alexander



cover the full spectrum of communist political paranoia projected onto art: (1) fear of foreign “penetration” in the form of the August 1965 lecture, (2) the banning of an abstract expressionist exhibit by the Zuglói Kör (Zugló Circle) artists in August 1966, and (3) the official communist art exhibit in the Múcsarnok in October 1966.

**Zsolt Győri (University of Debrecen, Hungary)**

**Super Cocks and Penis Envy – Undercurrents in British and Hungarian Gangster Cinema**

British crime cinema, often labelled as Brit Grit, nicely complemented social realist tendencies of British cinema by exploring the culture of the criminal underworld ruled by mobsters socialised in patriarchal working class environments. Mike Hodges’ *Get Carter!* (1971) set the tone by featuring virile superstud Michael Caine in the role of Jack Carter, whose legacy as a commanding and fearsome gangster has been influential ever since. Irrespective of the subgenre, the geographical location, or the issues and themes raised by the films, Brit Grit offers a credible portrayal of the patriarchal attitudes and power relations of the criminal underworld where gangsters pose as imposing supermales: dictators. In contrast with the bright and scary gangsters of British cinema, Hungarian gangster films—“easternisations” of Guy Richie’s gangster comedies—spotlight protagonists moulded from popular imaginations of gangsters as being either funny or stupid. As I will argue, this strategy of infantilization narrows the potential for direct sociocultural reflexivity, still as a strategy it carries relevant social commentary, as in György Szomjas’s *Gengszterfilm* (1999), in the analysis of which I draw parallels between incompetent criminals and the disoriented society of the post-regime change decade. In similar fashion the inept crooks in Árpá Attila’s *Argo* (2004) and *Argo 2* (2015) render legible the crisis of Eastern European masculinity while featuring characters who lack the symbolic power of the phallus and, ultimately, confirm their inferiority by trying to prove their superiority over Western competitors.

**Ágnes Györke (University of Debrecen, Hungary)**

**Narrative Form and the Critique of Multiculturalism: Helen Oyeyemi’s *The Opposite House* and Salman Rushdie’s *The Satanic Verses***

Salman Rushdie’s *The Satanic Verses* (1989) and Helen Oyeyemi’s *The Opposite House* (2007) explore the idea of multiculturalism developed in British culture and politics in the past few decades: while the two main characters of Rushdie’s novel, Gibreel Farishta and Saladin Chamcha, are Indian migrants, Maya, the protagonist of *The Opposite House*, is a young woman of Cuban origin. Both novels are centred around two different narratives which never intersect, but mirror each other, as if the very structure of the novels suggested that it is impossible to create a meaningful dialogue between cultures. In *The Satanic Verses*, Saladin’s and Gibreel’s story is counterpoised by the historiographic chapters set in Mecca and Medina in the 7th century, while in Oyeyemi’s novel, Maya’s story is mirrored by the tale of the Orishas (the gods of Santería) in the mythic “somewherehouse.” Though *The Satanic Verses* and *The Opposite House* attempt to reconcile the opposites they depict, this attempt fails in both cases, suggesting that both novels engage with yet mistrust ideologies of inclusiveness and cultural diversity.

**Kata Gyuris (Eötvös Loránd University, Hungary)**  
**Abject Urban Identities in Marlene van Niekerk's *Triomf***

The backdrop to contemporary Afrikaner author, Marlene van Niekerk's novel *Triomf* (1994) is a decisive moment in South African history: the abolition of apartheid. This has a significant effect on the Benades as well, a destitute, dysfunctional Afrikaner family living in Triomf (previously known as Sophiatown), an old black district in Johannesburg recently reappropriated for the exclusive use of poor whites. *Triomf* is often likened to Faulkner's *The Sound and the Fury* in such a way that the abusive and incestuous Benade family, great losers of history, appear as painfully caricature-like versions of the Compsons. The paper has a twofold objective: on the one hand, it looks at the unnaturally intertwined relationship of cityscape, body and identity, and the various ways in which Sophiatown/Triomf supplement the bodily (and within that, very scatological) existence of the Benades. On the other hand, it aims to show how *Triomf* inscribes itself into a South African literary tradition of explicating Afrikaners' moral corruption with disturbing physical acts (cf. Mark Behr's *The Smell of Apples*), all in the context of specific urban spaces where multiple layers of history are in play.

**Norbert Gyuris (University of Pécs, Hungary)**  
**The Laws of (E)motion: Quantum Mechanics and Newtonian Physics – *Upside Down***

“What if love could overcome gravity?” poses the question the French-Canadian science fiction movie *Upside Down* (2012) directed by Juan Solanas. In this manner, the movie designates its most characteristic problem, the binary logic of attraction, choice, action and reaction, matter and anti-matter etc. The film combines the themes of the separated lovers and all-conquering love with the double nature of gravity. *Upside Down* is basically founded on the allegory or, more precisely, the parallel representation of gravity, this undefinable but inevitably dual natural phenomenon and the similarly indeterminable feeling of love that all the arts have attempted to portray in either mimetic or diegetic form practically since the beginning of human history. Representation is self-reflexive in the film: both the scope and the mode of representation are ordered by a binary logic only to dissolve in a unity by the end of the narrative. *Upside Down* attempts to tear down and de(con)struct the upturned, double iconicity of the mirrored and inverted way of seeing the world; it seeks to subvert and eliminate the double nature of upside and downside, inside and outside, Self and Other, and the countless miniscule, superficial binaries sustained for merely practical purposes

**Ágnes Harasztos (Eötvös Loránd University, Hungary)**  
**Baroque, Borges, Czechoslovakia: Bruce Chatwin's *Utz* (1988)**

The return of Baroque as both a chronological and a theoretical category, and also as an aesthetic mode in the postmodern is a highly discussed idea in contemporary literary criticism. I would like to explore affinities of the Baroque and the postmodern in the cultural trope of parallel universes which subvert, continue and mutually exclude each other at the same time. The object of scrutiny, Bruce Chatwin's *Utz* (1988) is characterized by the co-existence of Baroque art, Rococo kitsch, and pastoral worldview on the one hand, and the postmodern bleakness of Socialist Czechoslovakia on the other hand. What is present on the thematic level is also transcended into the narrative structure. The textual exuberance of the literary Baroque is coupled with absurd and subverted narrative turns of the postmodern resembling Kafka and Kundera. The chronological structure of the novel also shows distinct signs of both the Baroque conception of an infinitely present time and the cyclic time notion

of the postmodern in Borges' works. Chatwin's novel creates a Borgesian East-Central Europe. My central concern is how Baroque aesthetic, which is a unifying tradition of East-Central Europe, co-operates with the Borgesian postmodern in creating the paradoxical, anachronistic, absurd world behind the Iron Curtain at the dawn of 1989 seen through a British literary discourse.

**Gabriella Hartvig (University of Pécs, Hungary)**

### **The Role of Pocket Libraries and Selected British Novels in the Formation of the English Novel between 1780 and 1830**

From the late 1780s, collections of selected British novels started to appear to popularize eighteenth-century fiction. [Charles] Cooke's pocket edition of select British poets (48 vols, 1794-1805) and his accompanying set of prose fiction, *Cooke's Edition of Select Novels, or, Novelist's Pocket Library*, or Ann Letitia Barbauld's *The British Novelists* (50 vols, 1810) helped to canonize popular fiction and to define the new genre called the English novel. At the same time, in Vienna, the bookseller Rudolph Sammer, probably following the example of Cooke's series, also launched his own pocket book series, *Collection of the best English authors* in an exact—and corrected—edition (1787-1801), including the selected works of, for example, Laurence Sterne. This paper discusses how these multi-volume editions may have contributed to a early history of the 'rise' of the English novel and how the eighteenth-century novel could gain general recognition as a new and established genre by the 1820s with the help of these collections.

**Irén Hegedűs (János Selye University, Slovakia)**

### **Desperate about the Aspirate: A Historical Comparative Look at H-Dropping in AUEng and NZEng**

H-deletion in word-initial position occurs and is licensed in the use of high-frequency grammatical forms in all varieties of English. These cases are historically connected with the h-deletion in content words, which - however -has become stigmatized. The phenomenon of h-dropping in content words is considered relatively rare in southern hemisphere Englishes (see Gordon & Sudbury 2002), yet the comparison of this feature in AUEng and NZEng can show important differences between the two varieties of English. The paper intends to highlight the historical background of the differences in the pronunciation of initial h-, furthermore it will also consider the connection between the treatment of initial h- and the loss/maintenance of the phonological opposition of /w/ ≠ /ʍ/ (as in witch ≠ which), a feature that still distinguishes AUEng and NZEng.

**Lajos Horváth (Eötvös Loránd University, Hungary)**

### **Performative Subjectivity in Shakespeare's Sonnets**

Summarising recent criticism on Shakespeare's Sonnets, this paper demonstrates how dominant theories regarding performativity and subjectivity affected the study of Shakespeare. The role of speech and performance in narrative poems seem obvious in works such as *Venus and Adonis*, *Rape of Lucrece*, and *A Lover's Complaint*. It is proposed in light of David Schalkwyk's term "performative sonnets" that the emblematic problems of "Eros" between the performative image of "Time" and the subjective visage of "Nature" is one of the key motives in the iconologic construction of the sonnets. It is still unreflected that the catachretic metaphors of Eros (Venus, Cupid, Will) in the text, consistently keeps the figurative effectiveness of the tropes (like the *prosopopeia* in Paul de Man's rhetorical theory)

by opposing the narrative voicelessness of the Self. This renaissance topos seems to be a remodeled performance of narratively constructed Desire, parallel to Maurice Merleau-Ponty's and David Armstrong's relevant hypotheses, through the systematic embodiment of perception as an erotic act. However, the „tongue-tied” performance of gender in the sonnets seems indifferent afterwards the narrative subjectivity, next to the hermeneutics of Desire. Considering this mitopoetic silence of speechless misuse, the above mentioned hypogrammas suggest the review of characters in the Sonnets with a new and complex textual analysis of the paradoxes in Shakespeare's narrative poems too.

**Géza Kállay (Eötvös Loránd University, Hungary)**

**Time Reopened: Janette Winterson's Reading of *The Winters's Tale***

This paper will compare the respective characters and plots of Janette's Winterson's most recent novel, *The Gap of Time* (2015) and of Shakespeare's *The Winter's Tale* (~ 1610), yet it will not treat the Early Modern play as “the original” piece. Neither Shakespeare's, nor Winterson's originality is in re-telling a well-known story, Shakespeare adapting Greene's *Pandosto* for the stage, Winterson writing the popular, often performed romance into a 21st century novel. Rather, both works may be read – I will argue – as highly learned, performative studies in the nature of time, one with Early Modern values, the other one against the backdrop of our meta-modern, contemporary world. Both authors hold up a mirror to Time and I will try to show that if the two mirrors are turned against each other, some highly significant insights emerge about our relationship to one of our greatest metaphysical enigmas, haunting us since earliest times. Special attention will be devoted to Winterson's challenge: what does it mean that we are able to lock ourselves into time?

**Krisztina Kaló (Eszterházy Károly University, Hungary)**

***The Citizen of the World* (1762) by Olivier Goldsmith: An Example of Interaction between French and English Epistolary Literature**

We readily acknowledge the English influence on the French epistolary novel in the 18<sup>th</sup> century; however, the interaction clearly follows a two-way model in that period. *The Citizen of the World* (1762), also called ‘*Chinese Letters*’ by Oliver Goldsmith is an excellent example of the constant communication between European literatures, as it seems striking how much Goldsmith owes – among other writers – to Montesquieu and Jean Baptiste de Boyer, Marquis d'Argens. In my paper, I present some possible literary sources, conceptions, procedures and patterns that Goldsmith may have borrowed from contemporary French writers or from other writings translated into French. I highlight, in particular, the character type, the travel settings, the critical approach of contemporary society and the philosophical propaganda that can be discovered in the collection of letters purportedly written to some friends in the East by a Chinese philosopher residing in London. Lien Chi Altangi's letters do not only contain important observations on contemporary society, approach, behaviour, institutions, customs and philosophies in a comparative manner but they are also confessions to reconstruct their author's own self. In this respect, the ‘*Chinese Letters*’ by Goldsmith enter in a series of European fictions representing a very typical epistolary procedure, that of a traveller's fiction where the confrontation of different cultures is combined with identity construction.

**Orsolya Karácsony (University of Debrecen, Hungary)**

**Dark Tales of Self-Destruction: A Comparative Analysis of *Black Swan* and *Kontroll***

At first sight Darren Aronofsky's *Black Swan* (2010) and Nimród Antal's *Kontroll* (2003) do not have much in common, except for the fact that both movies belong to the genre of suspense thrillers. Closer scrutiny, however, suggests that they are about young individuals who are unconsciously dismantling their mental balance bit by bit, and the process of this self-destruction is displayed in the form of what can be called dark tales. The protagonists are in fact escapists who flee from the challenges of their everyday reality. Taking advantage of the traditional features of the action thriller, such as red herrings, cliffhangers, and unexpected plot twists, Aronofsky and Antal use suspense as a frame and insert fairy and horror tale elements into it to create a symbolic and visually engaging environment for their main characters to wage their psychological battles against themselves. This method works well in both movies and despite their different cultural backgrounds (upper-middle class milieu in New York in *Black Swan* and the underground system in Budapest in *Kontroll*), it secures a firm basis for comparison.

**Zsuzsanna Karap (University of Pécs, Hungary)**

**The Use of Comic Books in Foreign-Language Education**

Comic books and graphic novels are currently experiencing a steady rise in popularity. Not only are they being investigated as worthy subjects of literary studies and other fields of research (e.g. McCloud, 1993; Wolk, 2007; Darius, 2012), they are also getting increasingly recognised as instructional resources to improve students' literacy skills and maintain their motivation (e.g. O'English, Matthews, & Lindsay, 2006). In addition, they have several advantageous features that support foreign language learning: they combine verbal input with visual stimuli, making it ideal for students with visual learning styles (Reid, 1984); they assist inferential learning by helping readers guess meanings from context; they can be a rich source of light reading, which might become a gate-opener to 'serious' reading (Krashen, 1993). Moreover, comic books present readers with narratives, which engage the imagination and use real language that feels natural (Ghosn, 2002). This paper aims at investigating the possible effects of using such authentic literature in the English as a Foreign Language classroom and will report the findings of a study in which a group of EFL learners (n = 7; 12th graders in a secondary school in Budapest) were exposed to comic books for the course of two months.

**Balázs Keresztes (Eötvös Loránd University, Hungary)**

**Self-Assembling Tapestry: Vital Pattern in the Pre-Raphaelite Arts**

The artistic achievement of the Pre-Raphaelite Brotherhood and their wider circle is often described as being a turning point in Victorian painting or the visual arts in general. Some even consider it to be an avant-garde that existed before the term was even coined. The classical scholarship focusing on the subject usually recounts their rebellion against the (technical and moral) traditions of the Royal Academy, their passion for "art for its own sake" (Prettejohn 2007) and their fondness for nature, redheads and everything medieval. In most cases, even technique-oriented investigations fail to go deeper than outlining their "truth to nature" principle, their lack of visual perspective and their use of bright colours on whitewashed backgrounds. Following the recent observations of the Dutch digital architect Lars Spuybroek, this lecture aims to examine the role and function of pattern and texture in the Pre-Raphaelite arts from three different aspects. First, it traces back their fascination for

pattern to John Ruskin's writings on the vital beauty of nature, second, it juxtaposes Pre-Raphaelite paintings with William Morris's floral ornaments, and third, it sets the whole argument in the context of contemporary design theory where pattern and texture are treated as self-generating assemblages.

