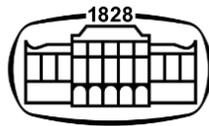Abstracts

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PLENARIES

KAREN GARNER (SUNY Empire State College, USA / University of Pannonia, Hungary)
Democracy and Women's Participation in International Politics
Although the international level of politics has historically been considered a "male" realm, recovering – and analyzing the significance of – the stories of women who have advocated for transformative change in this arena suggests a more complex pattern. As I will argue in my plenary address, women working from locations within non-governmental organizations who wielded informal power to influence policy makers, and women in government agencies who used their formal positions of power, together expanded the democratic functioning of individual states (such as the United States) and intergovernmental organizations (such as the League of Nations and the United Nations and their specialized agencies). Over the twentieth century and continuing into the twenty-first century, these women brought their concerns for human security into many areas of global policy making – health, development aid, human rights, environmental protection, war and peacemaking, etc. Writing their histories contributes to the genre of "active history," adding to the historical record stories that will make "a tangible difference in people's lives." Recovering these women's (hi)story has multiple functions: it rewrites international history, but it also has the potential to impact wider communities, such as contemporary policy makers and the media.

MIKLÓS KONTRA (University of Szeged, Hungary)
Ups and Downs in English Language Teacher Education in Hungary in the Last Half Century
This talk will NOT address the catastrophic effects of the government-imposed structural changes to Hungarian teacher education since 1990, nor will it concern itself with the low quality of life our teachers face, or how English linguistic and cultural imperialism is resisted or enhanced by our teacher training programs.
Instead, I will give a detailed overview of our Humboldtian/neohumanist tradition of (English) teacher education from 1872 through 1990 and beyond, including a criticism of the snobbery in our academic life which deems educational linguists' and language educators' work "unscientific" and looked down upon.
The traditional teacher education model was significantly challenged when, in addition to the double major 5-year teacher programs, 3-year single major programs were started in 1990, with considerable help from the World Bank, the British Council, USIS and Peace Corps. These new programs focused on language pedagogy and practical teacher education, and provided considerably increased teaching practice. Similarly to the Netherlands in the 1970s, this was "an uphill fight against tradition, vested interests and mental inertia" (van Essen 1996: 21). The quality of the programs was internationally recognized and the Centers for English Teacher Training (CETTs) became a model for restructuring English teacher education in Central Europe. The 1990s saw the all-time peak of English teacher education in Hungary.
After 1997 the CETTs were forcibly (re)merged with the traditional philology departments (aka Departments of English Studies), and a lot of their achievements were wasted. The quality of teacher education seems to be under serious threat again and the academic prestige of teacher educators continues to be minimal, despite the international fame of some Hungarian applied linguists and teacher educators, and the high-quality MA and PhD programs they direct.

In conclusion, I will offer my ideas on what could be done in such a situation, which is aggravated by chaotic educational language policy decisions from our governments and the curse of the age-old SCHOLARLY teacher vs. TRAINED teacher controversy in our (English) teacher education.

EFTERPI MITSI (National and Kapodistrian University of Athens, Greece)
The Caryatid and the Collector: British Travel Writing and the Material Past in Early Nineteenth-Century Athens
In the first years of the nineteenth century, just before the Greek War of Independence, Athens became an attraction for British travellers, antiquarians and archaeologists. These years are important politically and archaeologically, not only for Ottoman-held Greece but also for Britain, whose rivalry with France was performed globally, both as armed conflict and as struggle over the appropriation of antiquities. Focusing on the letters of Mary Nisbet of Dirleton, Countess of Elgin, writing from Athens in the spring and summer of 1802, Edward Daniel Clarke's *Travels in Various Countries of Europe, Asia and Africa* (1816), and Edward Dodwell's *A Classical and Topographical Tour through Greece* (1819), I will investigate the merging of travelling, seeing and collecting in Greece as a way for British subjects to rethink their place in history from a new vantage point.

As one of the wealthiest heiresses in Britain and the wife of the ambassador to the Porte, Nisbet fashions herself in opposition to the plundered Caryatid, the statue of the ancient kore taken from the Acropolis, while Clarke, the Cambridge scholar, crowns his large collection of coins, vases, sculpture and inscriptions with the acquisition of the upper part of a colossal Caryatid from the sanctuary of Demeter at Eleusis. The two violently extracted female statues, taken as the accounts suggest against the wishes of the local people, embody an Orientalist objectification of antiquities, involving not only political dominance but also unquestionable property rights over the sculptures, seen as objects of desire subjected to the traveller-antiquarian's control and self-aggrandizement. Reading these narratives in the context of the substructure of the collecting economy – local officials, translators, and workers –, I will set British travel writing against local perceptions and uses of antiquities, exploring how these interconnecting and competing discourses have shaped a contested sense of the past.

GYÖRGY E. SZŐNYI (University of Szeged / Central European University, Hungary)
The Lure of the Occult: Esoteric-Magical Themes in Some Anglo-American Fiction
My talk intends to draw attention to the fact that a significant trend of contemporary mainstream fiction often delights in recycling occult and esoteric themes. In this genre we mostly find historical fictions and, more recently, (pseudo)historiographical (meta)fictions.
I will present the literary prototypes, such as Edward Bulwer-Lytton's *A Strange Story* (1862) and Somerset Maugham's *The Magician* (1908), followed by some outstanding early postmodern novels of the 1990's, such as Peter Ackroyd's *Hawksmoor* (1985), Lindsey Clarke's *Chemical Wedding* (1989), Patrick Harpur's *Mercurius* (1990), John Crowley's *Aegypt*-tetralogy, finishing with a curious vampire novel written by an academic, Deborah Harkness's *The Book of the Witches* (2012).

PRESENTATIONS

ZOLTÁN ABÁDI-NAGY (University of Debrecen, Hungary)
„A walesi bárdok" angol fordításai – English Translations of János Arany's "A walesi bárdok"
Amikor összevetem az angol fordításokat az eredetivel és egymással, nem a magyar vers angol megfeleltetésének fordítás*technikai* tanulmányozását tűzöm célul. Az érdekel, mely mértékig érezték meg és milyen megoldásokat alkalmazva közvetítik a fordítók a szavak szótári jelentésén túli *többletet*, mely Arany remeklését *teszi*, és amelynek hat rétegét tárja fel Imre László *Arany János balladái* című monográfiája. Ezúttal egyetlen (a szubjektivitás-) szint célnyelvi átviteli formáit tudom megvizsgálni, a beszélő szubjektum fájdalmának angol nyelvű érzékeltetése szempontjából. Azt, ahogyan a beszélő a 13. századi angol–walesi történethez és azon keresztül a 19. századi magyar történelmi helyzethez való értelmi-érzelmi viszonyát objektiválja, és a tónusba, az irónia alatt fokozatosan felerősödő haragba, valamint a kibontakozó drámával felgyorsuló ritmusba rejti. A szubjektumrejtés és szubjektumritmus dramaturgiája mellett szó lesz arról is, hogy a szubjektivitás keret is ebben a pszichonarratívában. Kérdés, hogy az angol fordítók mekkora szerencsével, illetve milyen szerencsétlenül, gyürkőznek az Arany János-i zsenialitás e vonatkozásbeli kihívásaival? Az előadás a fordításokról, (el)ismertségükről általában is megfogalmaz néhány gondolatot, fordítói miniportrékat is felvillantva.
This is the first time that all available English translations of the unsurpassable Hungarian classic "A walesi bárdok" ("The Bards of Wales"), a ballad by János Arany, a towering presence on the 19th century literary scene, are collected and explored (from the point of view of narratorial strategies in presenting subjectivity as a means of protest felt over national trauma). As continuous reference to the Hungarian text is essential, this presentation will have to be in Hungarian.

UĞUR ADA (Gaziosmanpaşa University, Turkey)
Dehumanising Effect of Passionate Love in Sarah Kane's *Phaedra's Love*
Since the beginning of her career, Sarah Kane has always been identified as the most talented and controversial of the new generation of playwrights who made debut in 1990s. She wrote about the modern world which is ruled by violence and the violent incidents in her plays are inspired by real facts. Her second play, *Phaedra's Love*, is relatively based on the classical dramatist Senaca's play *Phaedra*, but given a present-day setting. Kane reversed classical tradition by showing violent actions on stage instead of describing them since as a playwright, she was not in favour of plays in which everything happened off-stage. To Kane, the function of theatre is to reflect the terrifying undercurrents of life. *Phaedra's Love* examines the brutality of love and belief with the example of a relationship between a queen and her stepson and the playwright discusses conservative and oppressive attitudes of society and criticizes the indifference attitude of humans to the ongoing violence in the world.

ZSOLT ALMÁSI (Pázmány Péter Catholic University, Hungary)
Shakespeare Studies and ePublications
In my paper I shall explore in what ways the new hype of ePublications may influence Shakespeare reception in general and Shakespeare studies in particular. First, I am going to define the concept of ePublications with some examples as illustration. Then, I am going to provide a hypothetical example of an ePublication of or about Shakespeare's *Macbeth*. This

hypothetical example is going to be used to show what kind of audiences can be targeted with an ePublication, what consequences this may have for Shakespeare reception and what ways this type of work may contribute to the scholarly understanding of *Macbeth*.