**Attila Kiss (University of Szeged, Hungary)**

**The Anatomy of Revenge**

In my presentation I will examine the representational logic of English Renaissance revenge tragedies. Shakespeare and his contemporaries relied on a number of literary and iconographic traditions which they employed to stage the uncertainties, ambiguities, and anxieties surrounding the emergent early modern subjectivity. The revenge tradition provided an especially suitable dramaturgical framework in which the double anatomy, that is, the psychological and corporeal dissection of the early modern subject could unfold.

**Orsolya Komáromi (Eötvös Loránd University, Hungary)**

**The Condition-of-England Novel Revived: Alice Thomas Ellis and Maggie Gee**

The "Condition of England Question" was first posed in 1839 and gave rise to the genre of the condition-of-England novel, whereby English writers began to protest against the social evils of their times. The 20th century witnessed the re-emergence of this genre as a reaction to new kinds of inequality. Contemporary, globalised society is marked by increased levels of mobility and, as such, the English novel finds itself well-placed to respond to current issues. It depicts the otherness and disparities which are a reality for people affected by migration, and can facilitate a better understanding of the curiosity and fear which accompany such circumstances. This paper compares *The 27th Kingdom*, a novel about a West Indian postulant taken in by an immigrant family in London, and Maggie Gee's two novels: *The White Family*, which observes the origins of racism, and *My Cleaner*, a novel of cultural differences represented by means of domestic realism. Maggie Gee's elegant seriousness and Alice Thomas Ellis's magical sense of humour help to shed light not only on the condition of the human heart, but also on the condition of England's society in these times of social hardship, curiosity and fear. What they offer, and what this paper shows, is "not so much a resolution as a little way out of the woods" (Maggie Gee).

**Zsolt Komáromy (Eötvös Loránd University, Hungary)**

**Periodization in Literary History: The Case of Milton in Hungarian English Studies**

The place of John Milton in English literary history has never been clear-cut in terms of localizing the "period" his work belongs to. He is largely excluded from the discipline devoted to studying the literature of the Restoration, despite having written his major works in this period. He is (or has up until quite recently been) often absorbed in Renaissance studies, despite the fact that his works, strictly speaking, fall outside this period. In Hungarian accounts of English literary history, his work is typically seen to belong to "baroque literature," despite the fact that Anglo-American literary historiography has no tradition of using this period-term at all. Milton's case, thus, offers a good opportunity for thinking about the nature of periodization in general and in English literary historiography in particular. I try to do so in this talk by confronting English and Hungarian traditions of chopping up this section of the past into periods, offering a brief account also of the history of Milton's treatment in Hungarian English studies. Thinking about this is an aspect of my work as co-editor of a chapter of the Hungarian History of English Literature, and in my paper I will also

hope to explain why Milton's case has contributed to some unconventional periodization in this volume (which is still a work in progress).

**Judit Kónyi (Budapest Business School, Hungary)**  
**Emily Dickinson and Print Publication**

Emily Dickinson's attitude to publication is one of the most significant discussions of Dickinson scholarship. While it is believed that she had the intention to publish her poems by sharing them with readers, she rejected print as a means of commercialized reproduction endangering the autonomy and the integrity of the poems. She refused to alter her poems to satisfy market demand and wished to maintain control over her poems, not only as an author but also as an editor, publisher, bookbinder, and a marketing specialist who selected the target group she wrote for. Her refutation of the commercialization of literature coupled with her female reticence, her fear of a non-understanding audience as well as her fear of success and the resulting fame, publicity and the loss of her privacy could shape her attitude to publication.

**Ágnes Zsófia Kovács (University of Szeged, Hungary)**  
**Edith Wharton's Travel Writing and the Great War**

Edith Wharton loved travelling and France was a favourite travel site for her: she published four French related nonfiction texts between 1908-1919. French cultivated landscapes and the built environment fascinated her as manifestations of historical continuity that her American readers were to learn from. The Great War meant a material and mental threat for the very historical continuity Wharton valued in French fine arts and landscapes, so her wartime reports on France served not only to educate but also to alert her American audience. The paper addresses the issue of how Wharton's transatlantic border crossing was complicated by the outbreak of WWI in 1914. Relying on both archival and published materials (letters, *Fighting France*, *French Ways*, *In Morocco*), the paper demonstrates how, in her accounts of the built environment and of objects of fine art, Wharton maintained her adherence to the value of historical continuity at the time both British and US male authors denied the existence of a usable past.

**Tímea Kovács (University of Pannonia, Hungary)**  
***Star Trek*, the Edenic Tradition in the American Mind**

The present study focuses on the vision of American Nature from the early 17th century to our contemporary time as it is presented in the *Star Trek* movies' universe. Taking the *Star Trek* movies' universe as the starting point of my research as well as the Puritan view of nature and its legacies referring to Thomas Cole's (1833-36) work *The Course of Empire*, and their opponents such as the Transcendentalists as a recurring element of the power of nature, I argue that the *Star Trek* movies' plots portray the duality of American Nature as a reflection of our contemporary society. As to verify my hypothesis, the research also connects the concept of nature with a new filmic genre, ecocinema, and tries to draw parallels with *Star Trek*. Concerning the method of the research, the analysis relies upon the close reading of filmic products, while putting it in the context of a historical research.

**Eszter Krakkó (University of Debrecen, Hungary)**

**Male Bodies Disappearing – The Landscape of the Female Artist in Jennifer Johnston’s *The Railway Station Man***

Isolated in her glass-walled seaside studio on the north-west coast of the Republic of Ireland, professional visual artist Helen Cuffe finds inspiration in painting the sea. Living alone, her life is marred by the deaths of men she loved: first her husband is shot to death, then her only son and her new-found lover die in a car accident that is followed by an explosion. Although these tragic personal events are set against the background of a violent political conflict commonly known as the Troubles, it would be precipitous to conclude that the main tension in the novel derives from the opposition between artistic creativity and political violence. On the contrary; these men, whose figures are symbolically evoked in Helen’s series entitled *Man on the Beach* depicting a young male figure gradually disappearing in the coastal landscape, were merely impeding Helen’s pursuit of becoming a professional artist. I shall argue that it is not by chance that Helen, getting tired of maintaining social contacts, is left eventually with Damien, who serves both as a surrogate son and as a model, her other source of inspiration. Therefore, I claim that only Helen’s solitude can lead to her integrity as a professional artist, which she expresses by asserting that “[o]n canvas, I belong to the world.”

**László Kristó (Pázmány Péter Catholic University, Hungary)**

**Some “Irregular” Vowel Shortenings and Lengthenings in the History of English**

The presentation aims at discussing some of the debated changes involving vowel length in the history of English since the Old English period. The chief issues I intend to discuss include: 1. Old/Middle English "Closed Syllable Shortening" 2. Vowel shortening processes between Middle and Modern English, including the ones we find in Modern English LOOK, BREAD, HOT, etc. 3. Vowel lengthening in words such as LOST, PATH, etc. Having presented the relevant changes, I shall go on to discuss their theoretical relevance (if any).

**Bożena Kucala (Jagiellonian University, Poland)**

**“So How Did You Become a Writer?” Graham Swift’s *Mothering Sunday***

Swift’s most recent book (published in 2016) employs some of the themes and narrative techniques familiar from his other fiction, but it is his first self-reflexive novel. This paper will interpret *Mothering Sunday* as a novel about becoming a writer. It will be demonstrated that despite a very different socio-historical context and a lack of overt autobiographical references, the reflections on the creative process may be attributed to Swift himself. The analysis will take account of Swift’s earlier novels as well as his collection of essays titled *Making an Elephant*.

**Mária Kurdi (University of Pécs, Hungary)**

**Staging Memory in Post-Celtic Tiger Irish Drama: The Case of Deirdre Kinahan’s *Spinning***

Deirdre Kinahan’s play *Spinning* (2014) and can be regarded as a memory play, a reshaped offshoot of the dramatic genre that has been present in world theatre since modernism. The encounter of its two protagonists in the present keeps on being interrupted by short scenes which stage conversations recalled from the past. In my paper I intend to analyze two aspects of the drama. On the one hand, I will discuss how attitudes to marriage, parenthood and divorce may fatally clash with each other during the Celtic Tiger period and its aftermath,



leading to family tragedies in a society where communal solidarity has weakened. On the other hand, I investigate the techniques the drama uses in the process of juxtaposing personal memories revealed through enacted scenes. To sum up, I will consider Kinahan's revision of the memory play as a vehicle of the characters' emotional changes and the ethical dimension of suggesting the possibility for a new kind of empathy.

**Jaroslav Kušnír (University of Prešov, Slovakia)**  
**Region and Ethnicity in Sesshu Foster's *Atomik Aztex* (2005)**

In his novel *Atomik Aztex*, rewriting a history of colonization of America, Sesshu Foster creates an alternative vision of colonization in which the Aztecs rule over European colonizers with the help of modern technologies. The novel is set in the area reminiscent of the southwestern states of the USA and former territories of Mexico, that is the territories on which Native American, Mexican and US cultures met and created specific regional identity influenced by these cultures. In my paper, I will analyze the way Foster uses postmodern narrative techniques not only to relativize essentialist concept of identity and history, but also the way Foster constructs the narrative on the formation of specific cultural identity connected with a particular region, that is the southwest of the USA.

**Kinga Latała (Jagiellonian University, Poland)**  
**Siegfried Sassoon and Poetry as (Auto)Biography**

"My real biography is my poetry," Siegfried Sassoon wrote to his friend Dame Felicitas Corrigan towards the end of his life. Although poetry criticism tends to separate the author from the speaking person, Siegfried Sassoon's approach to his own poetry allows its critics to treat it as (auto)biographical. The aim of this paper is to establish the connection between Sassoon's life and poetry, drawing on his assertion that his best poems were "truly experienced and therefore authentic in expression." In poems such as "Microcosmos", "Before Day" and "In me, past, present, future meet..." Sassoon displays a distinct preoccupation with the "I", being both the tool and the subject of his self-examination. In his more personal war poems, including "Sick Leave", "Banishment" and "I Stood with the Dead", he deals with his obsession with death and the consequences of his anti-war protest. Poetry was also an outlet for his yearning for solitude ("When I'm Among a Blaze of Lights", "Elected Silence"), his illicit love ("The Imperfect Lover"), milestones in his life ("Meeting and Parting"), as well as his spiritual exploration, resulting in conversion ("Redemption", "Faith Unfaithful").

**Zsuzsanna Lénárt-Muszka (University of Debrecen, Hungary)**  
**The Abnormal Body in *Push* by Sapphire**

In my presentation I intend to read the novel *Push* (1996) by African American author Sapphire with a focus on the body as a site where race, gender, class, sexuality, motherhood, and health intersect in order to demonstrate that the protagonist negotiates her subjectivity on the basis of these factors. The novel focuses on the journey of Precious Jones, a teenage mother from Harlem, from being a victim of severe physical, emotional, and sexual abuse to gaining agency. Critical attention so far has mainly focused on placing the novel in the African American literary tradition, and on how the protagonist's socioeconomic status, abuse, and her newly gained literacy influence her identity construction. As HIV, obesity, and mental disability feature heavily in the narrative and play an important role in how the protagonist perceives herself, I will examine the process of the (de)construction of the

abnormal body in the novel through discourses of health and pathology. My analysis of how these discourses affect Precious's subjectivity will rely on the following theoretical background: somaesthetics (the study of the body as a locus of both perception and self-fashioning) and the Foucauldian concepts of biopower, technologies of the self, and dividing practices.

**Ildikó Limpár (Pázmány Péter Catholic University, Hungary)**

**Mocking the Shadows of Past Vampires: A Case Study of *What We Do in the Shadows***

*What We Do in the Shadows*, a 2014 mockumentary that focuses on four vampires living together and having difficulties in adapting to the challenges of the 21<sup>st</sup> century indicates a new turn in vampire movies: not only does it make fun of the horrific or romantic vampires of cinematic productions and literature of our present and our past, but it also mocks people's fascination with the recent vampire renaissance. In the paper these aspects will be looked at via two main approaches: on the one hand, the mockumentary as a film genre will be considered as a mocking allusion to Anne Rice's *Interview with the Vampire*, the novel that started the humanization of the vampire; on the other hand, the movie's links with other vampire texts will be explored, the most notable of which is an allusion to Count Orlok from *Nosferatu*, a 1922 silent film that was based on Stoker's *Dracula*. The paper thus will consider some of the thematic similarities between the movie and Stoker's novel and will also look at how the movie mocks the now popular romance themed vampire narratives. In the end, the proposed paper aims to demonstrate how the vampire as a monster in Jeffrey Jerome Cohen's concept appears in the film.

**Zuzana Luckay Mihalčinová (Human Dignity and Humiliation Studies)**

**Post-Racism and Paul Beatty's *The Sellout***

A willing slave, a segregationist black man... Excellent components of a funny book about racism. But who laughs loud while reading it. How do we talk about race, if at all, and why should we. Can we talk about post-racism in the current US or indeed global age? The stereotypes of racism are changing, the blatant racist has been joined by the intellectual and the temporal. It makes one think that some people just enjoy hatred as it is.

Attempts at making right a 'history of wrong' by *giving voice*, by *writing against*, are symbolically destroyed by the book burning in Paul Beatty's *The Sellout*. Perhaps it is this novel, which attempts and succeeds in being post-racist by satirizing the unmasking act itself. Towards the end of the novel Beatty suggests a theory of blackness which consists of four stages. And the reader finds herself between thinking whether 'Race Transcendentalism' or 'Unmitigated Blackness' is better, more ethical, more politically correct, more moral, more humanist. And that is where Beatty's authorial excellence, worth the Man Booker, shines through because he succeeds to pull us in, to make us think and to make us accomplices in the mind boggling challenge.

**Csaba Maczelka (University of Pécs, Hungary)**

**Exile and Utopia in 16<sup>th</sup>-Century English Literature**

In my paper, I would like to establish a link between utopian literature and the authorial/narrative perspective of the 'exile'. This attempt is based on my observation deriving from the study of early modern English utopias, namely that in such texts, the narrator is regularly represented as an outcast, someone who is able to facilitate exchange between Europe and the displaced land because of its unique "stranger" position. This position,

however, is problematic because of being neither here nor there, so narrators of such texts are typically go-between figures. By examining a Hungarian poet writing in Latin in England in the late-16th century, and an English author translating from Spanish and writing in English at the same time, I will argue that this unique position also serves as a bridge between different languages and literary cultures.

**Krisztina Magyar (Eszterházy Károly University, Hungary)**

**The Exodus Narrative and Racial Segregation in the Moral Imagination of Martin Luther King, Jr.: A Cognitive Linguistic Approach**

Civil rights leader Martin Luther King, Jr. frequently borrowed images from the biblical narrative of Exodus, an archetypal story of enslavement and liberation, to talk about the fight against racial segregation in the United States. By offering a cognitive linguistic perspective, this paper will take a fresh look at some of King's allusions to the biblical story and examine in some detail how he conceptualized the Egypt of the narrative in the context of the African-American fight against racial injustice. Some interesting uses of 'Egypt' in King's texts will be pointed out and accounted for with the help of Cognitive Metaphor Theory, first articulated by Lakoff and Johnson, as well as Blending Theory, proposed more recently by Fauconnier and Turner. Ultimately, the aim of the paper will be to show, on the one hand, how King used a rather unoriginal source to create some striking metaphorical expressions to describe segregation and, on the other, how the same source equally enabled him to create interesting metaphors for its demise.

**Enikő Maior (Partium Christian University, Romania)**

**Philip Roth and the Jews**

In my paper I want to deal with Philip Roth's short story "The Conversion of the Jews" (1959). The protagonist of the short story, Ozzie realizes that the traditions and rituals have become mere words without meaning and urges the need for a change. In America, Judaism could not offer its followers a viable way of life. The Jews found in America total freedom of speech and thought. Ozzie does not want to challenge his teacher/parent, but wants to fill his life with meaning. He wants to take advantage of an American citizenship. The chain of power is reversed and he shows that he has the necessary power to change the course of events. My task is to show if he succeeds or not.

**Réka Major (Eötvös Loránd University, Hungary)**

**Catcalling the Artist: Byatt's Princesses and Sylvia Plath**

In her essay "Ice, Snow, Glass" A.S. Byatt admits to a fascination with the myth of Atalanta and its alternatives such as a "Norwegian story [...] in which the unattainable princess sits at the top of a glass mountain, throwing down golden apples to the suitors who try to mount it" (On Histories and Stories 151). Possession and more precisely, the young scholars' quest for the fictive poets Christabel LaMotte and Randolph Henry Ash, evoke the myth, which also provides a narrative device contributing to Maud Bailey's character development. Although a controversial and rather tangential figure in A.S. Byatt's life, Sylvia Plath, whom she first met at Cambridge, seems to be a significant inspiration for some of her leading female characters such as Maud Bailey. Celia Wallhead refers to Plath as a "default element" belonging to the "ARTIST schema" when conducting a narrative analysis of Byatt's *Sugar and Other Stories* (A.S. Byatt: *Essays on the Short Fiction* 39), which point is left off without elaboration. The present paper explores how the interplay of myths, fairy tales, and the

realities of Byatt's own academic career problematize the artistic creativity, agency and professional competence of women.

**Péter Kristóf Makai**

### **Nudge Nudge, Tilt Tilt: Remediating the Feel of Pinball for Digital Devices**

Although pinball has a history as an entertainment medium that goes back almost a hundred years, it has received comparatively little attention from media studies scholars. Pinball was overshadowed by other arcade and video games by the time new media studies established itself as a field. My point of entry is Sherry Turkle's comparison of video games and pinball machines in *The Second Self* (2004 [1984]). What Turkle describes as the weaknesses of the physical machine are the features which make them so engrossing and so hard to simulate in their modern incarnations. The kinaesthetics of playing a table derive from the cybernetic conversation between its tactile interfaces and the human body. Pinball simulations have to create sophisticated physics for their tables to capture the interactions of the ball with the playfield's elements. I investigate this remediation of pinball to electronic media. I consider the phenomenology of pinball physics as the hallmark of the simulation's success or failure. I explore the corporeal performance of actual players on physical machines and the translation of gestures from tables to tablets. I also incorporate the findings of on-site research at the Hungarian Pinball Museum.

**Zsófia Márki (Pázmány Péter Catholic University, Hungary)**

### **The Magical/Terrible Skin – The Seal Skin and Abjection in the Selkie Wife Myth**

Selkie tales are all built around the concept of magical seal creatures that can transform into humans by leaving their seal skins behind. Though selkies can be either male or female, it is the story of the seal wife that has most often been retold, and adapted into fiction and film. While the selkie wife in human form is usually a gentle loving mother, it is inevitable that at the end of the story the mother and wife leaves her family once she finds her seal skin. The seal wife thus becomes a Terrible Mother when she puts on a skin, which allows the seal wife to escape her duties as a mother and destroys the family. This analysis focuses on three film adaptations of the selkie wife lore – *Song of the Sea* (2014), *Ondine* (2009), *Secret of Ronan Inish* (1994) – and the way they approach the archetype of the Great Mother/Terrible Mother. I also intend to point out that understanding of the seal skin from the perspective of abjection clarifies this transformation: the selkie has to lose the terrible skin to become part of the symbolic order.

**Renáta Marosiová (János Selye University, Slovakia)**

### **Cherry Tree Lane and the Cycle of Life: Buddhism in P.L. Travers's Mary Poppins Novels**

Valerie Lawson, the biographer of P. L. Travers, wrote that Mary Poppins the magic nanny was said to carry Zen secrets, a concept Travers was passionate about, as well. The essay, among other things, intends to confirm this theory. The paper discusses why Travers could have coined and chosen Cherry Tree Lane for the spot of her famous story; what symbolic interpretations its name might hide. The cherry tree or cherry blossom, among other things, embodies and reflects upon major ideas in Buddhism: the cycle of life and the transience of existence (birth, death and rebirth). On the one hand, the study shows how these symbolic meanings of the cherry tree are being unveiled with the help of Mary Poppins; how birth, death or loss and rebirth is present in the Banks family's, their neighbour's and other

supernatural characters' lives. On the other hand, the essay will also try to determine whether deep and essential religious ideas of the meaning of life, namely Buddha's four noble truths of life (the truth of suffering, the origin of suffering, the truth of the cessation of suffering, the truth of the path to the cessation of suffering) are explicitly referenced in the fantasy series.

**Éva Mathey (University of Debrecen, Hungary)**

**A Historian as Myth-Maker: Revisionist Expectations toward the USA and Official Hungarian History-Writing between the World Wars**

The popular myth of America as a potential supporter of Hungary's revisionist cause during the 1920s was often substantiated by powerful yet misleading ideological, historical, and political tenets, such as for example, the belief that the USA did not wish to dismember the Austro-Hungarian Monarchy. These provided the most important building blocks of the Hungarian revisionist argument and expectations toward the United States. Official Hungarian history-writing between the wars, in particular the efforts of "official historian" Jenő Horváth helped create and reinforce such myths and beliefs recurrent in the anti-Trianon pamphlet literature and in semi-official as well as popular propaganda aimed at America. The presentation offers a critical reading of Horváth's oeuvre relative to American war and peace policies toward Hungary. For example, the analysis of Horváth's presentation of the Inquiry's recommendations in connection with Point Ten demonstrates that he deliberately manipulated historical sources, ignored some historical facts and overemphasized others. The presentation sheds light on Horváth's tendency to adapt history to theory, and reveals that his interpretation of the role the United States could play in treaty revision, consequently the myth of the US as the promoter of the Hungarian cause, rested on misinterpretation, manipulation and distortion of facts.

**Miklós Mikecz (Eötvös Loránd University, Hungary)**

**A Slushed Brain – Neuroscience Fiction and Neuroscience Fact in Philip K. Dick's *A Scanner Darkly***

It is a well-known fact that neuroscience has managed to capture the popular imagination with its trademark images of brains in a constant flux of complex neural activity. Therefore, it is only natural to detect the influence of neuroscience not only in popular thinking, but also in the domain of the arts, including literature. Accordingly, several literary scholars have identified in the contemporary Anglo-Saxon literary scene a new practice by fiction writers to incorporate neuroscientific ideas and concepts into their work that are referred to by critics as neuronovels, neuronarratives, or neurofictions. Yet, such a phenomenon is not entirely new. In other words, it is possible to regard certain literary works as neurofictions *avant la lettre* and it is my intention to argue this in my presentation with a concise analysis of Philip K. Dick's *A Scanner Darkly* (1977). I will attempt to demonstrate how the author creates a fictive medical condition on the pages of the novel by associating the long-term adverse effects of a fictitious psychoactive drug with extra-diegetic, factual details of the split-brain syndrome, well-known by neuroscientists, and further complicating the picture by introducing the splitting of the self as it happens in cases of dissociative identity disorder.

**András Molnár (University of Szeged, Hungary)**

**The Presence of Law in H. P. Lovecraft's Fiction**

Researches in Law and Literature studies have been only scarcely concerned with horror fiction, with only sparse, tentative exceptions, but even these deal with law itself only

superficially. This may be due to the fact that horror fiction, being a branch of speculative fiction that is primarily aimed at the achievement of a frightening effect, generally does not care about the representation of law. However, law is not only part of our everyday life, but one of the strongest system of constructions organizing social life, its strength partly lying in the legitimate state power enforcing its commands. And if one reads attentively, one may discover the presence of law even in a type of speculative fiction seemingly unrelated to such a worldly instrument. The focus of my presentation is the work of H. P. Lovecraft, particularly his short story “The Statement of Randolph Carter,” a story presented as the testimony of a criminal suspect, the narrator of which also reflects on the legitimacy and worth of law in the face of the horrors he experienced. In general, I draw the conclusion that in Lovecraft, law appears as a manifestation of an anthropocentrism doomed to failure in the Lovecraftian universe, and thus law’s disruption is seen as another aspect of humanity’s overall loss of cosmic significance.

**Judit Molnár (University of Debrecen, Hungary)**

**“I am not *from* Montreal ... I am *of* Montreal”: *Jump* by Marianne Ackerman**

My intention is to place Marianne Ackerman’s debut novel *Jump* (2000) on the English-language writing scene in Québec. The English-speaking protagonist, Myra, has chosen the city of Montreal to live in. I shall explore the complex nature of the conditions of vulnerability and exclusion that surround her in a city with a French face. I will concentrate on the portrait of the city in which Myra together with other characters are involved in building up intercultural alliances. I will demonstrate how she positions herself in the politically very intense period in Québec’s history, more precisely the years preceding the 1995 Referendum on Independence and the years afterwards. The text suggests that anxiety prevails in the characters’ lives in the midst of constantly looking for new ways for cultural acceptability. I will focus on how the protagonist displays her own contradictions and ambiguities that are at the heart of the novel. However, I argue that the way the spirit of the city is captured in *Jump* is a testimony of the deep love that the protagonist feels for the city of her own choice.

**Judit Mudriczki (University of Pannonia, Hungary)**

***Henry V* on the Hungarian Screen – A Case Study of 20<sup>th</sup>-Century AVT Practices**

This paper contrasts the post-1989 Hungarian dubbing of two screen adaptations of Shakespeare’s *Henry V*, which were not only broadcast on TV channels in the 1990s but are still widely available on DVDs. Although Laurence Olivier’s 1944 screen adaptation considerably differs from Kenneth Branagh’s 1989 groundbreaking movie debut, both Hungarian dubbed versions are based on László Németh’s 1955 book translation instead of remaining in the audiovisual domain to provide an interlingual translation of the dialogue list. In the case of *Henry V*, this AVT practice raises ethical and ideological concerns not only because the play as well as the audiovisual works address overtly religious issues but also because the 1955 book translation was conceived in an ideologically biased historical context as part of a wide-scale re-assessment of earlier Hungarian Shakespeare translations that centralized cultural policy did not find canonical. As the 1989 political transition abolished political and ideological control over cultural products, the paper proposes a case study of the two Hungarian dubbed versions to reveal the extent to which dubbing scriptwriters in the 1990s modify the religious bias of the 1955 translation while adopting the text to lip sync dubbing scripts.

**Imola Nagy-Seres (University of Exeter, United Kingdom)**  
**Magnetic Attraction and Sympathy in D.H. Lawrence's Novels**

In modernist fiction emotions are experienced in and through the body in complex ways, which are often beyond the conscious command of the individual. In D.H. Lawrence's fiction, feeling for the other is described as an intricate (inter-)corporeal phenomenon, experienced inside the boundaries of the body, yet not exactly mapped onto it. This paper will address the ways in which filial sympathy and erotic desire are presented in Lawrence's major works, with special emphasis on his 1915 novel *The Rainbow*. I will argue that Lawrence's ideas of sympathy have been significantly influenced by scientific and theological theories of the period. In the late nineteenth and early twentieth century, magnetism represented one of the most frequently employed phenomena in discourses of sympathetic communication. Lawrence borrowed from (quasi-)occultist sources of his time but he also distanced himself from these, creating a unique form of sympathy in his novels. In analogy to the laws of magnetism, interpersonal longing in Lawrence is described as an irrational form of bodily attraction, governed by forces beyond the human. At the same time, his novels also show how yearning for the other can transform into an uncontrollable and aggressive desire of possessiveness.

**Lenke Németh (University of Debrecen, Hungary)**  
**Artists and Art Works on Stage in American Drama**

The paper argues that there is a definite strain in the history of American drama that renews and extends the generic patterns of *Künstlerdrama*, a subgenre established in Europe, primarily by dramatists in the Romantic era. With reference to representative plays by authors such as Adrienne Kennedy, Tina Howe, Ntozake Shange, Cherri Moraga, Luiz Valdez, and David Henry Hwang, among others I propose that the longstanding traditions of *Künstlerdrama* are challenged along gender, racial, sexual, and ethnic lines. The "Americanised" artist drama exposes the logic of stereotypes and the ideological semiotics of artists and art works. In addition to engaging with the thematic extension of this subgenre, new dramaturgical devices generated by the interconnections, the intermedial encounters of different art forms will also be discussed.

**Margarita Németh (University of Debrecen, Hungary)**  
**Dissimilarities in the Usage of Intensifiers in the Apologizing Strategies of Hungarian EFL Learners**

The aim of this research is to enrich the literature written on apologizing with a study representing a new approach that highlights the importance of intensifiers in apologizing strategies. Analysing the apologizing strategies of Hungarian EFL learners and British English native speakers, the study also purposes to answer the question whether the different socio-cultural background can have any impact on the usage of intensifiers during the speech act of apologizing. The study applies a Written Discourse Completion Test and it contains 24 situations, 12 of which elicit apologizing, and 12 distractors. The description of the situations define the two sociopragmatic factors that are tested in the test: 1) gravity of the offense and 2) social distance. The participants are 69 Hungarian EFL learners (38 females, 31 males, 18-25 years) and as a control group 15 British English native speakers (7 males, 8 females, 22-67 years). The expected results are the followings: 1) because of the presence of pragmatic transfer the Hungarian EFL learners' apologizing strategies produced in English would be different from the strategies preferred by the British English native speakers. 2) There would

be both qualitative and quantitative differences between the behaviour and the choice of intensifiers in the apologizing strategy-sets of the two speech communities.

**Dániel Árpád Nyikos (University of Szeged, Hungary)**

**“You Broke the Square”: The (De)Construction of Imperialist Ideologies in Kipling’s “Fuzzy-Wuzzy”**

Recently, literary criticism, including Bényei Tamás’s *Traumatikus találkozások*, has reexamined Rudyard Kipling’s stories and poems using the lens of postcolonial theory, demonstrating the ways Kipling’s internalization of and resistance to colonialist narratives having shaped his work. This presentation builds on these theories by studying one particular text. The poem “Fuzzy-Wuzzy” proves to be an excellent case study in the way Kipling breaks down borders separating the colonizer from the colonized, the self from the Other, and the individual from the nation. On the surface, the poem is a tribute by an enlisted English soldier to the warriors of the Hadendoa tribe in Africa, whom he considers particularly formidable in battle. The poem’s further significance comes to light through a close reading of the text, an examination of the historical and cultural signifiers it employs, and connections with other Kipling texts and contemporary political and literary writings. As we look deeper, the strict divisions necessary for imperialist ideology are exposed and break down.