JÓZSEF ANDOR (University of Pécs, Hungary)
Investigating the Semantics and Pragmatics of Multi-Word Expressions: A Case Study of *Part and Parcel*
In this empirically based case study, the multi-word expression *part and parcel* is investigated from a semantic and pragmatic, as well as from a morpho-syntactic perspective, with special attention devoted to grasping its constructional nature and usage factors in discourse. According to corpus-based observations, the frequency of occurrence of the expression is very low. Its meaning is usually not identified and/or described by standard, corpus-based learner's dictionaries of English. Therefore, with the aim to identify the meaning facets as well as the usage factors and pragmatic load of the expression, the methodology of native speaker interviewing (using 40 adult native speakers of British English as experimental subjects) has been used as control testing over the results of analysis gained from the British National Corpus.

EVA ANTAL (Eszterházy Károly College, Hungary)
"Dark with Excessive Light": the Miltonian Obscurity in Edmund Burke's *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*
Although the Lockean "clear and distinct" ideas greatly influenced Burke in the writing of his philosophical treatise, Milton's impact is emphatically displayed in the "dark and obscure" rhetoric of the work. On the one hand, Burke's main concern is the study of our emotions, being related to the beautiful and the sublime; on the other hand, right from the "Preface," he consciously pays attention to the sublimity of poetic language, which is thematised in the fifth part. 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. In my presentation, I collect the Miltonic quotations and (mis)quotations in *A Philosophical Enquiry* and try to interpret their importance in the formulation of the differences between the beautiful and the sublime with continual reference to the imagery of light/clarity vs. darkness/obscurity.

MERYEM AYAN (Pamukkale University, Turkey)
Humanized Vampire and Vampirized Lover
Vampire literature has changed thematically and dramatically over the centuries. The old vampire was a blood-thirsty emotionless monster having a fearful appearance and evil and devilish deeds. The new vampire is a beautiful, sympathetic and an emotional creature, who does not want to hurt people and tries to fit into the society. Thus, the new vampire does not represent evil, or the devil but a being rather "a more human than human" creator. This creates some of the conflict in modern vampire stories. The vampire stories were male dominated. The writers, the protagonists, the hero, the villain and the vampire were all male. Women in these stories were always helpless, terrified, and insignificant victims. However, in newer vampire stories they are depicted as victims but not helpless, terrified, desperate and insignificant creatures any more. In Stephenie Meyer's *Twilight*, the vampire image has been changed and the female character has become a self-assertive character. Thus, in this paper in a post-feminist frame, the changing vampire image from the older monstrous type to a

sympathetic being and the courageous female character will be analyzed, emphasizing how the vampire became humanized and how the fragile woman turned into a chimeral vampire.

BARBARA BAKÓ (University of Debrecen, Hungary)
On the Passivizability of English Idioms from a Cognitive Perspective
Numerous studies have already dealt with the phenomenon that idioms differ in which syntactic alterations they allow, yet there is no consensus on the reasons for such differences. According to the cognitive linguistic view, the solution to this problem should be searched for in the analyzability of idioms. Following Lakoff (1987), Langlotz (2006) argues that a significant proportion of idioms is motivated by various cognitive mechanisms. If, due to this motivation, correspondences can be detected between the literal and figurative meanings of an expression, then that expression can be seen as analyzable, whereas those idioms that do not show isomorphism are considered unanalyzable. Langlotz points out that the first group is open to the various syntactic operations while the second one rejects them.

This talk reports the findings of my research investigating the passivizability of 100 English V+NP idioms. On the basis of a thorough analysis of their motivatedness and transparency, the selected idioms were classified into the analyzable and unanalyzable groups, and then the occurrences of their passive forms were also checked in the 1.9-billion-word GloWbE. The results support Langlotz's hypothesis; however, there are some expressions that do not behave as predicted. The paper attempts to find an explanation for such phenomena as well.

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EMMA BÁLINT (University of Szeged, Hungary)
Novelization as "Image X Text"
The literary adaptations of films and other (audio-)visual media, although often dismissed as manifestations of a purely commercial and artistically futile genre, present a plain opportunity to facilitate our understanding of the mechanisms at work between images and texts. In this paper, I wish to examine novelizations as examples of what William John Thomas Mitchell has called "image X text" in a recent study, and apply the terminology of his picture theory first to the genre of novelization in general, and afterwards to a specific case, the adaptation of the film *Red Riding Hood* (dir. Catherine Hardwicke, Warner Bros., 2011) into a novel also titled *Red Riding Hood* (Poppy, 2011). Sarah Blakley-Cartwright, the writer of the film's junior novelization, by utilizing the script, the film-in-progress, and the insights of the director of the film, went beyond a mere ekphrastic translation of the film, and has provided a noteworthy exemplar of both novelizations and "image X texts." My aim is to demonstrate that the additional information within the novel, a combination of imagination and cultural background knowledge, not only strengthens the complementary relationship between images and texts, but also forms the basis of what Mitchell has identified as "X."

ÁGNES T. BALLA AND BEATRIX BAJNÓCZI (University of Szeged, Hungary)
Can Expectations Meet and Become Reality?

The constant changes affecting the Hungarian higher education system make both students and instructors face newer and newer challenges. In our talk we would like to present first-year English and American BA students' language-learning background at the beginning of their studies and results of surveys on their expectations towards the BA programme, their interests and future plans.

It has been our practice at the Department of English Language Teacher Education and Applied Linguistics at the University of Szeged to survey our incoming students for their prior language knowledge (language use and vocabulary) since the introduction of the Bologna system. This means that placement tests are administered in the first week of every academic year in order for the instructors of the programme to gain an insight into the language background of the student populations of the individual academic years. We will also summarize the findings of questionnaires on students' expectations and intentions concerning their future career. The data allow us to draw conclusions regarding our students' motivation for and commitment to their studies.

BEATRIX BALOGH (Eötvös Loránd University, Hungary)
U.S. Overseas Territories: Flag or Constitution

US overseas territories include such strategically located islands as Puerto Rico and Guam, and a number of other larger or smaller lands mostly scattered around in the Pacific.

Whilst one of the most perplexing questions of US history students remains whether acquiring colonies was in fact the continuation of an earlier trend, or marked the opening chapter of a new era, I will be concerned with how these territories have been managed and to what extent, if any, they have been integrated. "Flag or constitution" do not represent a dichotomy. In the narrower sense, they refer to the first steps of integration: the flag territories did not automatically enjoy US Constitutional guarantees. By extension, my presentation conceptualizes two ends of a continuum from a mere military base to extending the full blessings of the US Constitution. Apart from a brief discussion of issues ranging from political organization, language, values and cultural manifestation, the presentation will focus on one particular aspect of increasingly closer ties with the metropolitan center: US citizenship. Officially termed organized unincorporated territories, Puerto Rico, and the US Virgin Islands in the Caribbean, and Guam and the Northern Marian Islands located in the Pacific will be compared in this regard.

ESZTER EDIT BALOGH (University of Debrecen, Hungary)
Women's Testimonies of Suffering about the First World War in English and Hungarian Culture

The First World War, as war in general, is often considered to be an exclusively masculine experience. The front was seen as radically masculine in contrast to the "feminine" home front, and the testimonies of women were stigmatized as inauthentic and unrealistic; and it was claimed that women could not experience real suffering. The Great War, however, mobilized a huge number of women – not only at home in previously inaccessible occupations, but as nurses, ambulance drivers and even as voluntary combatants. Women in medical units laid equal claim to having seen war from up close, especially by telling what happened to male bodies. The memoirs of Mary Borden and Edith Appleton and the poetry of Helen Saunders and Margit Kaffka observe the destruction of the body in detail while the distortions of the soul are represented in Sylvia Townsend Warner's, Virginia Woolf's and

Rebecca West's traumatized soldiers' figures. Their writings share many features with the works of men and they should be considered equally important and authentic, especially in the dismantling of the soldier hero ideal as both sexes' reactions evolved because of the same urge to find adequate artistic responses to the previously unprecedented carnage.

MÁTÉ GERGELY BALOGH (University of Debrecen, Hungary)
The Republican Struggle for the White Ethnic Vote: The Political Career of László Pásztor
By the 1970s, blue-collar workers of ethnic origin became an important voting group towards whom political parties directed special attention. In the first half of the twentieth century, these people had traditionally been Democratic voters. But this situation was changing during the Cold War as many of these people, lots of whom were of Eastern European origin, began to turn away from the Democratic Party. During the ethnic revival of the 1970s, both major parties tried to reach out to these voters, and in the early 1970s the Republicans seemed to be more successful. In my paper I will present the political career of László Pásztor, a Hungarian-American political figure, who was one of the main organizers of the Republican Heritage Groups Council, the Republican organization that approached ethnic voters. Through the example of Pásztor I will demonstrate the role that these ethnic leaders were expected to play in American politics. Although the ethnic vote was indeed important for the Republican Party in the period and the leaders of the party made several symbolic gestures towards various ethnic leaders, at the same time, the goals and interests of the various ethnic groups and their leaders did not substantially influence the policies of the Republican Party.