**Péter Ortutay**

**Translating *The Price Was High*, the Last Uncollected Stories of F. Scott Fitzgerald**

The stories in *The Price Was High* were written for money. Fitzgerald’s stories provided most of his income before he went to Hollywood in 1937, and he expended a major part of his talent on them. Fitzgerald lived off his stories. His intention was to write stories only to finance his novels. But it did not work. Instead of getting financially ahead from his stories, he was often in debt. It has been justly held that a writer deserves to be judged by his best work. Nonetheless, a writer's best work must be assessed in terms of his total work. Moreover, these stories, and their Hungarian translation correct the popular assumption that Fitzgerald squandered his talent and energy in dissipation. Another important idea when translating Fitzgerald's less known stories into Hungarian was to increase the popularity of this amazing American author in Hungary which seems to be rather neglected lately by our literary critics dealing with the history of contemporary American fiction. Another important issue of my paper is to point at the rules (if there are any at all) of translating and translation, and the criteria of an objective translation assessment by a more profound analysis of some of Fitzgerald’s stories both in English and Hungarian.

**Yildirim Özsevgeç (Recep Tayyip Erdoğan University, Turkey)**

**Charles Percy Snow’s *The Conscience of the Rich* as a Mirror of English Society**

One of the most prolific yet underrated novelists, Charles Percy Snow wrote novels in which he reflects the social, political and cultural atmosphere of his time. As Georg Lukacs suggests, Snow used typical characters in his fiction as a mirror of the English society in order to show the realistic representations of life. Snow’s novel *The Conscience of the Rich* (1958) contains the story of Lewis Eliot’s close friendship with the Charles March family, a powerful Jewish family as close to the British ruling elite as a wealthy family could get. Young March does not want to represent the qualities that his father burdens him. In this novel, Snow explores the borders of the ruling class and the strict rules of the ‘old’ Jewish families embedded within the British financial system. He also displays the fringes of the left



and right wings of 1940's Britain. As a matter of fact, this paper not only does elaborate on how *The Conscience of the Rich* reflects the life in Britain through the eyes of a young oppressed man but also the political atmosphere of the era is explained.

**Tibor Órsi (Eszterházy Károly University, Hungary)**  
**Middle English Bird Names of French Origin**

It is well known that the English vocabulary was considerably transformed by the influx of loanwords from French during the Middle English period. These loanwords are usually assigned to various semantic areas such as 'government', 'law', 'the Church', 'the Military', etc. There seems to be one area, however, which fell beyond the scope of researchers: the name of birds. Some of the bird names of French origin fit into the category of 'sport and hunting'. We think that Middle English bird names of French origin deserve closer investigation. We focus on the names of native birds whose names were borrowed from French before 1500. We try to supply the corresponding Old English term(s) and find out the ways and means of their loss. ME egle 'eagle' was first recorded before 1338 and gradually ousted OE earn 'erne', which is now mainly restricted to literary use and refers to the 'sea-eagle'. The echoic word cuckoo replaced the native echoic word gowk. The replacement also took place in German and probably in other languages as well. The paper analyses a score of bird names including buzzard, heron, egret, falcon and quail.

**Dániel Panka (Eötvös Loránd University, Hungary)**  
**Privacy is Theft: Transparency in Dave Eggers' *The Circle***

The paper examines the concept of transparency as it appears in Dave Eggers' 2013 novel *The Circle*. Drawing on theories from Jeremy Bentham, Michel Foucault, and Byung-Chul Han, and citing examples from fiction (Zamyatin, Orwell, and Nabokov are some relevant names), the first part of the presentation gives a brief overview of the concept of transparency and its philosophical and sociological ramifications. Enforced transparency emerges as a sinister and powerful technique against human freedom. In the second part, it is demonstrated how the eponymous company in the text (the Circle) advocates and achieves transparency. It becomes clear over the course of the novel that for the average citizen of the media-saturated online world of today, the idea of transparency is not frightening, nor unfamiliar. The Circle does not meet strong resistance in its endeavours, and the dissemination of their ideology of transparency is done by the ones who are entirely subjected to it. In conclusion, Eggers offers a line of argument in the novel as to why it is easy to mask total transparency as something positive and why it is especially difficult to argue against it in the present.

**József Pap (Eötvös Loránd University, Hungary)**  
**An Aisling on Film: Revolutions, Dream Visions and Julia Roberts**

In my presentation I am going to analyse the genre representatives of the aisling, one of the traditional allegories of Irish literature, in Neil Jordan's movie called *Michael Collins*. The director adapted this most controversial period from the history of modern Ireland on screen for the 80th anniversary of the Easter Rising. On the verge of the Hollywood-narrative and precise historical facts, many roles can be of interest to the viewers, yet the most suspicious one is surely the revolutionary female figure of Kitty Kiernan, Collins' fiancée, whose character can be the subject of an aisling analysis. Critics all over the world generally considered her role a poorly established one in the script as well as in the movie. Julia Roberts received heavy criticism for the feeble implementation of Kiernan, more specifically

for the struggling character development. However, having seen the movie and the described flaws several times, one may wonder about the spectacular consistency and manner in which Kiernan is causing “harm” to the film. If a female supporting role challenges the narrative fundament or the cinematic toolbar this much (and so I am going to argue) then a closer look should be maintained to find all the signs for a possible lyric influence. Since the motif of the aising is one of the most established genres in the Irish arts, which can be found in the national prose, poetry and drama, it is a well-founded idea to take into consideration the tenth muse as an artistic vehicle for the aforementioned thematic.

**Éva Pataki (University of Miskolc, Hungary)**

**London Desires: Fascination and Phantasmagoria in Sunetra Gupta’s *The Glassblower’s Breath***

As Julian Wolfreys so aptly put it, London ‘is not a place as such’ but also ‘takes place’ in its literary representations (Writing London 4). The emotional fabric and atmosphere of the British capital, then, are as much created by its spaces and places, its inhabitants and visitors, as are manifested and formulated in emotional states of being, whether real or fictional, phantasmagoric or imaginary. The present paper delves into the emotional urban imaginary of London as portrayed in Sunetra Gupta’s 1993 novel, *The Glassblower’s Breath*, exploring the city’s state of mind and the city as a state of mind from the perspective of the unnamed heroine – her dreams, desires and fears – as well as from the aspects of fascination and phantasmagoria in relation to both the city and woman. Drawing on Steve Pile’s psychogeographical approach to reading cities, Walter Benjamin’s concept of phantasmagoria and various interpretations of fascination, I investigate the role and works of desire, dreams and death in the creation of London and Gupta’s female protagonist as phantasmagorias, arguing for inextricable links between the identity of the city and that of the heroine.

**Márton Péri (Pázmány Péter Catholic University, Hungary)**

**Samuel P. Huntington and the American Military Strategy**

Samuel P. Huntington is one of the most significant military strategists and political thinkers of the second half of the twentieth century. Throughout his long career he greatly contributed to the American strategic concept. His books and articles traced the growth of America as a world power and, with it, the transformation of the military of a liberal and isolationist society into a real superpower. As the US was forced to alter drastically its thinking on international politics the military turned into a primary concern, especially when it became obvious that the USA had to act as a global guardian of a vast alliance network which depended upon American power for its existence and prosperity. Among other intellectuals Huntington was one of the first analysts who dealt with American military strategy and helped transform the role and image of the American military. The presentation intends to explore Samuel P. Huntington’s major concepts concerning military strategy and how these ideas were put into practice by the different governments from the early 1950s to the first decade of the 21st century.

**Róbert Péter (University of Szeged, Hungary)**

**The Digital Turn in the Humanities: New Challenges and Novel Methods**

The digital turn in the humanities is illustrated by the fact that in the last decade an enormous amount of canonical and non-canonical material has become accessible and searchable in

electronic archives. The 'practical' digital revolution has made our research much swifter, easier and more productive, for instance, by searching in digital archives containing millions of words and images. Despite the fact that the digital turn has created new methodological challenges to researchers, the 'practical' digital revolution has not really been followed by a methodological revolution. Having briefly reflected on the advantages of the digital turn, the first part of the paper explores the challenges and perils of the digital revolution in English studies. The second section examines how digital scholarship offers transformative research potentials and tremendous opportunities for path-breaking and innovative analysis of texts and digital archives, with a special focus on those novel quantitative digital methods and tools that help us tackle the 'big data / text' challenge in the humanities. It argues that we are at an early phase of the digital revolution for the limitations of the available data / text and the accompanying methods, and highlights the increasing demand for inter-, trans- and multidisciplinary research.

**Zoltán Peterecz (Eszterházy Károly University, Hungary)**

**SOE Operations in Hungary – Secret British Military Activities in Hungary in World War II**

The activities of the British political leadership concerning Hungary's situation in the last two years in World War II is relatively well known, largely thanks to Gyula Juhász's work. Those of the Special Operations Executive, the organization trusted to gather intelligence and carry out clandestine activities in enemy territory and outright espionage, however, are not. Largely thanks to newly opened secret files at The National Archives in London, one can now learn more about both the larger picture of this British organization and its secret missions to Hungary, and of the various details of those very missions, in which there were quite a few Hungarians, or persons of Hungarian origins participating. The talk is going to concentrate on this little known aspect of World War II in Hungary in 1944 and 1945. Although these are the first steps in uncovering the whole picture, some of the results are already exciting for a historian's perspective.

**Éva Péteri (Eötvös Loránd University, Hungary)**

**Burne-Jones's *Briar Wood***

Edward Burne-Jones, who belonged to the second phase of the Pre-Raphaelite movement, is known for his longing for a more spiritual, more peaceful world than the Victorian age he lived in. "I mean by a picture a beautiful romantic dream of something that never was, never will be – in a light better than any light that ever shone – in a land no one can define or remember, only desire [...]", he declared. As Christopher Wood claims "[his] dream world [was] shaped by literature, poetry and myth". Burne-Jones's pictures depicting the fairy story of Sleeping Beauty are likewise related to literature. His attachment to the tale and his representations of the theme reveal his personal anxieties concerning love and duty as well as his artistic commitment and desires. His *Briar Rose series* (1873-90) installed in the dining room of Buscot Park, Oxfordshire is the most elaborate presentation of the topic, while the *Wake, Dearest* roundel of *The Flower Book* (1882-98) – that was not meant for publication – shows a more intimate approach.

**Miklós Péti (Károli Gáspár University of the Reformed Church, Hungary)**  
**Greece and Greeks in *Troilus and Cressida***

It has long been agreed that Shakespeare's representation of Greek and Trojan heroes in *Troilus and Cressida* was partly inspired by the works of his contemporaries, most notably George Chapman's 1598 translation of the *Seaven Bookes of the Iliades* (1598). But did the playwright's "subtle demystifications of Homeric heroism" (Bevington) strike a familiar note for his contemporaries? In this essay I look at Shakespeare's representations of Ancient Greece and Greek culture/literature in the context of early modern views and conceptions of Hellas.

**Fanni Petrák (Eötvös Loránd University, Hungary)**  
**In the Wake of the Flood: Evolution, Extinction, and Anthropogenic Climate Change**

The literature of climate change, termed climate change fiction, or Cli-Fi, in short, encompasses those pieces of literary fiction which explore the possible effects of human behaviour on weather patterns. The term was introduced by Dan Bloom on his blog in 2008, and has gained momentum after Margaret Atwood retweeted one of Bloom's posts about the emergence of a new genre. In the following years, climate change has become a hot new theme in literary fiction, and a burgeoning interest in literary theory as well. Margaret Atwood's own take on climate change, the MaddAddam trilogy, is a post-apocalyptic vision on the outcome of human greed, uncontrolled technological advances, and irreversible anthropogenic climate change. As the successor of doomed humanity, she introduces a new, genetically engineered race called the Crakers, whose genetic makeup is designed to adapt to the Earth's new climate and to form a sustainable society. The emergence of these new people subverts classical notions of humanity, and problematizes the very possibility of establishing a harmonious way of living on the planet. In this talk, I would like to explore how the tension between the different programming of humans and Crakers reflect on evolution and self-extinction, and how this feeds into the understanding of anthropogenic climate change.

**Natália Pikli (Eötvös Loránd University, Hungary)**  
**The Circulation of Images and Concepts Related to the Hobby-Horse in the London Cultural World of 1599-1602**

The circulation of cultural discourses and popular images in Shakespeare's age offers unique opportunities to discuss questions of reciprocal influence between different authors and texts. In order to maintain a strong focus, the polysemous word 'hobby-horse', with the most frequent word occurrences in late 16th-early 17th-century dramatic texts yields us opportunities to see how similar evocative images, originating in popular culture, appear and interact in the age. The paper examines clusters of images illustrating unbridled female sexuality, nostalgia for a lost "Merry England", and childish foolery with the morris hobby-horse in the centre, localising such references in texts performed or printed in a specific time period (1599-1602). Jonson's play, *Every Man Out of His Humour* (1599), his masque *Cynthia's Revels* (1602), Nashe's *Summer's Last Will and Testament* (1600), the Elizabethan (prob. Dekkerian) comedy *Blurt, Master Constable* (1601), Dekker's *Satiromastix* (1602) and finally Nicholas Breton's verse pamphlet, *Pasquil's Mistress* (1600), will enter into discussion with textual loci of Shakespearean plays (*Love's Labour's Lost*, *Much Ado About Nothing*, *Hamlet*), highlighting similar and dissimilar evocative uses of the morris hobby-horse, as well as different forms of authorial interaction.

**Márta Pintér (University of Pannonia, Hungary)**

**Continuity or Discontinuity: The Linguistic Colonization of Ireland in the Anglo-Norman and Tudor Times**

A part of relevant scholarly literature considers the Tudor conquest a new departure in Ireland's colonial history arguing that the foundation of Tudor rule showed discontinuity with the medieval Norman subjugation of the country. By contrast, other researchers shed light on political and ideological continuity, stating, for instance, that despite its incomplete nature the Anglo-Norman intrusion set a precedent for the Tudors to bring Ireland under English authority. Following this line of thought in this paper I argue that the Anglo-Norman and the Tudor Times were also connected in Irish history by the phenomenon of linguistic colonialism and the Irish-English language shift that was incurred by it. In support of this argument first I prove that the establishment of Anglo-Norman rule in Ireland set in motion a political language change that initiated the prolonged Irish-English language shift. Then I demonstrate how certain colonial texts from the two periods indicate continuity between the Anglo-Norman and the Tudor Times, particularly from the point of view of language politics. I frame the present study with a theoretical model that I proposed in an earlier work to make fresh inroads into the study of the Irish-English language shift as a political and ideological process.

**Ágnes Piukovics and Katalin Balogné Bérces (Pázmány Péter Catholic University, Hungary)**

**Semi-Rhoticity in Language Contact: English-Based Creoles and Interlanguages**

This paper aims to illustrate that the various forms of language contact display parallel characteristics. Specifically, the interlanguage drawing on the L1 and L2 under foreign language acquisition, and the creole arising from a substrate and a superstrate language both represent mixed and/or intermediate systems, whose properties are in turn governed by general principles of linguistic organisation (called "interlanguage hypothesis", cf. Plag (2009)). The example under scrutiny here is a well-known phonological phenomenon in varieties of English, (non-)rhoticity. Besides rhotic and non-rhotic varieties, intermediate forms of rhoticity are also attested, referred to since Wells (1982: 76, 221) as semi-rhotic. For example, as Wells explains, forms of Jamaican Creole are semi-rhotic in that /r/'s are not only pronounced prevocally but also word-finally in stressed syllables. Intriguingly, we have observed the same pattern in the case of certain Hungarian learners (with a rhotic L1) of English whose target accent is non-rhotic. Although the phenomenon of non-rhoticity has been extensively studied, only limited attempts have been made to account for the development of such intermediate varieties. In addition to providing further evidence for Plag's interlanguage hypothesis, we claim that the identical patterns in independently emerging intermediate systems arise due to a preference of the preservation of the /r/ in perceptually salient/prominent phonological positions (i.e., stressed and/or word-final) under the influence of rhotic native varieties (in the case of, e.g., Jamaican Creole) or spelling (in the case of foreign language acquisition).

**Dóra Pődör (Károli Gáspár University of the Reformed Church, Hungary)**

**The Southern-Middle English Dialects in *The Oxford English Dictionary***

*OED3* is being widely used as a corpus for various types of research on the history of the English language, and it is also increasingly used as a teaching aid. These have been made possible partly by the various search options available for *OED3*, and partly by the perceived

increase in the reliability of the data contained in the dictionary. This paper proposes to examine and compare the data about the Southern Middle English dialects found in *OED2* and in *OED3* and show what changes have taken place in the lexicographical coverage of this field; moreover, it also scrutinizes the relationship between the relevant data in the *Middle English Dictionary* (<http://quod.lib.umich.edu/m/med/>) and those in *OED3*. The analysis will concentrate on the sources of the quotations in these dictionaries, the first attestations of lexemes, the first attestations of certain meanings, the structure of the vocabulary from Southern sources, and the documentation of some Southern features such as the Southern voicing of voiceless fricatives, Southern personal pronouns (e.g. ich – 1st person singular nominative, her – 3rd person plural genitive, etc.), and Southern verbal endings.

**Francis J. Prescott (Károli Gáspár University of the Reformed Church, Hungary)**  
**Joining the Academic Tribe: Novice Students Adapting to Written Academic Discourse Requirements**

This presentation reports on a longitudinal qualitative study of one class of first-year university students as they enter a new discourse community and begin learning the requirements of written academic discourse. For the vast majority of students the step up from high school to university is a daunting one whatever the subject they are studying. For students studying a foreign language, in this case English, reading and essay writing is an even greater challenge. Through having students keep a regular learning journal, this case study was an attempt to map the students' progress as they first encountered basic academic discourse requirements and attempted to follow them in their written assignments. Taking a view of writing as a social process in keeping with Bizzell's model of social learning in discourse communities (1982) and Lave and Wenger's later model of communities of practice and situated learning (1991), this study views the writer herself as central to the activity of writing, rather than writing being merely a set of interacting cognitive processes. It attempts to gain insight into the experience and developing understanding of the novice writer and also uncover the problems she experiences in producing high level writing and the underlying causes of those problems. As such it is hoped the findings will be of practical use to all teachers who require extended writing assignments from their students.

**Andrea Puskás (János Selye University, Slovakia)**  
**Using Drama Techniques to Increase Motivation and Change the Perspectives on Teaching English as a Foreign Language**

The paper presents the findings of a research carried out at the Department of Modern Philology, Faculty of Education, J. Selye University. The main scope of the research is the concrete application and demonstration of drama techniques in foreign language teaching during two concrete courses: Drama Techniques in Teaching English as a Foreign Language I. and Drama Techniques in Teaching English as a Foreign Language II and analyzing their effect on teacher trainees' motivation and attitude to foreign language teaching. By using drama techniques, trainees find teaching English more enjoyable, since a more flexible and relaxed atmosphere is created full of movement and playfulness, improving fluency and adaptability. It puts language into context and makes the learning environment more meaningful. The findings of the research suggest that using drama techniques in English teacher training has great potentials. Drama activities and drama classes not only increase the motivation of future teachers, they also improve cooperation, group-dynamics and the trainees' self-confidence. The majority of trainees claimed to be ready to use such activities

in their future teaching career and that they had become involved in a more learner-based approach to teaching.

**Edit RÁCZ (University of Debrecen, Hungary)**  
**The Intercultural Component at Elementary Level**

Research into the intertwined nature of language and culture provided the theoretical foundation for language pedagogy to integrate the teaching of foreign languages and their cultures (Byram 1991, Kramsch 1993, 1998, Holló 2008). The evolution of communicative language teaching models clearly shows that “culture in language learning is not an expendable fifth skill” (Kramsch 1993:1), cultural competence is as important for successful communication as the other competences. Therefore, it should be developed from the first day of instruction. As course books “exert a considerable influence” on language education (Cunningworth 1995), authors are expected to capitalize on the latest theoretical findings of the discipline. Business English is no exception in this respect. On the contrary, with international target audiences, the writers of Business English course books aim to systematically shape the learners’ existing cultural schemata. In my talk, after a brief theoretical overview, I will give a detailed analysis of the cultural component of Market Leader Elementary, and discuss how the authors develop learners’ intercultural communicative competence (ICC) and thus help them become intercultural speakers already at beginner level.

**István RÁCZ (University of Debrecen, Hungary)**  
**Elegies in Post-1945 British Poetry**

This paper will discuss variations on the form of the elegy in post-1945 British poetry. Although the elegy has more than one definition, here I will treat it in the narrow sense: as a poem written in memory of a deceased person. In Douglas Dunn, Peter Porter and Thom Gunn one can observe three different representations of the implied poet’s work of mourning. In Dunn, we can observe a combination of narratives and negative capability; in Porter, we see how the references and allusions to a 17th-century poem form the work of mourning; and in Gunn, we witness a reflection upon AIDS. All the three poets follow in the wake of traditional forms and motifs (Dunn is inspired by the classic dramatic monologue and the gaps in medieval ballads, Porter by Henry King’s poem, Gunn by romantic poetry), and each of them introduced remarkable innovations which distinguish them. Special attention will be paid to how the implied poets develop an attitude towards self-elegy, that is, a poem anticipating the speaker’s own death.

**György RÁKOSI (University of Debrecen, Hungary)**  
**Possessive Intensifiers in English and in Hungarian**

This talk discusses the strategies that are used in Hungarian to translate the English possessive intensifier ‘own’ (as in ‘his own house’). It gives an overview of the morphosyntax and the semantics of *own*, and reports the results of a bilingual corpus study aimed at investigating the translational equivalents of this English element. The Hungarian constructions that act as markers of emphatic possessive relations are shown to have distinctive grammatical and semantic properties, which are discussed in detail.

**Angelika Reichmann (Eszterházy Károly University, Hungary)**  
**Hanna Schmitz Reflected in Chekhov's Mirror: *The Reader***

The presentation is focused on the discussion of Stephen Daldry and David Hare's film adaptation of Bernhard Schlink's critically acclaimed but controversial Holocaust novel, *The Reader* (1995; 2008), through one of the film's many intertexts – Anton Chekhov's "The Lady with the Little Dog" (1899). The presenter argues that scenes related to this short story are crucial to the understanding of Daldry and Hare's filmic reinterpretation of Schlink's novel, since they form an "invented" narrative within the film – arguably the *mis en abyme* of Hanna and Michael's ambiguous story and stalled self-reflection – which is absent from Schlink's text. The parallels and contrasts of Chekhov's and the film writers' narratives call viewers' attention to the ambivalences inherent in the main characters' representation, just like to some possible reasons of Hanna's marked resistance to symbolization, and therefore her inevitable misreadings. Inspired by a passing reference to Chekhov in Schlink's novel, the scenes alluding to "The Lady with a Little Dog" provide a metanarrative in *The Reader*, and as such, reflect the adaptors' heightened sensitivity to the ambivalences and complexities of reflecting the trauma of the Holocaust – and not only for "the second generation" of Germans after WWII.

**Pia Resnik (University of Vienna, Austria)**  
**Teaching and Learning L2 Writing in Tandem: From Instrumental to Integrative Motivation and Increased Foreign Language Enjoyment**

L2 writing is highly challenging and among the most difficult skills to acquire (cf. Barkaoui, 2007). Not only does it involve linguistic competence, but also aspects such as cognitive and sociocultural competencies are involved, developed and improved when performing these rather complex tasks in a language other than one's L1. According to Matsuda (2016), the common stance nowadays is to integrate process-oriented approaches with genre-based ones as these help L2 learners to "incorporate better understandings of how language is structured to achieve social purposes in particular contexts of use" (Hyland, 2007: 148). Not only is this important regarding students' language development as such, but also is it a necessary skill in today's globalised world, in which professional communication often happens in English, and interlocutors are frequently asked to "act effectively in new socio-cultural settings" (Hyland, 2002: 60). The approach presented in this paper is unique in using tandem language learning, where two speakers of different L1s – in this case English and German – communicate with each other and teach each other the respective languages: Preliminary findings of a study investigating the effect of tandem language schemes on students' motivation and foreign language enjoyment will be presented, in which students of English (L1 German) from the University of Vienna were paired with learners of German (L1 English) from King's College, London.

**Babett Rubóczki (University of Debrecen, Hungary)**  
**Geographies of the Bicultural Identity: Space, Language and Memory in Julia Alvarez's *How the Garcia Girls Lost Their Accents***

In her novel, *How the Garcia Girls Lost Their Accents* (1991), Julia Alvarez represents how the geographical anxieties of living between two cultures (the Dominican Republic and the US) intersect with the language and traumatic memory of her characters. The four sisters' personal memories indicate their alienation from verbal expression as they portray how words repeatedly fail to express the inner conflicts of the ongoing negotiation of their bicultural



subjectivities. I propose that the girls' linguistically conveyed border anxiety is mediated by the language of their female body. While the recurring images of tongues and gaping mouths are associated with the girls' memories of shame and female sexual oppression they also function as means of resistance. Investigating the female body as a performative site of remembering (and forgetting) I explore Alvarez's novel in the theoretical framework of cultural geography. My analysis focuses on how the women protagonists make sense of the interstitial space they inhabit by challenging and reinterpreting it in terms of their traumatic memories of language and sexuality.

**Csilla Sárdi (Pázmány Péter Catholic University, Hungary)**

**Sustainable Language Learning Motivation: Investigating the Relationship between L2 and L3**

The paper focuses on factors that contribute to the sustainability of language learning motivation in situations where the long term development and maintenance of proficiency in two foreign languages is at stake. The issue is discussed using the results of a case study, where the development and change of motivational factors of two respondents are compared focusing on the entire duration of their language learning. In both cases, the respondents' L1 is Hungarian, the L2 is German and the L3 is English. A major difference is that one respondent gave up her L2 German studies after 12 years of successful learning experience deciding to continue her L3 English only, while the other respondent remained motivated to further develop her command of both L2 German and L3 English. Dörnyei's (2009) L2 motivational self-system is used as a theoretical framework for the qualitative empirical research, focusing on factors that belong to the three dimensions of the model: ideal L2 self, ought-to L2 self and L2 learning experience. Results indicate that the development, dynamic change and long-term sustainability of language learning motivation can, at least partly, be attributed to an interchange between factors affecting motivation in the two languages.

**László Sári B. (University of Pécs, Hungary)**

**Discourses of Freedom in Contemporary American Fiction: Franzen and Eggers**

My presentation compares two contemporary authors and their approaches to questions of freedom, and of individual agency in the advent of the war on terror and in the context of digital citizenship. I will read Franzen's *Purity* and Eggers' *The Circle* in tandem as both address contemporary anxieties related to the ever shrinking private sphere and of the loss of control over one's digital footprints.

**Ágnes Sávai-Matuska (University of Szeged, Hungary)**

**Who is Here to Make Us Game? Self-Criticism of Playing in Tudor Drama**

Having a look at the ways the function of plays changed during the sixteenth century from communal to commercial, from ritualistic to representative, the paper zooms on a hunch according to which this transformation also brought about a loss and a gain by Shakespeare's time regarding the ways plays themselves could cope with criticism directed towards playing as a potentially futile, or even sinful activity. It seems to me that while in earlier Tudor drama there was a convention of an interesting, built-in technique of self-criticism in plays, in Shakespearean plays the same is transformed, eventually disappears, or the responsibility of approving playing is rather relegated to the audience – contributing to the Early Modern birth of the public sphere.

**Veronika Schandl (Pázmány Péter Catholic University, Hungary)**  
**The Rest Is Silence...: Hamlet's Death in 19<sup>th</sup>-century Shakespeare Burlesques**

My paper wishes to engage itself with the ways Hamlet dies in 19th-century *Hamlet* burlesques. By looking at the tragic, or less tragic stage event the essay wishes to investigate how these texts relate to the theatrical traditions of the time, as well as how they comment on theatrical nostalgia, memory and iconoclasm.

**Johannes Scherling (University of Graz, Austria)**  
**The Good and the Ugly: The Different Narratives of the Bombing of Syria by Russia and the West in the UK**

This paper is a critical study of UK media discourse regarding the bombing of Syria by Russian and US forces. According to Herman and Chomsky, Western media show a tendency towards uncritical acceptance of narratives from official sources to the effect that, in military conflict, a focus is laid on the crimes of others, backgrounding one's own crimes. Similar events are thus framed differently depending on the identity of the victims and the perpetrator. Russia's bombing campaign in Syria commenced on 30 September 2015 and immediately met with grave opposition by Western leaders, stating that such attacks would only further push people to join ISIS, and suggesting an ulterior motive. At that time, the US had been bombing targets in Syria for more than a year already, without such criticism being raised in public, and without its motives being seriously questioned. This paper analyzes UK media discourse on the bombing between 30 September and 30 October 2015. It attempts to identify the narratives employed, focusing in particular on how these narratives differ qualitatively with regard to motivation for the bombing and the casualties involved. It draws on Herman/Chomsky's notion of worthy and unworthy victims as well as the Glasgow University Media Group's Thematic Analysis, in order to identify the explanatory themes underpinning the media discourse.

**Anikó Sohár (Pázmány Péter Catholic University, Hungary)**  
***To Say Nothing of the Dog, or, How We Found the Bishop's Bird Stump at Last***

*To Say Nothing of the Dog, or, How We Found the Bishop's Bird Stump at Last* (1997) by Connie Willis, an American Grand Master of SF, is a tongue-in-cheek pastiche-cum-burlesque, full of intertextual allusions, a real joy for the fans of and an homage to *Three Men in a Boat*, *To Say Nothing of the Dog* by Jerome K Jerome or any literary and cultural scholar specializing in the Victorian era. It loosely belongs to her Oxford time travel series and won the prestigious Hugo and Locus Awards in 1999. Willis employs the double story-line known from her previous time travel story, *Doomsday Book*, mixing past and future, which enhances the comic effect and allows for unexpected twists in the plot. The riddles are finally solved using the methods and manners of the great detectives, Sherlock Holmes, Hercule Poirot and Lord Peter Wimsey. Besides a brief introduction to and analysis of the patterns in the novel, I also intend to point out the numerous pitfalls waiting for the unsuspecting translator.