JÁNOS BARCSÁK (Pázmány Péter Catholic University, Hungary)
Derrida and Formal Logic
It has been argued recently (Livingston, *The Politics of Logic*, 2012) that the reliance on formalism can provide a common ground to bring together the "analytical" and "continental" philosophical traditions. It is indeed undeniable that – while the analytical tradition has always heavily relied on formal logic – the possibilities of formalism have attracted thinkers working in the continental tradition, too (e.g. Lacan, Badiou). But can Derrida's thought be subsumed in this class? Can we see his work as governed by formal logical considerations? Livingston answers these questions in the positive, arguing that Derrida's key concepts (différance, trace, etc.) can be seen as so many manifestations of the Gödel sentence (Gödel's proposition devised to prove his incompleteness theorems), and the structure of deconstructive arguments can be interpreted as exhibiting a pattern of diagonalization (a technique in set theory).
In my paper I examine Livingston's claim that deconstructive arguments can be formalized in terms of diagonalization. Reversing Livingston's approach, furthermore, I argue that – rather than just providing a formal schema of deconstructive arguments – the Gödel sentence can be seen as a "non-synonymous substitution" of Derridean différance, serving as "the strictest possible determination" of the law of the text.

ÁGNES BATÓ (University of Szeged, Hungary)
Unimmortal Men and the Body of Death: Somatic Experience of Death in Milton's *Paradise Lost*
The experience of the infinite, the unlight and unimmortality provide the sublime quality of Milton's epic. These mysterious concepts are represented through the body in *Paradise Lost*.

The body is the principal medium of the experience of the Fall. My study follows how mortal and immortal creatures face the corporeality of death, understanding the consequences of their transgression. Death is embodied in two ways it becomes a literary character, but in the human reality it is a condition; the decay of the young and beautiful human body, the "image of God."

Unimmortality, therefore, is understood by Milton as the destruction of the unity of body and the soul. As Adam and Eve lose Paradise, they lose the immortality of the body (and soul).

Unlike the human, the satanic death comes alive as the nightmare of the sinful father. To his horror, the bodily decay appears in the form of Sin, in whose image Satan, the man and the father must see the distortion of the body of the woman, the mother and the daughter as the result of bearing a child. The first labour in transcendental history is, therefore, a blood-infested mystery that gives birth to death.

VERA BENCZIK (Eötvös Loránd University, Hungary)
Trauma, Memory and Narration in Margaret Atwood's *The Blind Assassin*
Margaret Atwood's narratives frequently revolve around various manifestations of trauma, around personal calamities like abortion or rape, and collective traumas like the culture shock of dislocation following immigration, the devastating effects of war or global cataclysm. Denial, suppression and the resurfacing of trauma in the form of various symptoms – ranging from eating disorders to insanity – features prominently in several of her narratives, including early novels like *The Edible Woman* or *Surfacing*, or her most recent, post-apocalyptic project, the *MaddAddam* trilogy.

These novels, short stories and poems comment on how repressed traumas disrupt the fabric of normalcy, and how her protagonists try to handle the unraveling of their life. While the routine of the everyday crumbles into a "heap of broken images," many Atwood's characters try to come to terms with their trauma by searching for a way to narrativize the unrepresentable events.

My paper is going to examine the various rhetoric, stylistic and narratological devices used by Atwood in *The Blind Assassin* (2000). I will look at the use of diegetic layering, embedded narratives, the generic collage, and questions of authorship, and how these serve to uphold the dynamics of fragmentation and narrativization within the narrative.

BALÁZS BÉRI (Independent scholar, Hungary)
"Word gets around": *Naked Lunch* as a Cinematic Metaphor
The line "David Cronenberg and William S. Burroughs invite you to lunch" could be read at the top of the poster and the cover of the film *Naked Lunch* when it first appeared in 1991, a metaphorically well-thought and well-phrased cue for comprehending the approach David Cronenberg takes when filming Burroughs's 1959 experimental novel: a self-consciously auteur-approach to the book, a paraphrase, a metaphor of the source text through utilizing cinematographic methodology. This paper explores the concepts of the typewriter, writing as a creative process and a discursive protest, "Joan," and the agent as metaphors of the book and the life of its author, how they operate as such in Cronenberg's diegesis and the movie's mise-en-scéne, and through that how *Naked Lunch* the film is a metaphor of *Naked Lunch* the book: simultaneously a textually very distant yet very faithful adaptation.

ANDRÁS BERNÁTH (University of Szeged, Hungary)
"The Moral Perfection of This Character": Thomas's *Hamlet* Opera and the Modern Reception of Shakespeare

"The moral perfection of this character has been called in question, we think, by those who do not understand it," wrote William Hazlitt about Hamlet in 1817, also reflecting on other critics of Shakespeare. But Hazlitt's view is also arguable: Hamlet, after all, is a uniquely cruel revenge hero, who seeks not only the death of his opponent but also his damnation, having a number of other victims in the process. If Shakespeare's protagonist does not quite live up to the moral perfection described or imagined by the Romantics, the Hamlet of Ambroise Thomas's 1868 opera adaption, which is still on the repertoire of some major opera houses, certainly does. Thomas in effect realises these typical views or expectations in creating a morally perfect character indeed. This character, however, is remarkably different from Shakespeare's, and so is the plot of the French *Hamlet* opera from the English Renaissance tragedy. These Romantic concepts of *Hamlet* are worth analysing today, because they can reveal some major problems concerning the reception or our understanding of Shakespeare. My argument is that the Romantics were concerned with a partial, generally romantic notion of Shakespeare, and this approach can still be noted to some extent.

CSILLA BERTHA (University of Debrecen, Hungary)
The Play-within-the-Play in Contemporary Irish Drama

The play-within-a-play as a form of metatheatricality, is pre-eminently fruitful in the presentation of self-search, both that of the plays' characters and that of theatre itself as an art form. The paper explores self-reflexivity and theatricality through three different kinds of application of the play within the play in three contemporary Irish plays: theatre-within-the-theatre as part of the plot in the Shakespearean sense (Frank McGuinness's *Carthaginians*, 1988); the internal play-within-the-play combined with the framing theatrum mundi (Jim Nolan's *Blackwater Angel*, 2001), and self-conscious theatricality with stage within the stage, puppets, puppeteers, and masked attendants (Thomas Kilroy's *The Secret Fall of Constance Wilde*, 1997). Since they each foreground somewhat visionary artist figures as healer, trickster/Fool, or prime play-actor, the self-reflexivity is (partly) directed at the function, failures and possibilities of art and artist in a broader sense.

ANDRÁS BERZE (University of Szeged, Hungary)
The Mediality of Violence in Thomas Harris's *Hannibal Lecter* Novels

The *Hannibal Lecter* novels written by Thomas Harris have undergone a complex and peculiar process of adaptation during the three decades of their continued existence in various media. An adaptation process that has been going on for such a long period of time gives an excellent opportunity to reflect on the changes that have occurred in the method and conception of adaptation.

Presently I will limit the scope of this reflection to the specific topic of representations of violence. Interestingly, graphic violence (a necessary element of stories about serial killers that aims to be realistic) gains significance as a metanarrative device – especially, by nature of the medium, in the movie and television adaptations. Characters in these novels commit violence on others and show off this violence in order to extend it – to hurt their audience too. In this context, representing this violence to an audience is also violence against that audience. Relying on the theoretical insights of Samuel Weber and Marc Redfield, I will relate this aspect of representation in these adaptations to other forms of violence that require mediation in order to be effective, particularly terrorism and the news media.

ANNA BIRÓ-PENTALLER (Eötvös Loránd University, Hungary)
Tibor Fischer's *Under the Frog* and the Postmodernist Vision
In my analysis of Fischer's *Under the Frog*, I would like to look at the novel from the point of view of postmodernist thinking and also try to see how it turns out to be different from it. As Lyotard claims, the concept of grand narratives should be questioned in the postmodernist era and we can only attempt to grasp "universal values" by looking at pluralized and personal accounts. Fischer's novel presents the reader with a very personal account of a decisive era and event in Hungarian history, therefore I intend to examine how the novel represents the contrast and the distance between history as an overarching structure – or a metanarrative – and the pluralized accounts with the help of which we can only attempt to grasp "universal values." It would also be beneficial to look at how the novel's structure and narration contribute to the discussion of the previous question, since there is an omniscient narrator in the novel, which is often associated with an authoritative position.

PÉTER BOCSOR (University of Szeged, Hungary)
Putting the Marrow Back into the Bone: Gordon Lish's Influence in the Late Works of Raymond Carver
The unusual cooperation between the American short story writer Raymond Carver and his editor, Gordon Lish became public and gave rise to scholarly agitation, known as the Carver Controversy ten years after the writer's death. In an earlier HUSSE presentation I had a chance to offer a comparative analysis of the manuscripts of Carver's early works and their Lish-edited versions (that paved the way for literary minimalism) and to draw conclusions about the collective social act of manufacturing that functions in the making of writerly authority as well as about the working of reduction in minimalism illuminated by this unique instance of redaction. Since then, the findings of this research have been published under the title *Paradigms of Authority in the Carver Canon*.
In the present HUSSE conference I intend to turn to the latter half of Carver's career in which he broke away from the grip of his influential editor and wrote his signature stories. These works allow us to indentify Lish's strategies of redaction that became integral parts of Carver's reductive mode of writing together with what he denied of their concealed collaboration and thus, of the early tradition of literary minimalism typically associated with his name.