**Charles Somerville (Eszterházy Károly University, Hungary)**  
**Move Structure in BA Literature Theses Introductions: A Hungarian Perspective**

The important part the introduction plays in dissertations has led to a number of studies focussing on this particular aspect of the thesis. Swales' model (1990) originated in his analysis of research article introductions, and his CARS framework (Create a Research

Space) has been adopted and adapted by others exploring introductions to theses/dissertations: Bunton (2002 - PhD Thesis introductions), Samraj (2008 – Master’s Theses) and Dudley-Evans (1986 – MSc dissertations/theses). These studies have been primarily in science-based disciplines; the humanities have not seen such a wealth of research perhaps as a result of their interpretative nature (Chahal, 2014). What has been lacking in the literature up to this point has been any systematic analysis of bachelor thesis introductions. This omission is on the one hand surprising considering that it is at the undergraduate stage that students do their academic writing apprenticeship, and on the other hand somewhat predictable as expectations at this level are different. This study will attempt to analyse the introductions to three bachelor literature theses produced by students in the English department of a third level institution in Hungary using the CARS framework. The three theses selected each placed in the top three in the Országos Tudományos Diákköri Konferencia (The National Scientific Students’ Associations Conference) in different years. The OTDK is an annual event designed to acknowledge the best academic writing produced by Hungarian undergraduate students during the preceding year. As it is judged by subject specialists, it can be assumed that successful theses conform to expectations of the local discourse community. It is hoped that the three papers will provide materials to assist students prepare and write their BA thesis.

**Erzsébet Stróbl (Károli Gáspár University of the Reformed Church, Hungary)  
Iconic Moments of English History on Film: Queen Elizabeth and the Tilbury Speech**

With the growing popularity of the heritage film in the last decades, many historians addressed the issue of the relevance of these films in forming people’s collective memory, and the potential filmic adaptations may bear on understanding the past. My paper will offer a case study demonstrating the possibilities that a historical film may offer in introducing its audience to an iconic moment of English history: Queen Elizabeth I’s speech at Tilbury. Through the analyses of various filmic representations of the speech the paper wishes to underscore that history as represented on the screen is able to convey the complexity of historical textual reconstruction. It will also explore the use of *mise-en-scène*, and the director’s responsibility in challenging or reinforcing the existence of popular legends.

**Zsuzsa Sütő (University of Szeged, Hungary)  
Memory and Remembering in *The Buried Giant***

Artists form the frames of our memory as they are the creators of affective images and texts which can give the transitory the power to become permanent. By bridging the abyss between the memory of the individual and the arts of memory, Aleida Assmann distinguishes the concepts of *ars* and *vis*. *Ars* is the technical aspects of literary memory, conceived as storage available for recording and retrieving. *Vis*, on the other hand, is an internalization process taking place between memory and identity. During the procedure of how empirical knowledge affects us, how it becomes stored, and how it is projected, we need emotions for the input to make an impression and metaphors to convert the input into meaningful data. If we conceive literature as *vis*, one of the writers’ mission is not to give documentary reality about a topic, but to reinvent it. In this presentation, I would like to focus on the workings of literary memory in Kazuo Ishiguro’s latest work entitled *The Buried Giant* (2015). In accordance with his past novels, Ishiguro renders the concepts of trauma and forgetting by imbuing cultural memory with personal memory. However, his vessel is different from his oeuvre, as he amazes his readers with Britons, Saxons and fantastic beasts who cross each other’s paths.

**Éva Szabó (University of Debrecen, Hungary)**

**Mother Cooks, Therefore She Is: Mothers, Children and Feeding in Kate Atkinson's *Human Croquet***

Several critics claim that with her recurrent portrayal of the unhealthy family unit Kate Atkinson shakes the foundations of patriarchal normativity. I aim to investigate how *Human Croquet* (1997) demystifies and challenges the traditionally inextricably intertwined concepts of motherhood and nourishment. This long-established correlation is revised and subverted in the narrative centring on a heroine who feels unmothered. Thus, to make up for the insufficient mother there are surrogate maternal figures but these substitutes are never able to replace the real one. Since the concept of home is closely associated with the link between (step)mother and food, it is essential to point out that pleasing food and the affections of a mother are never presented together. Unsatisfying meals permeate the text and reflect the impossibility of maternal love expressed through culinary success. By applying mothering notions of Nancy Chodorow and Sarah Sceats as well as ideas on food by Deborah Lupton and Andrea Adolph, I will examine how the novel presents a family in which women seem to embody a “representation of feeding without nurturing” both in terms of emotional and physical nourishment. By exploring these issues Atkinson diagnoses the current state of patriarchal discourse on preconceived notions of domesticity.

**Éva Eszter Szabó (Eötvös Loránd University, Hungary)**

**Refugee Aspects of the American Civil War: The Impact of Involuntary Population Movements on the War**

The American Civil War led to one of the largest refugee crises of the 19th century. However, few refugees of the Civil War crossed international borders. The overwhelming majority crossed internal, i.e., state borders, or were displaced within their particular states. In either way, the refugee crisis had a direct bearing on the war. While it debilitated further the Confederacy, it constituted a significant military and labor resource for the Union. The paper will examine how the different forms of involuntary or forced migration of the Civil War—such as political emigration, internal displacement by war, draft evasion, slave refugee movements and Indian removal—contributed to the war effort and ultimately to Union victory.

**Andrea Szabó F. (University of Pannonia, Hungary)**

**Henry James in Australia: An Australian Gothic Novel**

My paper seeks focuses on Michelle de Krestser's *The Lost Dog* in the context of the gothic, especially the technology of ghosting, and postcolonial appropriation. Coming from a Gothic Studies background, during the discussion I will mainly mobilize the repertoire of Gothic critical tools, namely, Robert Miles's theory of the gothic vis a vis realism, Terry Castle's concept of spectralization, or ghosting, and Julia Kristeva's theory of the abject in order to put all into the context of the postcolonial strategy and practice of appropriation. Eventually, I will argue that the text should be approached as a self-conscious reworking of a Jamesian theme in no uncertain terms. My point is that *The Lost Dog* can be aligned with the postcolonial reworking and rewriting of a canonical Euro-American transatlantic literary figure and his work, which negotiates multiple issues: the desire to find validation by acknowledging a literary tradition in English letters, as well as the desire to revise it in an effort to claim authority and authenticity for a voice traditionally excluded from, or at the

least deemed marginal to, the same tradition, in addition to inserting that voice into an Australian national literary setting.

**Judit Szathmári (University of Debrecen, Hungary)**

**BIEase, SKINship, and COUNCILMENopause: American Indian Political Humor**

The words in the title are relatively new entries in American Indian vocabulary, products of the past half a century of Indian policy. While literature on Indian humor generating from Indian and non-Indian interaction is abundant, few research studies investigate the humor within Indigenous communities. The presentation aims at exploring how the “verbal sword” is employed in today’s Indian Country to critically address issues of sovereignty, blood quantum versus lineal descendancy, and tribal politics. American Indian journalism will illustrate how communities utilize the Indigenous tradition of humor when facing contested notions vital in determining the fate of Indian Country.

**Livia Szedmina (Subotica Tech – College of Applied Sciences, Serbia)**

**Mission Impossible – Multimedia Representation of the Catalpa Rescue**

It is impossible to study John Devoy and his work towards the ultimate goal of an independent Ireland without discussing the Catalpa rescue mission in 1876 to free the Fremantle Six. Set off by a letter from the imprisoned Fenian James Wilson in 1874, starting “Dear friend, remember, this is a voice from the tomb”, the Catalpa mission became one of the most far-reaching rescue operations in Irish-American history, helping to copper-fasten Devoy’s image as a supreme organizer, and setting him on the route towards becoming the figure head of the late-19th c. Irish-American community. This work offers a survey on how this Fenian rescue was presented in various media. It outlines the research results for reports on the Catalpa using articles from *The Irish Times* and *The New York Times*, but the multimedia palette also includes contemporary sources, documentaries, folk songs, radio programs, and sculptures. The aim of this work is to highlight how this rescue had a lasting impact not only on the morale Irish-American nationalist community, but also on the Irish-Australian community and local lore. The various multimedia representations of the Catalpa ensure that it is still commemorated annually in Rockingham, Western Australia.

**Szilárd Szentgyörgyi (University of Pannonia, Hungary)**

**Varieties of English in the *Star Wars* Universe**

In our earlier paper presented at HUSSE 12 in Debrecen we took stock of the possible connotations an RP or Standard British accent may designate in American cinematography: otherness in space and time (German, Roman and Old Greek characters), teachers, mentors, old sages, evil geniuses, and fantasy characters in general. In the next step in this on-going research, we are going to widen the scope of examination and make an attempt at describing what the different types of dialects/accents may be meant to represent in the *Star Wars* universe, this fresh artificial myth, where accents determine a character's origin and environment, or at least their distance from the centre of power. Many of these characters, like Han Solo, Luke and Anakin Skywalker are from the outer worlds of this imaginary galaxy and could, as a result, be regarded as working class or lower class and speak with an American accent. On the other hand, other characters like Princess Leia, Padme Amidala, and Emperor Palpatine are from centers of power, mostly from the central planet, Coruscant, and speak with a British accent. Besides the above, we are also going to address the question

of the change of accent in Anakin Skywalker/Darth Vader and the apparent out of place British accent of Rey on the outer world of Jakku in *The Force Awakens*.

**Attila Takács (Eszterházy Károly University, Hungary)**  
**Reinterpretation of Inuit Oral Tradition in Kunuk's *Atanarjuat***

Filming the legend of *Atanarjuat* for Kunuk is more than translating and representing an oral tradition in the screen. It is a process of empowerment, an example of what Gerald Vizenor in *Survivance: Narratives of Native Presence* calls native survivance, “an active sense of presence over absence, deracination, and oblivion; survivance is the continuation of stories.” Survivance is already apparent in Kunuk's choice of the film crew. All actors come from the Nunavut speaking Inuktitut tribe and are involved in all aspects of the production from screenplay to editing and marketing. In this sense the film proves the power of self-reliant communal survival strategies and the possibilities of reclaiming cultural resources; through these it alters the negative meanings salvage ethnography carried in the past. *Atanarjuat* also validates the empowering effects of survivance on a textual level, in the very act of screening the oral legend. The ending of the Inuit hero story is changed, which has a very significant message. Michael Robert Evans suggests that “Isuma wanted to deliver a different message to the world, a message having more to do with harmony, respect...” I also regard the shift in events as a conscious attempt to remodel the cultural image of the Inuit people.

**András Tarnóc (Eszterházy Károly University, Hungary)**  
**“The bondman's bitter woe”: A Comparative Look at Slavery at the American South and in the Caribbean**

While the slave narrative is primarily associated with the peculiar institution in the American South, the experiences of enslavement in the Caribbean have been perpetuated as well. Accordingly, Frances Smith Foster approximates the number of North American slave narratives around 6000, compared to a limited number of texts regarding slavery in the West Indies. It is also noteworthy that unlike the first person narratives dominating the North American slave narrative, the Caribbean slave narrative, in Nicole Aljoe's words, “ventriloquizing lost voices” is incorporated into such works as Herbert de Lisser's *White Witch of Rose Hall* (1929) or Jean Rhys' *Wide Sargasso Sea* (1966). The Narrative of Ashton Warner published in the same year as the Nat Turner rebellion of 1831 provides a valuable look into the dynamics of slavery at the Caribbean. In addition to providing detailed descriptions of the logistics of this nefarious practice, the text just like its well-known North American counterparts serves abolitionist purposes. Utilizing selected narratives produced in North America and the Caribbean this presentation aims at comparing the social, legal, and psychological aspects of slavery at the respective locations.

**Andrea Timár (Eötvös Loránd University, Hungary)**  
**Wordsworth, Macbeth, and the Terror of Theory (French)**

American deconstruction, inspired by the work of Jacques Derrida, has often been regarded at the universities as a form of “French terror”, attacking the Romantic (Coleridgean) ideal of the organic unity of the work of art. Most anti-theorists would have gladly supported Edmund Burke, who, living two decades earlier, had denounced the French “Terrorists” in the following terms: “Thousands of those Hell-hounds called Terrorists [...] are let loose on the people. [...] The whole of their Government, in its origination, in its continuance, in all its actions, and in all its resources, is force; and nothing but force” (Letter on a Regicide Peace,

1795). Drawing on analyses of the conservative ideal of the organic unity of both the state and the work of art, and on Derrida's analyses of the self-suicidal logic of terror itself after the 2011 September Attacks, my paper examines Wordsworth's reference to the "September massacres" of 1792 in Book 10 of *The Prelude* (1805), focusing, especially, on the self-annihilating logic of his quotation from Shakespeare's *Macbeth*. The paper ultimately argues that the autoimmunitary logic of politics and language necessarily dismantles the supposed, "organic unity" of the political and the textual bodies posited by the conservative Wordsworth of *The Prelude*.

**Eszter Tory (Eötvös Loránd University, Hungary)**

**Archetrauma in Julian Barnes's *A History of the World in 10 1/2 Chapters***

In an age haunted by the previous century's traumas of war and genocide and permeated by the present threat of ethnic and religious conflicts, it might come as no surprise that scholars of all fields are driven to revisit past narratives with hauntingly similar issues. The Bible, one of the most significant figures of cultural memory in the Western world, serves with numerous stories of loss, conflict and death that reflect how traumatic events have always pervaded the human consciousness. The story of Noah's Ark has inspired many postmodern and contemporary artists, one of them being Julian Barnes, to underline the peculiar recurring pattern of history. My presentation examines Barnes's novel within the framework of trauma studies, primarily relying on the fundamental works of Freud, Cathy Caruth and Ruth Leys. I wish to elaborate on how the permanent despair of self-destruction pervading the novel stems from the biblical trauma of Noah's Ark. The concept of the flood will be presented as an 'archetrauma', which is the unresolved trauma of damnation brought upon ourselves leading to the unconscious urge of humanity to relive the unprocessed event. Barnes's emphasis on the cyclical nature of traumatic historical events can be considered as a manifestation of this urge. Moreover, I will discuss Barnes's techniques of re-membering history as a site of trauma which includes the use of victimized narrators, a nonlinear staging of historical events, recurring motifs connecting past tragedies and an unconscious compulsion of the characters to follow the tragic fate of one another. I attempt to present how Barnes's once form-breaking novel resonates and perhaps precedes current theories of literary trauma studies.

**Krisztina Kitti Tóth (Eötvös Loránd University, Hungary)**

**Ephemeral Art in Virginia Woolf's *To the Lighthouse***

Artworks that exist outside the gallery and museum structure and have no longevity in the usual sense of historical pieces can improve our attention to the true purpose of art. The artistic practices presented in Virginia Woolf's novel, *To the Lighthouse* offer new lenses to approach artistic creativity. Reflecting on relationships between artist and appreciator, as well as practices and concepts of materiality, ephemerality, and preservation, my research scrutinizes primarily, but not exclusively, the artistic activity of Mrs. Ramsay. By creating a transient artwork Mrs. Ramsay produces a time- and site-specific work: the dinner scene is an action in a particular time, at a particular place that acts as an ephemeral installation built within a site. Although her art eventually disappears without a tactile object, it remains in the memory of the participants. By putting the focus on the creative process and its appreciation I aim to show how the process of artistic activity gains precedence over the created subject. Using a new approach to artistic performance presented in Woolf's novel, the (dis)appearance of aesthetics can be scrutinized. With the analysis of artistic activity, aesthetics, and aesthetic experience a possibility of current interpretation of the always varying concept of art reveals.

**János V. Barcsák (Pázmány Péter Catholic University, Hungary)**

**Time and Creativity: Badiou's Intervention and Shelley's Concept of Prophecy**

Alain Badiou's concept of intervention has acquired high popularity in recent years. In my paper I will adopt Badiou's concept once more to illuminate Percy Bysshe Shelley's description of the prophetic activity of poets. In particular, I will analyse Shelley's discussion in the "Defense of Poetry" of the prophetic role of the poet, arguing that the complex and entangled temporal structure that this role entails according to Shelley is analogous to the processes involved in Badiou's description of intervention. In other words, I will contend that what Shelley achieves in the "Defense" is in fact that he casts in temporal terms the same structure that Badiou adumbrates in *Being and Event* through his mathematical formalism. In conclusion I will suggest how both Shelley and Badiou's account of creativity can be seen as pointing to a more general description of the temporal structure of creativity.

**Zoltán Vajda (University of Szeged, Hungary)**

**Thomas Jefferson on Class and Poverty**

Numerous studies have been produced on Thomas Jefferson from the perspective of race and gender, but rarely from that of class. Understandably, his concern with black chattel slavery, race relations or domesticity and gender roles provides an obvious ground for such a bias. Nonetheless, his interest in social stability and his comparative assessment of social order in Europe and America invites an attempt to explore Jefferson's conception of class in a trans-Atlantic context. Therefore, in my paper, I hope to demonstrate how Jefferson conceived of class and more particularly, poverty in America and Europe. I argue that, for him, poverty gained meaning in relation to the issues of social inequality, and social control. In the first place, he saw landed property as a key to an ideal way of subsistence, social order, and ideal form of employment on both sides of the Atlantic. Yet, a major concern for him was to provide for all members of society, including beggars on the move being the farthest from his ideal, excluded from the world of landed property and work, also falling outside organized charity, hence suffering the greatest degree of poverty among whites. At the same time, Jefferson found poverty present in all forms of labor, even in the one linked with landed property but associated it with Europe and gender. Despite claims otherwise, I conclude, Jefferson, in fact, saw US society as being characterized by class distinctions and even poverty, albeit different from the European variety.

**Kata Anna Váró (University of Debrecen, Hungary)**

**The Occult as the New Cult of the 70s**

British cinema is often described in terms of the periodically changing poles of 'realism vs. romanticism'. This dichotomy leaves very little room for any other trends. However, the late 1960s and early 1970s witnessed the birth of a marginal, yet influential tendency which established the cult of the occult in British cinema. Its roots can be found in the long-time tradition of the horrors produced by the Hammer Studio. Many consider the emergence of low-budget fantasies/horrors/thrillers in British Cinema and television as the infiltration of 'trash', a British answer to the wave of American and Australian exploitation films and to the Italian genre of giallo. The close reading of films and TV plays: *The Devils* (Ken Russell, 1971), *The Wicker Man* (Robin Hardy, 1973), *Don't Look Now* (Nicolas Roeg, 1973), *Whistle and I'll Come to You* (Jonathan Miller, 1968), *The Stone Tape* (Nigel Kneale, 1972), *Culloden* (Peter Watkins, 1964), *Witchfinder General* (Michael Reeves, 1968), *Penda's Fen* (Alan Clarke, 1974) and the mini series, *The Owl Service* (Alan Garner, 1969–1970) intend



to show their complexity and progressive nature and also to highlight the shortcomings of such polarizing concepts as ‘realism vs. romanticism’.

**Dóra Vecsernyés (Eötvös Loránd University, Hungary)**

**A Hand of One’s Own? – Bodily Dissociations in Janice Galloway’s Short Stories**

In contemporary Scottish author Janice Galloway’s first collection of short stories entitled *Blood* (1991), human bodies get stripped down to their cores: a schoolgirl is feeling for the edges of the crater left behind by her removed tooth, a woman does not recognise her own hand reaching out, and a butcher offers on sale the carcass of his wife. Even when Galloway does not pull bodies apart quite so literally, her focus still remains on the visceral. She applies experimental typography and layout, along with particular narrative styles and techniques to portray her characters’ bodily sensations and mental workings. My paper is centred on two of the short stories in *Blood*, “Need for Restraint” and “Plastering the Cracks,” both of which feature women whose private microcosms – their bodies, their identities, and their homes – have been formed by a patriarchal culture, causing a paradoxical sense of being simultaneously entrapped in and dissociated from their bodies, while altering their perceptions and ways of connecting with the outside world. I explore how Judith Butler’s notions on the creation of the “I”, the performative body, and vulnerability may aid our understanding of these bodily dissociations and the role of the discourses inducing them.

**Balázs Venkovits (University of Debrecen, Hungary)**

**Travel, Migration, Politics: Canada as Seen by Hungarian Immigrants**

From the 1920s, especially after the United States closed its gates with the quota system introduced, more and more Hungarians chose Canada as a new destination and a possible new home. Of course, the transatlantic voyage, the first encounters with Canadian life, and the hardships involved in immigrant life posed serious challenges for these Hungarians. This presentation introduces a unique document which deals with such issues and which is a special mixture of a travel account, a text aimed at presenting (discouraging?) migration, and a political document. Sámuel Zágonyi’s book [Kanada egy európai bevándorló megvilágításában] is introduced in light of changes in transatlantic and inter-American migration after the First World War and with its help the presentation attempts to outline the main features of the Hungarian immigrant experience in Canada by studying the three accounts of immigrants shared in Zágonyi’s book, while also trying to unveil the author’s intentions with writing his book.

**Ottília Veres (Partium Christian University, Romania)**

**The Mythopoeics of J. M. Coetzee’s Early Fiction**

I am interested in the role of the web of mythological references alluded to in J. M. Coetzee’s early novels. I argue that unlike modernist mythmakers who use myths as an overall organizing and structuring device in their novels, myth is present and evoked in Coetzee in a much more erratic and illusory manner. Myths seem to be present in his novels more as instantaneous flashes, momentary impressions, fragmented sensations or sudden associations. I am interested in the way Coetzee’s early fiction “recycles” mythological narratives, with special emphasis on the postcolonial context of these mythical allusions. My argument is twofold. Partly, I claim that through myth’s meaningfulness, the myths try to embed into meaning(fullness) the traumatical nature of the colonial (and metaphysical) encounter depicted in his fictional world. At the same time, however, precisely through their broken and fragmentary nature, the myths evoked rhetorically perform the traumatical nature of this

encounter. I am interested in the scenarios of intersubjectivity the mythical references build, raising the question whether Coetzee's use of myth would align him in the postmodernist tradition of mythopoetics.

**Janina Vesztergom (Eötvös Loránd University, Hungary)**

**The Dynamics of Mediated and Mediatized Memory in Tom Lanoye's "Een perfecte moord" and Samuel Beckett**

Memories and the process of remembering plays a crucial role in postmodern literature. Due to the intensive study of communicative, collective and cultural memory as well as to the diverse trauma theories that dominate literary studies there has been an increasing interest in the way personal memories and their relation to the identity formation of the characters are represented in literary works. My presentation attempts to illustrate how the workings of memory in relation to the construction of the character's identity are represented in the Flemish writer Tom Lanoye's "A Perfect Murder: A Short Story" (1994) and Samuel Beckett's Krapp's *Last Tape* (1958). Both Lanoye's short story and Beckett's drama belong to the genre of "fictions of memory": in the form of tape recordings they consist of flashbacks to the life of the main characters, who seem to near the end of their lives. The approaching death of Jacob and Krapp serves for the characters as a springboard to plunge deep in their memories and to reflect on their past. The short fragments that are presented by the characters highlight the selective nature of memory, thereby calling into question the authenticity of every textual representation.

**Gabriella Vöö (University of Pécs, Hungary)**

**Wilderness Well Designed: Edgar Allan Poe's Landscape Tales and the Imperial Gothic**

During the 1840s landscape architect Andrew Jackson Downing published several books on landscape architecture that, rather belatedly, popularized the picturesque mode and engineered the Gothic Revival in the US. Poe reviewed these books and pondered the belated attraction of the American upper-middle class to the British picturesque tradition and the Gothic Revival. My presentation analyzes the satiric stance of the tales "Morning on the Wissahiccon," "The Landscape Garden" (together with its later version, "The Domain of Arnheim") and "Landor's Cottage." I suggest that although Poe does not explicitly address issues of US imperial expansion, these tales reveal his understanding of the functionality of landscape as what we now call cultural construct, and its deployment as cultural capital.

**Thomas A. Williams (University of Szeged, Hungary)**

**Local Culture and a Dearth of Communication Breakdowns in Task-Based Learner Dialogue**

Long (1981, 1983) has argued that L2 input and interaction lead to L2 development, for example, in performing speaking tasks in an ESL/EFL classroom. He has also hypothesized that negotiation for meaning plays a central role in this development; he has supported his hypothesis through a metaanalysis of previous studies of NS–NNS interaction (Long, 1996). Subsequent studies have demonstrated a range of results with regard to the prevalence of negotiation for meaning among particular sets of learners (Foster, 1998; Gass, Mackey, & Ross-Feldman, 2005; Harris, 2005; Eckert, 2009, and others). In line with these articles, this paper reports on a classroom-based study involving the task performance of upper intermediate EFL learners in Hungary interacting in NNS–NNS dyads with results that diverge from Long's. Heeding calls made by Kumaravadivelu (2006) and others to the

fundamental need to build on local knowledge in the EFL classroom, the paper seeks to provide culture-specific explanations for the lack of communication breakdowns found in the data. It is hoped the findings will contribute to a better understanding of how TBLT can be adapted and improved for – and by – local contexts.

**Mustafa Wshyar (University of Szeged, Hungary)**  
**Violence in the Movie Adaptation of *The Kite Runner***

The movie *The Kite Runner*, based on a best-selling novel of the same title, achieved great success. Violence is one of its central themes, and the movie uses different visual effects to show it in a very influential way. This article analyses the representation of violence in the film. Various types of violence will be defined and the ways in which they are represented in the movie will be analysed. A cultural and gender approach is used to look at the violence committed by different characters against one another. Also, levels of violence will be discussed to see if it is presented very frequently and extremely or not. One of the discussion points is concerned with the roles of human beings in violence creation and their attempts, if any, to stop it. The effects of violence on characters' memory are also explored to see if they can forget the past events easily or if the violence which they witnessed in the past continues living with them as a post-traumatic situation.

**Peter Zolczer (János Selye University, Slovakia)**  
**The Issues of Translating Comic Books with a Focus on Humor Translation**

Translating comic books is a relatively unexplored area of Translation Studies. There are, however, at least three different perspectives one might use in order to approach the topic: (1) the constraints of translating comic books (e.g. the size of speech bubbles), (2) multimodality (the relation between the visual and the verbal), and (3) humor translation. Humor translation is considered to be a task that requires a certain level of creativity from the translator, which can be pointed out by investigating the strategies used to maintain the humorous load of the original utterance in the target text. In my presentation, I focus on the connection between the constraints of translating comic books and humor translation. I also try to argue that in the case of comic books (similarly as in the case of certain modes of audiovisual translation), the constraints of translating comic books, in certain cases, might greatly affect the translators' decisions about how a given humorous load is transmitted through the target text. The language examples used were analyzed in the English → Hungarian language direction.

**Renáta Zsámba (Eszterházy Károly University, Hungary)**  
***Death Comes to Pemberley: Mr Darcy and Memory***

P.D. James's *Death Comes to Pemberley* (2012) is a sequel to Jane Austen's *Pride and Prejudice* transformed into a detective story, no doubt due to James's enthusiasm for Austen's intimate world, a perfect setting for criminal acts. James brings back the myth and memories of the essence of English life, especially in the image of the country house, Pemberley Hall, the static, immobilized Eden as W.H. Auden called it and which, as Martin Priestman says, is "the bastion of cultural or welfarist power". Mr Darcy, the carrier of this cultural memory, faces a disruption in his unconscious existence after the murder of Captain Denny in Pemberley woods. Though it solves the puzzle, the investigation reveals several crimes as Mr Darcy delves into his own memory. In its deep structure, the novel also portrays the struggle between individual and collective memory. The search for the dead body in the forest, finding and burying it become the metaphor of exploring and eliminating Mr Darcy's

own memory, “as if it had never happened”. The paper explores individual and collective traumas brought about by crime as well as the need for the restoration of Mr Darcy’s collective identity as the embodiment of essential Englishness.

## PANELS

### **Fairy-Tale Cinema: Posthumanist Potentials of Plant/Animal-Human Encounters**

Convenor: Alison Waller  
Participants: Anna Kérchy  
Zsófia Anna Tóth  
Emma Bálint  
András Fodor

#### **Anna Kérchy (University of Szeged, Hungary)**

#### **Vegetal Visions: Ecocritical Encounters with Plant Children in Mainstream and Art Fairy-Tale Cinema**

My paper focuses on 21<sup>st</sup>-century cinematic representations of fabulous vegetal children. Jan Švankmajer's *Little Otik* (2000), a stop-motion animation live-action grotesque horror movie, features a tree-root brought to life by "maternal desire and paternal woodwork," who is nurtured by its foster family as a real baby but quickly transforms into a monster devouring everybody in sight; while Disney's family fantasy movie directed by Peter Hedges *The Odd Life of Timothy Green* (2012) is about an infertile couple's organic child with tree leaves sprouting from his ankles and a penchant for photosynthesis and self-consuming altruism, who rises from a grave where the parental wishes for a perfect offspring have been buried, and falls back there by the end of his story. Both works revive the early modern theory about the horrific creative powers of "maternal imagination," whereby the disordered impressions of pregnant women explain the prevalence of monstrous births. The theory becomes a compensatory means to soothe anxieties related to infertility, surfacing on psychological, political, and ecocritical planes: vegetal children appear as both products and ecoterrorist agents of Mother Earth. The monstrous vegetal-children reveal beneath our child-loving a dark sense of necrophilia that uncannily holds the promise of regenerative recycling. The paper also explores how insights earned from Critical Plant Studies flourishing in the English-speaking world may find their way into fairy-tale cinema celebrating the posthumanist potential of vegetation and 'plant thinking' to resist the mechanistic, hegemonic logic of exclusion and totalisation (Marder 2013).

#### **Zsófia Anna Tóth (University of Szeged, Hungary)**

#### **Merida and Mother Bear: A Lesson in Feminist Cultural Pedagogy**

This paper investigates the figure of the mother bear as a political agent challenging ideals of femininity, limits of humanity, and hierarchical organizations of family structures in the Disney/Pixar's animation *Brave* (2012). As theoreticians of the genre highlight (Tatar 1987, Hunt 2004, Garry and El-Shamy 2005, Zipes 2000, 2006; animated films: Levorato 2003, Brode 2005, Whitley 2008, Booker 2010, Lury 2010, Pallant 2011, Cheu 2013; Zipes, Greenhill and Magnus-Johnston 2016), fairy tales, children's fiction as well as animated films traditionally portray the bear as a negative and/or male character, therefore the creation of a female bear fulfilling an empoweringly positive role in the plot qualifies as a subversive act of canon revision. In *Brave*, the female protagonist's unfeminine identity performances are contrasted with the mother's exemplary feminine behavior – up until the unexpected turn of events when the mother-turned-bear becomes like her daughter and filial bonds are reinforced via a shared trans-gender animality. The problematization of mother-daughter relationships,

relatively unfrequent in Disney/Pixar films, is not resolved by annihilating the adversary (in the fairy-tale manner of killing off the bad mother) but rather takes place through the post-human transcendence of cultured human embodiment. The same-sex intergenerational rivalry ends as the mother queen teaches and is taught a lesson about how the shedding of femininity might be more beneficial than tragic and how the resulting androgynous humanimal encounter might eventually point towards a feminist cultural pedagogy, in Angela Carter's sense of the term.