BORBÁLA BÖKÖS (Partium Christian University, Romania)
Palimpsestuous Intermediality: Paul Auster's *City of Glass* (1985) and *City of Glass: The Graphic Novel* (1994)
By looking at Auster's first novella from *The New York Trilogy* adapted into graphic novel: *City of Glass: The Graphic Novel* (1994) by Paul Karasik and David Mazzucchelli, the paper proposes to analyze the ways through which the impossibility of creating a coherent (narrative/artistic) identity is reproduced in the graphic adaptation. I will argue that the graphic novel contains recurring motifs and narrative strategies which set up the thematizations of intermediality and/or visual/literal intertextuality. In *The Graphic Novel* both verbal and visual techniques may generate an uncanny effect on the part of the reader, especially through the oppositions between image and text. Both intermedial uncanniness and intermedial coexistence are ensured not only through intermedial references, but also via media combinations and transformations. Thus, I will also attempt to identify the high-low interactions and mutual influences of the different media forms in the graphic novel

(literature, art of painting, and cinema) while looking at the various manifestations of palimpsestuous intermediality as connected to intermedial uncanniness at the same time.

ANDREA BOÓR (Eötvös Loránd University, Hungary)
Post World War II Hungary in Tibor Fischer's *Under the Frog* and Tamas Dobozy's *Siege 13*
The First and Second World Wars left a mark on European history in a similar way as the Revolution of 1956 did on Hungarian history. The causes and effects of the revolution are still present on a historical, political, and personal level. My paper concentrates on two writers, both of whom were born to Hungarian emigrant families: English writer Tibor Fischer, whose novel *Under the Frog* (1992) covers the years following the Second World War up until the Revolution of 1956, and Canadian writer Tamas Dobozy, whose short story collection *Siege 13* (2012) portrays the terrible aftermaths of the Second World War, and also follows life stories into the present. My aim is to analyze Dobozy's and Fischer's narrative techniques, concentrating on how they depict the era in Hungary. In addition, I would like to lay special emphasis on how humor works in these narratives.

JULIANNA BORBÉLY (Partium Christian University, Romania)
"When in Rome, Do as the Romans Do": Power Game in *Hannibal*
As opposed to a classical whodunnit, *Hannibal* (AXN, 2013 -) reveals the solution to the mystery at the beginning already; hence, the story presents a somewhat unconventional fight between good and evil, a conflict that is rather a power game between the representatives of good and evil than a fight based on moral and ethical grounds. While the relationship between the criminal and his persecutor evokes Hannah Arendt's description of the concept of power, the strategy applied to catch the criminal brings to mind Plato and his discussion of the Sophist. The paper proposes to discuss the story presented in the story in light of Plato's and Arendt's philosophy.

GYÖRGY BORUS (University of Debrecen, Hungary)
Coffeehouses, the Shift in English National Sentiment in 1673 and the Glorious Revolution
In the later 1660s English public opinion – which was probably even more developed than the German sociologist, Jürgen Habermas had assumed – was deeply divided in its understanding of European politics. Supporters of the restored monarchy thought that the republican United Provinces presented the main threat to England, while the monarchy's critics tended to identify absolutist France as the chief enemy. Shortly after the outbreak of the third Anglo-Dutch war, in which England and France were allies, English popular sentiment decisively shifted from being anti-Dutch to anti-French. The small United Provinces almost collapsed as a result of the French land offensive of 1672. This not only made claims that the Dutch posed the main danger to England appear ridiculous, but also gave rise to a revolution in the United Provinces: the republican regime was overthrown in favour of the pro-Stuart William of Orange. These developments and the failure of the French navy to support the English fleet convinced the majority of the English that the French presented the main threat to their country. From 1673 onwards, there was growing fear of Catholicism, absolutism and French ambitions, and this was only intensified by the obvious Catholicism of James, duke of York, as well as his marriage to the Catholic Mary of Modena,

which had been arranged by Louis XIV. Without this strong fear of French-style Catholic absolutism the Glorious Revolution would have been impossible.

GEORGINA BOZSÓ (University of Debrecen, Hungary)
Manifestations of Masculinities in Iain Banks's *The Wasp Factory*
I aim to discuss how the concept of masculinity evolves in Iain Banks's debut novel, entitled *The Wasp Factory*. Critics of this novel frequently come to the realization that the themes of gender and sexuality function not only as identity bearing issues, since Banks's storytelling highlights how a life with artificially formulated gender is destined to collapse. The narrator, and protagonist of the novel, sixteen-year-old Frank Cauldhame, and his brother, Eric, both have problematic sex/gender constructions. These constructions, together with terror, violence and madness presented in the novel, expose the impossibility of traditional, heteronormative gender formations. By the close reading of these two main characters of the novel I intend to portray not only the process of how the fantasized and daring masculinity ideal remains unattainable forever, but I also delineate how a "sensitive man" is forced to recognise his own feelings as inferior to male dominance. My aim is to analyze how we can talk about different concepts of masculinities in the case of *The Wasp Factory*, and how these affect the identities of Frank and Eric Cauldhame.

AGATA BUDA (University of Technology and Humanities, Poland)
A New Whole Constructed from the Old Parts: Reception of Ancient Values in Victorian and Neo-Victorian Literature
The idea of creating a new vision of a classical world in English literary works has always been the point of interest among the English artists. Both Victorian and postmodern writers, who deal with the nineteenth-century England in their works, exploit the particular ancient motifs in order to reconstruct their value and importance. In this way, the writers produce their own idea of antiquity. The article presents the works by Thomas Hardy (*Tess d'Urbervilles* and *Jude the Obscure*), as well as the novels by Antonia Susan Byatt (*Possession* and *Angels and Insects*), who presents the Victorian world from the perspective of the twentieth century. Both artists create a vision of an ideal human being inspired by ancient patterns (Apollo and Venus), as well as a vision of a perfect ancient world reflected in Victorian England (architecture, infrastructure, art, civilization). These aspects are connected with the materialistic side of life, whereas the ideal spiritual model inspired by antiquity is represented by such values as education and philosophy. Antiquity for the nineteenth-century people becomes the embodiment of a perfect world, the subject of their dreams.

IMOLA BÜLGÖZDI (University of Debrecen, Hungary)
Writing as a Technology of the Self in Short Stories by Alice Walker
The aim of this presentation is to investigate the role writing occupies in the lives of Alice Walker's several female protagonists. Although the young poet of "The Lover" seems to be working "only for herself, for her own enjoyment" (35), which never prevents her from living her life and "if it ever did, she felt sure she would remove it" (38), the rest of the writers have a much less idyllic relationship with their work. The prim and proper librarian turns into a revolutionary poet after her son's tragic death in "Entertaining God," the successful elderly writer finds it increasingly difficult to put up with the dull interviews and even duller talks and award presentations in "Fame," and the heroine plunges into depression after her lover steals her short story and publishes it under his name in "Really, Doesn't Crime Pay?"

Since writing is so intertwined with the day-to-day existence of these figures, I believe that it has not only become a coping mechanism but also a gender and race-specific technology of the self that gives insight into the cultural background of African-American writing.

Works Cited

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ÉVA BÚS (University of Pannonia, Hungary)

Spatial Aspects of Laurence Sterne's *A Sentimental Journey*: The Shape and Inner Form of the Text as Structural Metaphors

It is clearly stated in a letter written to his daughter in 1761 that Sterne wishes to follow a track out of the one beaten by conventional travel narratives. The traveller-narrator Yorick himself directly claims that his "travels and observations will be altogether of a different cast from any of [his] fore-runners" (SJ 13), and soon after the publication of the novel Ralph Griffiths hails the foundation of a new way of writing about travel experience in the Monthly Review. In her introduction to the 1938 edition of *A Sentimental Journey* through France and Italy Virginia Woolf describes the journey made and narrated by Yorick as "arbitrary and zigzag," which she associates with his "preference to the windings of his own mind to the guidebook and its hammered high road." In line with Laura Brown's idea (1981) I intend to treat the text as a "meaningful aesthetic shape" and examine its features against the broad context of 18th-century travel literature in the hope to be able to provide reasons for their idiosyncratic nature.

ZOLTÁN CORA (University of Szeged, Hungary)

William Temple and Ottokár Prohászka: Forerunners of "Christian welfare"

The presentation explores some aspects of the modern social political views of Christian social theology through comparing the views of two influential interwar churchmen, William Temple (*Christianity and Social Order* (1941)) and Ottokár Prohászka ("Mi a szociális kérdés?" és más írások). Though they were of different origins, still one might find considerable similarities among how they thought about social solidarity, welfare reforms and equality. What is more, a Hungarian–British comparison might also shed light on general characteristics of interwar social policy. Although the ideas of full employment, having a national health service and universal social security had already surfaced in the 1920s and 1930s, yet they were only realised after the Second World War. I intend to show through the examples of the above mentioned eminent churchmen that what is later usually attributed to a "social democratic virtue," the welfare state, had its roots in Christian democratic thinking and social theology both in Hungary and Britain. Though living in remotely different countries and sociocultural ambiences, these two eminent thinkers arrived at the conclusion that no modern democratic state could exist in the 20th century without the institutionalisation of social equality, that is, developing a welfare state.

ANDRÁS CSER (Pázmány Péter Catholic University, Hungary)

The Terminology of Aelfric's Grammar

Aelfric's grammar is the first grammar ever written in English. While its structure and content is consistent with early medieval Latin grammars, the terminology presents very interesting issues, this being the first case of English renditions of grammatical terms, and second only to the Old Irish grammar *Auraicept na n-Éces* as vernacular renditions in

general. The terms themselves are often used with ambiguity as regards meaning and also as regards function (technical term vs. circumscription). The hierarchical presentation of the fundamental units is interesting in its own right, representing in certain ways a departure from some aspects of the inherited framework.

ATTILA CSERÉP (University of Debrecen, Hungary)
Idiom Variation and the Explanatory Power of Cognitive Grammar
Decomposable and nondecomposable idioms taken from previous studies have been selected and their variation has been studied in an American English corpus of 350 million words, the North American News Text Corpus. The cognitive linguistic framework as outlined by Langlotz (2006) is adopted to account for variation in nondecomposable expressions and fixedness in decomposable idioms. Decomposability has been shown to correlate with variability, but semantic decomposition is not the only factor determining idiom variation. Idioms are complex configurations that can be creatively manipulated in discourse within the limitations imposed by the source and target domain conceptualizations. The paper assesses the proportion of variant idiom tokens that can be accounted for in the cognitive framework and compares this with the proportion of unaccountable tokens that defy explanation in order to see how well Conceptual Metaphor Theory and the cognitive approach can handle the data.

GÁBOR CSERNYI (University of Debrecen, Hungary)
Chunking-Based Approaches to Detecting Nominal Compounds and (Multiword) Named Entities
In recent years multiword expressions have received special attention in natural language processing (NLP). Owing to their idiosyncratic nature, they often pose problems to both statistical and symbolic NLP systems. Nominal compounds, as a subtype of multiwords, have also been targeted by numerous studies, some focusing on identifying them, some analyzing them and categorizing them according to the degree to which they are compositional, while named entity recognition and classification has become an important task in information extraction (IE), as well.
The aim of this paper is to present some basic, chunking-based machine learning approaches to detecting these two types of multiword expressions, nominal compounds and multiword named entities. It will also show how the training set (concerning the size of the corpus and the frequency of target expressions in it), and the parameters of such algorithms (in terms of what contextual and other features to consider) influence their efficiency when the task is to identify these expressions. All of these factors, in parallel, might also point out further properties and details about the nature of nominal compounds and (multiword) named entities.

CSABA CSIDES (Károli Gáspár University of the Reformed Church, Hungary)
Vowel Gradation in English
The aim of this presentation is to outline the distribution of vocalic positions in the phonological string. Stressed vowels are frequently distinguished from unstressed vowels and contentful vocalic positions from empty vocalic positions. I would like to demonstrate that the situation is more complicated than that, especially if we consider the fact that empty vocalic positions can be static or dynamic and stressed vocalic positions can also be static or dynamic. The analysis aims at capturing some important generalizations concerning the distribution of different types of vocalic positions in the light of phonological alternations.

SÁNDOR CZEGLÉDI (University of Pannonia, Hungary)
Miller vs. "Arminius": Contested Influences on Bram Stoker's *Dracula*
Since the 1990s, Arminius Vambery's presumed role in instructing Bram Stoker concerning the historical background of the fictional Count Dracula has been coming under serious attacks mounted especially by Elizabeth Miller, a leading scholar of Stoker's best-known piece.

More recently, another trend has appeared, the proponents of which have been trying to emphasize the importance of the tuberculosis-related "Great New England Vampire Panic" of the 1890s as a decisive influence in shaping the character and fate of Stoker's tragic heroine, Lucy Westenra.

This paper argues that while the New England connection might have been underrated in the past, and, conversely, Vambery's contribution was probably exaggerated, the almost total dismissal of the Hungarian linguist as a likely source of vampire lore appears to be equally unfounded.

The corpus of examined documents includes Arminius Vambery's published works, Bram Stoker's writings, and basically the entire Google Books database in order to illustrate the more general tendencies.

ZSOLT CZIGÁNYIK (Eötvös Loránd University, Hungary)
The Changing Horizons of Nowhere: Current Trends in the Interpretation of Utopias
The interpretation of utopias changed a great deal in the 20th century since the utopian messianism of Ernst Bloch through the wholesale rejection of utopian projects by Karl Mannheim until the recognition of utopia as a dynamising force in the social sciences (as reflected in the title of the 2012 annual meeting of the American Sociological Association "Sociologists to Explore Real Utopias").

The present paper wishes to map the most important attitudes and strategies in the interpretation of utopian works and phenomena in recent times. Not only literary works and films but online utopias will be considered. A special emphasis will be laid on theoretical issues concerning the understanding of history and human society. The literary aspects and possible applications of the intentionalist vs. structuralist views of historical change (cf. Skocpol-Selbin debate in 1990s) will be treated as an alternative way of understanding 20th century dystopias and utopias, and a possible method to explain why it became natural for utopias (an originally speculative and descriptive genre) to have more and more complex narratives.

ELLENA DEELEY (University of Exeter, United Kingdom)
The Development of the Subject: Medical Documentaries and the Neo-colonial Gaze
In 2008 Lakshmi Tatma, a conjoined subject who was worshipped as a Hindu goddess in the Indian village of Bihar, was the subject of a medical documentary that exhibited the process of her surgical normalisation on a global scale. My paper will argue that *The Girl with Eight Limbs* is situated within a genre of documentary filmmaking that reflects the legacy of the nineteenth-century freak show. The documentary not only situates Tatma's conjoined embodiment within a classic freak show discourse of exoticism but positions her normalisation surgery as a reflection of India's national "development." As the nineteenth century freak show was instrumental in the production of the cultural narratives of imperialism so the twenty-first century medical documentary is undergirded by neo-colonial power relations and the logic of global capitalism. *The Girl with Eight Limbs* simultaneously exhibits the body of a conjoined "third-world" subject, appropriating Hindu religious

ideology as part of its strategy of exoticising anomalous embodiment, and contains it within a globalised biomedical discourse. The positioning of Tatma's twin as an "undeveloped" parasite dependent on the "autosite" aligns the twin with India's "undeveloped" periphery, constructing the separation surgery as a development narrative embedded in traditional notions of the body politic.

KATALIN DORÓ (University of Szeged, Hungary)
Forms and Levels of Patchwriting in EFL Undergraduate Academic Writing
While students who submit term papers and theses are well aware of the plagiarism policies adopted by universities, they often lack the language proficiency, subject knowledge, experience in conducting academic research and time which would allow them to produce truly original academic papers. In trying to avoid clear signs of plagiarism, many resort to what is referred to as patchwriting, which has been characterized as copying from a source text, altering and deleting some words and modifying grammatical structures.
Patchwriting is either viewed as a form of cheating or as a natural step in the development of academic writing. This presentation challenges the view that patchwriting only happens at sentence and paragraph level and should be considered unintentional plagiarism. The discussion of the issue is developed around the questions of what constitutes patchwriting, why it is so much wide-spread in academic institutions, what the possible reasons are behind it and how they can be recognized. Examples from student papers, including essays, term papers and theses are provided.
The presentation also raises the question of how to assist students in academic writing classes in avoiding plagiarism pitfalls and how to assist instructors in detecting and dealing with patchwriting.

ATTILA DÓSA (University of Miskolc, Hungary)
From Shape-Shifting to Reverse Transfiguration: Transforming Identities in Muriel Spark's *The Prime of Miss Jean Brodie*
This paper is the continuation of previous research in which I read Muriel Spark's *The Prime of Miss Jean Brodie* as a hermeneutic quest which involves questioning and the interpretation of verbal and non-verbal signs. I argued that the novel contains plot elements of the detective story and the quest story, which are also concerned with eliciting missing information. My hypothesis was that a close reading of the questions and answers in the novel provide an answer to the implicit question why Sandy Stranger betrayed Miss Brodie and that the answer to that question holds the key to understanding Sandy's Bildungs narrative. I found that the hermeneutic approach yielded useful but incomplete answers and that a closer investigation of certain themes and motifs in the narrative was necessary. In this paper I aim to complement my earlier findings with the help of an analysis of the shape-shifting, transforming and transfiguring identities that occur in the novel. My hypothesis now is that Sandy's hermeneutic quest results in the reverse transfiguration of Miss Brodie, the significant adult figure in Sandy's Bildungs narrative.