**Emma Bálint (University of Szeged, Hungary)**

**What Big Ears/Eyes/Teeth You Have: Representations of the Wolf in Short Animated Adaptations of "Little Red Riding Hood"**

This paper explores short animated adaptations of "Little Red Riding Hood" created in the first half of the 20<sup>th</sup> century (between 1922 and 1949), with the purpose to examine the ways in which the Wolf's character was represented visually in its earliest cinematic adoptions. The first literary versions of the tale were didactic cautionary tales, in which anthropomorphic animals could provide safe vehicles to warn and teach children about the dangers of the world without traumatizing them. The tale's modern adaptations in both literature and film, however, often choose to explain explicitly what is believed to be the underlying message of the folktale: warning young girls of falling victim to sexual predators (Bettelheim 1976, Zipes 1983, Dundes 1989, Beckett 2002). While this was obviously an objective in the five American short cartoons studied in this paper, they were created at a time when the Motion Picture Production Code should have censored all sexual innuendos between the Wolf and the girl. For this reason, this paper also aims to examine how the different Wolves of these cartoons came about, from a plain hungry wolf to older man and unwanted suitor, and to demonstrate how they may have contributed to the imagery and symbolism of the character of the Wolf in subsequent adaptations.

**András Fodor (University of Szeged, Hungary)**

**Resurrected Pumpkin People and Trans-Species Transformation in Cartoon Network's *Over the Garden Wall***

*Over the Garden Wall* (2014), Cartoon Network's first, Emmy Award-winning animated television miniseries created by Patrick McHale, centers on two half-brothers trying to find their way home, travelling through a strange forest called the Unknown, where they encounter magical creatures who all challenge the safe confines of their human identities, like talking birds, or the Beast, who threatens to steal their souls and turn them into Edelwood trees. This imminent endangerment by nature risking a trans-species transformation peaks in the second episode (*Hard Times at the Huskin' Bee*) when the protagonists are punished for interrupting some monstrous pumpkin people's harvest festival by being forced to dig out human skeletons from the field, which, once reanimated, will put on their pumpkin costumes and become full-fledged members of the pumpkin people community. The hybrid vegetable undead creatures (human skeleton dressed in/as pumpkins) draw on folklore tradition (Halloween), fairy-tale scenarios (magic metamorphosis), and backwood horror cinema (like *Children of the Corn*, or killer plant and natural horror movies) while their grotesque coupling of the danse macabre and the fertility rite traditions also reflects contemporary anxieties about mortality which can be soothed by a belief in the regenerative powers of nature (as the undead's fetishistic adulation of plant life forms attest) or can be denied in the endless simulation of an unhindered Bildung narrative, like that of the elder brother in *Over the Garden Wall*.

## **In Memoriam Kathleen E. Dubs: Currents in the Teaching and Research of Medieval English Literature in Hungary after Kathleen Dubs**

Convenor: Katalin Halácsy  
Participants: Katalin Halácsy  
Tamás Karáth  
Ágnes Kiricsi  
Zsuzsanna Péri-Nagy  
Zsuzsanna Simonkay

### **Katalin Halácsy (Eötvös Loránd University, Hungary) Kathleen Dubs, Colleague and Friend**

This will be a rather personal opening of the panel “In memoriam Kathleen E. Dubs”.

### **Tamás Karáth (Pázmány Péter Catholic University, Hungary) New Readers, New Tastes in Late Medieval Devotional Writing**

The panel commemorating the late Kathleen Dubs, former member of the English Departments of Eszterházy Károly University, Pázmány Péter Catholic University and the Medieval Doctoral Program at ELTE, is devoted to the “palpable impact” of Kathleen’s intellect and personality on the work of her students and colleagues. This paper starts with a personal recollection of the last academic event both Kathleen and I attended. At a 2009 conference (“Ambiguity,” Catholic University, Ružomberok), Kathleen delivered a plenary lecture on “Chaucer’s Critic: Harry Bailey.” Kathleen’s vibrant presentation of the Host of the pilgrims in Chaucer’s *Canterbury Tales* was both entertaining and teaching in the best classical and (medieval) spirit. In her paper, Kathleen concluded that Harry, being more than a “sounding board for the new audience” (52), appears as a teacher of appreciating literary forms and stories. The second part of my paper invites the panel to trace the discourse of literary appreciation in texts where we would not expect it to surface: in devotional writing. Devotional literature has mostly been discussed in terms of the authors shaping the readers’ spiritual mentalities and emotional responses rather than in terms of the readers’ tastes affecting the authors’ textual strategies. I will pursue the discourse of the literary tastes of the readers in the fifteenth-century translations of Richard Rolle’s *Emendatio vite* [Mending of life].

### **Ágnes Kiricsi (Károli Gáspár University of the Reformed Church, Hungary) Classical Influence on the Anglo-Saxon Concept of the Human Mind**

In 2006, Kathleen Dubs wrote an inspiring evaluation of my PhD thesis, in which she noted (with her fantastic sense of humour) that I had performed a certain leap of thought which her “intellectual legs were too short to make”. She was right, of course, my point would have needed further elaboration. While preparing an answer to this question, she directed me to a very interesting topic, which I would like to share in my paper. In Anglo-Saxon England there were two ways of thinking about the human mind. One might be called the “vernacular tradition”, which introduces the human mind as an emotional “intensified self” residing in the chest. The other tradition, which Alcuin, Alfred and Ælfric represent, describe the mind as a cognitive agency responsible for knowing and understanding. Their view is very close to classical Latin and Greek ideas. The question that this fact raises is what aspects of Latin and

Greek literature might have been known to these three writers. Could they be considered as inheritors and transmitters of a learned aspect of thinking about the human mind?

**Zsuzsanna Péri-Nagy (Károli Gáspár University of the Reformed Church, Hungary)**  
**Adaptations of Boethius by Chaucer and Tolkien**

In the panel discussion in honour of Kathleen E. Dubs my presentation will focus on Kathleen's article "Providence, Fate and Chance: Boethian Philosophy in *The Lord of the Rings*." The article calls our attention to the influence of Boethius's *Consolation of Philosophy* on Tolkien's work based on the fact that Tolkien, as an excellent scholar of medieval literature, could not escape this impact. Nor could he escape being conscientious of the extent to which the late antique philosopher enchanted Chaucer. Chaucer, in turn, could be considered as some kind of a medieval counterpart of Tolkien as he himself re-created to some extent a previously existing world, that of antiquity, in his *Troilus and Criseyde*, laying the foundations of his medievalised world with the help of Boethian concepts of Fate, Chance, Destiny and Providence, as Jill Mann has pointed out. My paper and the discussion it tries to trigger would put the question: did Chaucer and Tolkien use similar techniques of adapting Boethius?

**Zsuzsanna Simonkay (Eötvös Loránd University, Hungary)**  
**Kathleen, Tolkien, Boethius, and Friendship**

In her paper titled "Providence, Fate and Chance: Boethian Philosophy in *The Lord of the Rings*," Kathleen Dubs pointed out that although many scholars had recognised the possible influence of Boethius's *Consolation of Philosophy* on *The Lord of the Rings* and the fantasy world Tolkien has created, they had not considered the issue of Free Will and Fate before from this perspective. Filling this hiatus, she proves that the Boethian fusion of these seemingly contradictory notions is what Tolkien lays on his universe. In my presentation and in the discussion following it I would like to pick up this thread and give further consideration into how providence, fate, and chance influence the personal relationships between the characters in *The Lord of the Rings*, and examine whether the *Consolation* and Boethius's philosophy influenced Tolkien in shaping the various friendships among his characters as well.

**The Sublime in English Literature**

**Part 1**

Convenor: Kamila Vránková  
Participants: Zoltán Cora  
Éva Antal  
Nataliya Novikova

**Zoltán Cora (University of Szeged, Hungary)**  
**Interpretations of the Sublime in Early 18<sup>th</sup>-Century British Literary Aesthetics**

In the context of early 18<sup>th</sup>-century British literary aesthetics rhetoric and psychological interpretations of sublimity appear parallel, increasingly focusing on the affective potentials within the psychological mechanism of the sublime. On the one hand, the presentation aims



to show that this changing approach towards the sublime developed according to early 18-century British authors' growing interest in sensibility and imagination. It is argued that the original rhetorical category was widened towards a more empirical and psychological one. The reinterpretation of Longinus' *Peri hypsous* reinvigorated French and British classicist literary debates. At the same time, however, the new trend of reinterpreting the sublime was also a result of a selective rediscovery of the Longinian sublime and the reception of Lockean empiricism simultaneously. On the other hand, the lecture offers concrete interpretations of the sublime from the above mentioned period, mostly drawing on John Dennis, Joseph Addison, Alexander Pope and David Hume. Last but not least, it also endeavours to offer an own interpretation of how the literary aesthetic discourse on the sublime became genuinely heterogeneous by the 1740s, and how it was 'prepared' to be reassessed and recapitulated by Edmund Burke, presenting a scheme which served as the representation of the unity of terror, astonishment and joy on a deeper, half-subconscious level (*sub-limen*).

**Éva Antal (Eszterházy Károly University, Hungary)**

**“Dark with excessive light”: The Sublime Paradox in Edmund Burke’s and William Blake’s Reading of Milton**

Although the Lockean ‘clear and distinct’ ideas greatly influenced Burke in his writing on the sublime, Milton’s impact is emphatically displayed in the ‘dark and obscure’ rhetoric of the work. The reader has the vague notion that throughout, besides the immense quantity of classical (mis)quotations, Milton’s ‘strong expressions’ overpower the argumentation and the concept of the Burkean sublime owes a lot to the Miltonian obscurity. William Blake also borrows a lot from Milton but he radically rejects the ideas of Burke’s discourse. In the revelatory power of his visionary sublime, Blake overtly criticises Locke’s shallow empiricism and Burke’s obscure rhetoric since he argues against the simple disparity of light/clarity vs. darkness/obscurity, urging to reach unity through diversity in the imaginative state of discordia concors (or concordia discors). In my presentation, I display the Burkean and the Blakean readings of the Miltonic sublime side by side, analysing not only the Miltonic quotations (from *Paradise Lost*) in Burke’s *A Philosophical Enquiry* but also the verbal and visual references in Blake’s *Milton*.

**Nataliya Novikova (Lomonosov Moscow State University, Russia)**

**Disclosing the Awful Realities of Things: A Parallel Reading of Thomas Carlyle’s *Sartor Resartus* and Lectures “On Heroes”**

The paper examines the aesthetical and philosophical continuity between two influential writings of Carlyle’s early period. Both *Sartor Resartus* and the lectures are inspired by a common set of values based on a disjunction between the coarse materiality of appearances and the mystical reality of the “Inner Facts of Things”. However, the literary interpretation is strikingly different, tending to ironic ambivalence in one case and to the assertion of the sublime ideal in the other. The paper focuses on images and rhetorical figures that reflect a complex interplay of seemingly antagonistic categories, the sublime and the ironic. While the one insists on the sweeping powers of transformative experience and the other is concerned with the ability to see shrewdly through any kind of pathos, both seek to enlarge the boundaries of individual consciousness at the same time verging on the brink of self-destruction. The same paradox underlies their controversial relations with language since both the ironic and the sublime in rhetoric often point to the deficiency and/or excess of verbal expression. The suggested reading of Carlyle’s texts is supported by Victorian and Romantic cultural contexts.

## Part 2

Convenor: Éva Antal  
Participants: Alice Sukdolová  
Antonella Braidà  
Kamila Vránková

**Alice Sukdolová (University of South Bohemia, Czech Republic)**

### **The Gothic, Romantic and Victorian Sublime: The Space in *Dracula* – Transylvania and Victorian London**

The aim of my paper is to analyze the perception and construction of space in Bram Stoker's most famous novel. The first setting, the Transylvanian forests surrounding Dracula's castle, can be understood as a form of sublime space with respect to the Gothic atmosphere of the unknown, terrifying and beautiful. In this respect Edmund Burke's study can be used in my analysis. As for the theoretical background, I would like to use Deleuze and Guattari's categories of defining space (i.e. the notion of the smooth and striated space) to trace the basic intertwining of the two categories, namely, in the projection of the seemingly contrasting spaces of Transylvania and Victorian London. The general notion of space in *Dracula* can be understood as the space which becomes smooth with the presence of the Gothic aspect, presence of the Other, unknown sublime and perversely beautiful. My presentation would further explore the topic of the sublime space of the sea which appears in *Dracula* before his ship reaches the English shore. However, the question of the space sublimity of the English soil and especially the city of London remains unanswered.

**Antonella Braidà (Université de Lorraine, France)**

### **Defying the Male Sublime and Reclaiming the Earth as a Woman's Space: Mary Shelley's Approach to the Sublime in the Novels *Frankenstein* and *Lodore***

This paper will analyse Mary Shelley's contribution to the Romantic debate on the sublime in the novels *Frankenstein* and *Lodore*. Focussing on these novels, two different coexisting and conflicting approaches will be pointed out: one in which Burke's theories of the sublime and the beautiful are invoked often to be detoured and undermined by narratorial discourse enabling Shelley to create her own non-egotistical sublime, and secondly one in which the private garden becomes the woman's last protective haven from the menace of society. It will be shown how Mary Shelley's writings create her own approach to a female sublime, in which hope and despair alternate to offer a complex approach to the natural world. Twentieth-century criticism has provided many contemporary readings of the Romantic sublime, from Thomas Weiskel's to Angela Leighton's to the more recent approaches by Philip Shaw and Timothy M. Costelloe. While their analyses will inspire the approach of this article, Ralph Pite's invitation to contextualize Romantic criticism will be taken into account.

**Kamila Vránková (University of South Bohemia, Czech Republic)**

### **The Ethical Aspects of the Sublime in Modern English Fantasy (Rowling, Pullman, Higgins)**

The theme of the paper was inspired by the fact that the transformations of the aesthetic category of the sublime as defined in various cultural and philosophical contexts, involve a thorough concern with ethical questions (Longinus, Dennis, Burke, Kant, Lyotard). In my paper, the ethical aspects of the sublime are explored in several texts of modern English

fantasy fiction for young-adult readers. Particular interpretations attempt to show that modern fantasy literature revives the sublime both as an aesthetic concept and as an ambiguous, intense experience. In particular, the paper searches for links between J.K. Rowling's *Harry Potter* series, the Burkean concept of terror, and the Gothic employment of the uncanny. Philip Pullman's trilogy *His Dark Materials* is discussed with respect to the Kantian idea of imagination, transcending the boundaries of the possible and trying to approximate the ideal human being as a personification of the moral law. Finally, the analysis of Fiona Higgins's *Black Book of Secrets*, employing the sublime as an internal, psychical force, draws on Lyotard's emphasis on the unknown and the unspeakable.