GABRIELLA T. ESPÁK (University of Debrecen, Hungary)
Whitlam, Blanchett, Williamson: Cultural Icons of Australia
A formidable man of vision, the late Prime Minister Gough Whitlam's funeral in November 2014 provides occasion to survey the cultural shift Australia lived through from "his" 1970s to today. Attitudinal changes amounting to little less than revolutionary concerned the

country's domestic and international administration in major areas such as education, health care, family law, race relations, migrant management, foreign affairs, and form of government. Although Whitlam's dropout of power in 1975 may not be directly linked to his radical views, his strong commitment to Australia as a nation kept him an opinionmaker throughout his life. Country singer John Williamson expressed as deep a concern for a new Australia as Whitlam would, and actress Cate Blanchett called herself a "beneficiary of free tertiary education [and] free healthcare," "the product of an Australia that engages with the globe, and engages honestly with its history and its Indigenous peoples," where "no one passed judgment [on] a working mother of three." Both Blanchett and Williamson have become iconic figures of the unparalleled rise of Australian arts and intellectual achievements to international prominence, launched by Whitlam's belief that "the enjoyment of the arts is an end in itself." Besides drawing a parallel between Whitlam's, Williamson's and Blanchett's careers, I will contextualise the 1999 constitutional referendum – which would have introduced a preamble to describe a changed nationhood and a republic – as a culmination of the changes launched by the Whitlam government.

KIM EUNJI (Sungkyunkwan University, South Korea)
Localizing the Bard: The Korean Shakespeare, Views, Adaptation
Shakespeare's plays have been constantly performed on stage in Korea for a century. One of the main reasons behind what can be best termed as "the Shakespeare boom" is that the plays have universal plots at their very heart regardless of any social and cultural background. Emphasizing Korean audiences is especially important due to the fact that it only happened in around the 1990s that Korean theatre developed conspicuously both in quality and quantity, and in tandem with the democratization and globalization of Korean society. Shakespeare's rising popularity in the Far East together with its subsequent boom deserves more attention than in Europe, America, and other English-speaking countries where the Bard has become a natural "component" of those cultures over time. However, Asian countries, including South Korea, have quickly reacted to the stream of globalization by trying to communicate with both Western and other countries through their own localized Shakespeare.
Shakespeare's plays have had many forms of adaptations, which took advantage of newly developed technologies. Shakespeare's play inspired international directors to adapt his works in Asia as well, for example Kurosawa's 1957 film *Throne of Blood*, which is based on an adaptation of *Macbeth*. South Korea's director, Lee Youn-Taek, who produced *Hamlet* from 1996, reforming the plot from the original text with his distinctive translation and unique interpretation of the play. Thus, this paper aims to explore Lee Youn-Taek's *Hamlet* by comparing it with other film or cinematic versions of the play by western directors and to explain and study how the South Korean director adapted *Hamlet*, transforming the universal Shakespeare into a local, Korean one.

TIBOR FABINY (Károli Gáspár University of the Reformed Church, Hungary)
Abdiel
The purpose of the paper is to explore the character of the angel Abdiel in Book V of Milton's *Paradise Lost*. The angel's name means 'the servant of God' as he is the only one who remains "unmoved, unshaken unseduced" (5.898-9) by Satan. The aim of the paper is to explore how Abdiel anticipates or foreshadows the character of the Son in Milton's *Paradise Regained* (3,386; 4,109) a parallel so far unexplored by critics.
This attitude is called "deontology" by modern ethicists.

ÁKOS FARKAS (Eötvös Loránd University, Hungary)
Another Turn of the Screw: Students Look at Two Film Adaptations of Henry James' *Novella*

I propose to examine how a group of MA-students at ELTE University Budapest tackle the issue of what makes a successful film adaptation. Surveying written and oral responses, I intend to determine what preconceptions and existing knowledge a class of English majors in a novel-to-film course bring to the comparative assessment of two adaptations of Henry James' classic novella, Jack Clayton's *The Innocents* (1961) and Ben Bolt's *The Turn of the Screw* (1999). I will consider which key concepts and debates dominating today's theory and criticism crop up in student responses, and which remain ignored. Thus I will offer my take on how the binaries of fidelity v. surrogation, author/auteur v. community, or aesthetics v. didactics are activated or transcended by my respondents. An intriguing aspect of my inquiries is the question of how students deal with the dilemma of being asked to honour certain mutually exclusive injunctions prevalent in literary and media studies. The most daunting of these contradictory requirements appears to be the one insisting that students embrace a non-hierarchic approach to the film-literature nexus on the one hand and the abiding obligation to prefer open-endedness and radical indeterminacy over premature closure and monological interpretation on the other.

LILLA FARMASI (University of Szeged, Hungary)
Corporeality and Mediality in Vladimir Nabokov's *The Original of Laura*

When the posthumously-published manuscript of Vladimir Nabokov's last, unfinished novel, *The Original of Laura* was published in 2009, it was criticized because its sparse, fragmented text and misshaped narrative are unusual in (and, supposedly, unworthy of) the oeuvre. Moreover, the main cause behind its publication seems to have been its obvious commercial value. Although critics tend to emphasize the form of the manuscript and its undeveloped narrative as its weaknesses, I claim that an analysis focusing on specific themes in the narrative can uncover a functioning, compact work of fiction.

The manuscript problematizes several aspects of narratology and mediality in a systematic manner, for example its characters are caught between getting removed and (re)created, and the pages of the volume are perforated, inviting the reader to rearrange them. By examining the motifs of erasure and disappearance, rewriting and recreating, I plan to trace the structure of the protonovel, which is provided by parallel mechanisms of its materiality, its textual characteristics and the corporeal peculiarities of its characters. In my view, despite the allegedly opposite intention of the author, the text produces itself a plan and a design worthy of positive critical response as well as elaborate examination.

HANNA DÓRA FAZEKAS (University of Debrecen, Hungary)
The Storytelling Authority: A Postmodern Reading of Philip Pullman's *His Dark Materials* **Trilogy**

In the last decades, British author Philip Pullman has become one of the most prominent and influential figures of contemporary children's literature. His achievement in altering adult perceptions of children's books is widely recognized, as his works often transgress the boundaries between children's and adult fiction by bringing a number of philosophical, ethical, and scientific ideas into play, targeting some of the most fundamental questions of human existence. However, despite the subversive nature of his novels, Pullman firmly wishes to be seen as a children's writer and notoriously attacks (post)modern adult texts for drawing attention to their own making; while his most famous work, the strongly intertextual

His Dark Materials trilogy tells as much about humankind's awakening to self-consciousness as about the artificiality of storytelling. In my presentation, I set out to analyse the way Pullman's texts are constantly undermining the comments of their own author, by finding those gaps in the narrative of his highly acclaimed trilogy that give way to postmodern interpretations and shedding light on the explicitly didactic voice of its characters that reflects Pullman's own morality and belief system.

TAMÁS FEKETE (University of Pécs, Hungary)
Code-Switching in English-Scandinavian Hybrid Place-Names
The presentation aims to investigate the nature of code-switching found in English-Scandinavian hybrid place-names chiefly from the Danelaw area. Analyses of code-switching are usually focused on describing intersentential and intrasentential code-switching, and with my presentation I will include onomastics in the study of CS, and examine the nature of hybrid place-names, which can be taken to represent instances of language mixing within the boundaries of lexical units. The main focus of the presentation is the appellative hybrids, which contain an English element and an element of Scandinavian origin and neither is a personal name. It will be argued that these hybrid place-names are brought about through code-switching and can be categorized as instances of congruent lexicalization.

The data for the analysis is drawn from the *Oxford Dictionary of English Place-Names* and from Gillian Fellows-Jensen's regional studies on Scandinavian settlement names.

The focus of the investigation will be those place names which
(i)   contain both Scandinavian and English elements,
(ii)   used to contain at least one Scandinavian or English element which was replaced by an element from the other language,
(iii)   contain at least one element which had undergone a transformation to accommodate to the phonological system of the other language.

ALEXANDRA FODOR (Budapest Business School, Hungary)
"ESP 2.0" – or Web 2.0 Tools in ESP
Today's world is becoming more and more internet-based. From this tendency language teaching and language learning cannot be an exception either. Hence, language teachers have two options: they either fight against this new world or they conform to it. However, one has to be aware of the consequences: if the students feel that the learning process is part of their "digitalised world," they do not really consider the learning process as learning in the strict sense, but they start enjoying what they are doing.

In the present paper the aim is to draw attention to web 2.0 tools that are available at no cost, and that might be used in order to motivate language learners, to make the learning – and even the teaching – process more enjoyable, and thus to be able to get better results in language classes. Further, a pilot study based on the results of a Business English class where web 2.0 tools were used as a kind of complementation of the regular material will be also presented.

MÓNIKA FODOR (University of Pécs, Hungary)
Twice Told Tales: Narrative and Discourse Features of Ethno-Cultural Identity Construction in Re-Storied Life Episodes
In this paper I discuss the narrative and discourse features of meaning making and identity construction in selected life episodes told more than once by second and third generation

Hungarian Americans. The stories are part of a database of 34 qualitative interviews with 12 persons. According to Elliot G. Mishler, the process of restorying lives has long been a dilemma in identity related narrative and discourse studies. A generally held view about the retelling of the same event in multiple discourse settings is that each telling is different from the other and such anomalies decrease the truth validity of these narratives. I argue, however, that the qualitative interview setting triggers a special rhetorical interaction of small story and Labovian (or big) story templates, which remain identical or close to identical at each telling, thus making the identity work of the individual accountable.

Éva Forintos (University of Pannonia, Hungary)
Codeswitching in the Language of the Hungarian Diaspora in Canada and the United Kingdom
This paper analyses how the written language (Hungarian) of two minority communities functions outside its traditional setting in central Europe, in an environment where a dissimilar language (L2) is used. (For this research, English as spoken in Canada and the United Kingdom has been chosen). They are intra-regional language contact situations where Hungarian immigrants live and communicate among the English-speaking population of Canada and the United Kingdom. The two languages involved are genealogically non-related and structural-typologically non-identical languages. The aim of the paper is to investigate code-switching in one kind of written discourse in order to see whether the language of the Hungarian diaspora in Canada and the United Kingdom contains samples of code-switching which can meet Poplack's (1980) classification. Based on their position in an utterance, Poplack (1980) makes a distinction between three different types of code-switching: a) extrasentential switching, b) intersentential switching and c) intrasentential switching.
Poplack, S. (1980) Sometimes I'll start a sentence in English Y TERMINO EN ESPAŇOL: toward a typology of code switching. *Linguistics* 18, 581-618.

Péter Furkó (Károli Gáspár University of the Reformed Church, Hungary)
A Discourse-Pragmatic Approach to the Translation of Subtitles with Special Reference to the Translation of Discourse Markers from English into Hungarian
The translation of discourse markers (DMs) is a notoriously difficult task because of the very properties that (prototypical) members of the functional class of DMs share, including non-propositionality, context-dependence, extreme multifunctionality and a primarily non-referential (interpersonal or textual) function. As a corollary of such criterial features, DMs do not change the basic meaning of utterances but are essential for the organization and structuring of discourse and for marking the speaker's attitudes to the proposition being expressed as well as the processes of pragmatic inferences i.e. the hearer's efforts to find out what is not explicitly stated but is implied by a given utterance.
With reference to the differences between English and Hungarian in terms of linguistic means of marking illocutionary force, Hervey (1998) states that, compared to English, DMs (in Hervey's terms, illocutionary particles) are somewhat less frequent in Hungarian, and the Hungarian language has a tendency for "conveying illocutionary nuances" through alternative linguistic means (1998: 17), rather than through intonation or the use of DMs. Moreover, Hervey formulates a strategy for translating DMs into Hungarian: "when translating illocutionary particles into Hungarian, be sure to consider possible uses of sequential focus that might be appropriate" (1998: 19).

The aim of the proposed paper will be to examine the extent to which translators of subtitles observe this strategy, and to consider the formal-functional characteristics of the language of subtitles that might influence the choice of translation strategies.

PÉTER GAÁL-SZABÓ (Debrecen Reformed Theological University, Hungary)
Religion, Cultural Implosion, and Memory in the Sermons of Martin Luther King
As the leading spokesman of the Civil Rights Movement, Martin Luther King is mostly considered as a moderate political thinker, who seeks to address both the black and non-black communities. As a black Baptist preacher, however, he represents a spiritual leader of the black church, and his sermons become instances of African American culture, i.e., cultural texts that both feed on African American cultural memory and crystalize it. Although his sermons are not devoid of social and political issues, they can primarily be regarded as cultural means to produce and reproduce cultural memory. The invisible religion/cultural memory parallel Jan Assmann insists on can thus be proved on the basis of King's sermons as his sermons blend into the African American communication dynamics regarding black preaching, represent a cultural tool for the African American community to collectively remember, and therefore become a cohesive device to perform African American cultural identity.

EDIT GÁLLA (Eötvös Loránd University, Hungary)
"Stitches to show something's missing": Consumerism and Disability in Sylvia Plath's Poems
This paper offers close textual readings of "Berck-Plage", "The Detective", "The Applicant", and "The Munich Mannequins", where images of the mutilated and objectified body convey the dehumanizing effect of consumerism, while objects assume an aura of perfection and completeness that humans can only aspire to. In Plath's poetry, representations of the dissected human body proliferate: the body parts become objects interchangeable with commodities. The dissociation of body parts are metaphors of the fragmentation of identity due to a perceived lack or disability: the learned helplessness of people in a consumer society is generated by a cycle of consumption in which people quickly obtain and discard commodities while their productive bodies are also commodified. Consumerism affects not only economic behaviour but all aspects of human life: in interpersonal relationships, the consumerist attitude of the interchangeability of objects brings about the interchangeability of human beings. While people become dependent on consumer goods, they develop a sense of disability which makes them rely on commodities – both inanimate and human – to make them whole and confer an identity on them. Thus, bodies participate in an economy of mutual consumption, which results in severe impairment and impoverishment of the human psyche. This paper examines the way in which Plath's poems convey – through images of dissociated body parts, illness and disability – the idea that consumer culture mutilates the human psyche by objectifying and commodifying human beings.

MARCELL GELLÉRT (Eötvös Loránd University, Hungary)
"A Space for Farther Travel": Antony and Cleopatra in Shakespeare's "Spacious Mirror"
From the suffocating spatial confinements of the radical tragedies, Hamlet, Othello, Lear and Macbeth's self-enclosed labyrinths of the mind, in *Antony and Cleopatra* we are invited into the spacious, to all directions open and expanding world of the Roman Empire. *Antony and*

Cleopatra, the most "liberal" tragedy of Shakespeare, via its thematic abundance, loosely woven epic composition, extended horizontal view, measured stylistic perfection, covert fine-artistic plasticity and decorative lyricism opens up new dimensions for the Jacobean theatre paving the way toward the mythopoetic world of the romances, the crowning achievements of artistic freedom in stage representation. Even by Shakespearean standards a highly irregular piece, as odd for a Roman history play as for a romantic tragedy, *Antony and Cleopatra* represents a radically reformed concept of the genre which is most apparent in the play's organic spatial design, its unique space-dramaturgy, Shakespeare's primary strategic force according the diverse worlds of history and mythology, fact and fiction, the epic and the dramatic, the private and the public spheres, the placial and the spatial domains in his "imperious show."

TIBOR GLANT (University of Debrecen, Hungary)
American Philanthropy in Post-Habsburg Central Europe: A Case Study of the American Red Cross
The end of the Great War and post-war civil wars in the Carpathian basin (1918-20) set new challenges for American relief workers in the field. While the American Relief Administration, established by the Federal Government and led by Herbert Hoover, carried out economic, medical, and "political" relief in the region, other organizations (Red Cross, Society of Friends, various Jewish relief committees and so on) put in equally effective work without direct political involvement. Of the various NGOs working in post-Habsburg Central Europe, the work of the American Red Cross and the League of Red Cross Societies is evaluated in this paper. It is organized around four major topics: (1) the full scope relief work in the region; (2) international attempts to coordinate relief work; (3) the involvement of the American Red Cross in the region from the outbreak of the war to 1920; and (4) an evaluation of American philanthropy in light of these ventures to aid defeated enemy countries as well. One of the long-standing myths of both Communist Hungarian and leftist American history writing is "relief for political/economic gain" after World War I. I will argue for a more understanding interpretation factoring in American cultural and religious traditions.

OLGA GLEBOVA (Jan Długosz University of Częstochowa, Poland)
Overcoming Transcendental Homelessness: *The Childhood of Jesus* by J. M. Coetzee as a Philosophical Allegory
This paper focuses on J. M. Coetzee's novel *The Childhood of Jesus* (2013), an elusive allegorical narrative peopled by displaced characters and set in an indeterminate location strongly evocative of disconcerting Kafkaesque and Beckettian spaces. The paper proposes to read the novel as an existential fable enacting the fundamental sense of disorientation and bewilderment that is associated with the postmodern condition and that is akin to the pervasive feeling of anxiety analysed by Heidegger and Sartre and expressed in Lukács's conception of "transcendental homelessness." Re-inventing the Nativity story and producing his own secular version of the tradition of venerating the Child Jesus, Coetzee's protagonist is able to overcome the state of "transcendental homelessness" and create meaning in a world abandoned by God.

MURAT GÖÇ (Pamukkale University, Turkey)
Humanoids, Geeks, and Microserfs: Trangression of Human Body in Douglas Coupland
Human body has been a realm of struggle over not only shaping and reproducing physical forms and appearances of body but also redefining mind and perceptions of human existence accordingly. Moreover, Western modernity suppressed the visibility and eligibility of "deviant forms" of human being including racial, sexual and ethnic diversities as well as sweeping off the lower classes from the public realm. As gender and sex are further marked by the mechanical and mass-mediated reproduction of human experiences, history and memory, space and time, postmodern gender theories present a perpetual in-betweenness, transgression and fluidity. Donna Haraway's cyborg theory, then, will be the most helpful and insightful in understanding postmodern gender and the future of gender discussions which is highly political and provoking on account of its embracing cyberculture and now inevitable dominance of technology. I will support my thesis statements with the examples from novels by Douglas Coupland, *Microserfs*, *JPod*, and *Generation X: Tales for an Accelerated Culture*, because Coupland's objective is to redefine human body in conjunction with contemporary technology rather than to use human to defeat the machine it created. Coupland boldly explores the potential of cyberpunk to provide a deconstruction of human subjectivity through an analysis of the postmodern identification of human and machine.

MARIANNA GULA (University of Debrecen, Hungary)
Translation as Parallax, Translating Parallax: Miklós Szentkuthy's Hungarian Translation of Joyce's *Ulysses* (1974) and Its Remake (2012)
The concept of "parallax," exposing the relativity of perception (the word performatively appearing not once but twice, in two different contexts, in *Ulysses*), has become a widely applied critical tool to describe various narrative, structural and stylistic features of Joyce's texts. The parallactic quality of *Ulysses* plays a crucial role in rendering the task of translators particularly challenging, and is to a great extent responsible for the cultural fact that *Ulysses* has not only been translated into innumerable languages, but recently it has become the target of a vibrant re-translation activity. The concept of parallax also succinctly describes the relationship between literary translations and re-translations in general, all the more so in the case of translations and re-translations of as complex a text as *Ulysses*. In this paper, I will explore the parallactic renderings of Joyce's text in the canonical Hungarian translation by Miklós Szentkuthy (1974) and its reworking, the product of a process in which I participated (2012). More particularly, I will highlight how the two versions render crucial parallactic elements and qualities of Joyce's text, focusing especially on the parallactic phenomenon of wordplay, ubiquitous in *Ulysses*.

ZSOLT GYŐRI (University of Debrecen, Hungary)
Violence of a Different Kind: Stanley Kubrick's Screen Philosophy
The perception of Stanley Kubrick as a filmmaker whose innovations helped to redefine genres arises from the critical consensus in view of which his modernist experiments are first and foremost generic. I believe such an argument misrepresents the auteurist tendencies of his cinema and the corresponding scepticism towards the aesthetic ideology of the generic (clichéd) mode of address which limits the interpretive freedom of the viewer by forcing spectatorship into an overcontrolled hermeneutic environment. I contend that the interrogative and diagnostic attitude of Kubrick's cinema – with a heavy reliance on ambiguity, emotionally detached, geometrical story-telling and puzzling character motivation – rejects the psychological realism of classic films and submits audiences to a symbolic form

of violence. I will argue that violence for Kubrick is a means of going beyond the sensory motoric mechanisms delivering identificatory patterns and channelling diverse cultural ideologies. In my view violence in his films is not physical but cerebral, as it forces us to think the crisis of the humanist (subject-oriented) episteme, and demands to be read as a symptom of the liberation from those repressive mechanisms Deleuze, Foucault and Nietzsche, amongst others, ascribe to culture, morality, truth and identity.

ÁGNES GYÖRKE (University of Debrecen, Hungary)
Domestic Interiors and the City in Buchi Emecheta's and Joan Riley's Fiction
My presentation explores the role of domestic interiors and the city in Buchi Emecheta's and Joan Riley's novels. *In the Ditch* (1972) and *Second-Class Citizen* (1974), Emecheta's autobiographical novels, later included in the single volume titled *Adah's Story* (1983), were among the first to explore a Nigerian woman's life in London. Riley's *Waiting in the Twilight*, published in 1987, tells the story of Adella, who moves to London from Jamaica. The city appears as a rather bleak place in these texts: neighbourhoods and domestic interiors are depicted as dangerous locations; Adah's efforts to become a writer are hindered by her very family. I argue that whereas Adah overcomes the trauma of dislocation through the interstitial spaces she explores in the city, the house remains a site of paralysis for Adella in *Waiting in the Twilight*. Though, unlike in Emecheta's later fiction, London offers no permanent stability for Adah, she finds empowering locations in the city, while Adella, confined to her council flat, perceives the metropolis as a space of absence and loss.

KATA GYURIS (Eötvös Loránd University, Hungary)
Power, Violence and Abjection in Doris Lessing's *The Children of Violence*
Lessing's five-volume series, *The Children of Violence*, the result of seventeen years of writing, centres around Martha Quest, the first novel's eponymous protagonist. However, when describing Martha's African childhood, Lessing also relies on her own experiences portrayed in her autobiography, memoirs and many essays.
A significant organising element of this series is violence, its different manifestations and the uncertainty of its true nature. Lessing herself addresses these issues from a critical point of view, most notably in *A Small Personal Voice* where she says that *The Children of Violence* was written about people like herself, who are stuck with the burdensome legacy of war. Žižek in his book, *Violence*, differentiates between subjective and objective violence, the previous resembling Benjamin's notion of pure or divine violence and the latter being primarily the product of capitalism, whose perhaps most discernible consequence is colonisation. The paper will argue that the focus of these novels is precisely this opposition and that Martha's individual quest in life has a collective significance as well. I will further show that the eventual abjection of all things African, so apparent in Lessing's entire oeuvre, is, in fact, the rejection of the colonial contamination of subjective violence.

PAWEL HAMERA (Pedagogical University of Cracow, Poland)
The Failure of the Irish Potato Crop and the American Press in the 1840s
The Great Irish Famine (1845-1852) played a pivotal role in the history of Ireland and Great Britain. It was a serious blot on the achievements of the British Empire, which exacerbated the strained relationship between the two islands. The failure of Britain, especially of the English, to help the sister island and its inhabitants has reverberated among the Irish to this day. The ineptitude of the English towards famine-stricken Ireland was condoned and even

approved by the British press, which published articles putting the blame for the famine on the shoulders of the Irish. The Famine and the concomitant massive emigration of the Irish had also a profound effect on North America. As a result, the Famine and the fate of its victims was a hotly debated issue in the United States. The paper examines what kind of attitude the American press had towards the Irish Famine and whether it was different from the coverage provided by British newspapers and magazines.

ÁGNES HARASZTOS (Eötvös Loránd University, Hungary)
"A Sense of Living": Sexuality in British Literary Representations of East-Central Europe
In a Foucauldian interdependence of political power relations and sexuality, British East-Central Europe novels reveal common discursive stands characterizing British attitude to Central European culture through the motif of sexuality.

As opposed to the first, rather Orientalist, Western-European representations of Eastern-European sexuality, in Post-Wall British novels, the Czech, the Pole, or the Hungarian etc. as a sexual partner seems to introduce Western characters into a hazily defined "realness," "a sense of living": offering them an encounter with the unfathomable profundity of existence. In addition, many Eastern-European fictional characters face emotional exploitation in sexual relationships with a Westerner. They sometimes also avenge a feeling of more general, symbolic exploitation by British culture in sexual territory. Also, since Bram Stoker's *Dracula*, the East-Central European is often treated, in British novels, as equivalent with the threat of violent, strange and socially dangerous sexuality.

Novels by authors such as Paul Bailey, Rose Tremain, Tom McCarthy and Malcolm Bradbury, in their handling of sexuality, reveal important aspects of the fictional representation of British relationship to the people and culture of East Central Europe.

MÁRTA HARGITAI (Eötvös Loránd University, Hungary)
Master-Servants/Servant-Masters in *Doctor Faustus* and *Macbeth*: Comparative Analysis of the Relationship of Faustus and Mephistopheles vs Macbeth and Seyton
To my mind the two plays can best be understood as studies in search of the infinite, more specifically of infinite knowledge and power.

Not unrelated to this, however, is the classic question "who's leading who?" showcased by both tragedies demonstrating that the master-servant relationships are not only diabolical but also dialectic, where power games are being played and where both parties use manipulation strategies to gain or withhold knowledge. Therefore, the basic questions of identity (who they are) and knowledge (what can be known by humans: the future, after-life, etc.) that all tragic heroes must find an answer to are closely related to their understanding of their position in the servant-master correlation.

All this seems to be closely linked to the basic paradox of early modern tragedies, i.e. the coexistence of free will and determinism, which is also unveiled in the two plays showing that the deliberate choices made by the two protagonists are moulded to some extent by powers beyond them, yet they deliberately delude themselves into thinking they can manipulate these higher forces and keep them under their control.

On top of this, *Doctor Faustus* and *Macbeth* appear to have a curiously similar structuring of diabolical energies:

A, a human "master" dabbling in dark powers;

B, a devil(ish) "servant" dutifully waiting upon his "master;"

C, an "unholy trinity": the three weird sisters vs. Lucifer, Beelzebub and the Bad Angel.

I find it fascinating that both playwrights play upon the irony of the human masters' "power": Marlowe makes it clear that Mephistopheles will appear to anyone who properly conjures him (see Rafe and Robin III.ii A-text), whereas in Shakespeare the weird sisters reply first only to Macbeth, then to Banquo, then vanish disregarding Macbeth's "Speak, I charge you." (I.3.).

Speaking of comedy in tragedy, it is also intriguing to see how the essentially comic tradition of portraying masters outwitted by clever servants is re-contextualised to serve an essentially tragic purpose.

An exploration of the necessary connection between the master-servant relationship and the paradoxical core of early modern tragedy, I believe, can make the tree of knowledge yield more luscious fruits. Diabolical wish or not, scholars will always sympathize with such an all-so-human desire to gain knowledge.

GABRIELLA HARTVIG (University of Pécs, Hungary)
Selling and Publishing English Works in Vienna in the 1790s
Through a growing interest in the Austrian history of books, booksellers, censorship and the role of Lesekabinetten in the late eighteenth century, more has now been revealed about the Viennese editor of English books, Rudolph Sammer (1752-1821). Although his firm of publishing and book trading in the later 1790s counts as small besides such big, sometimes transnational, publishers as Johann Thomas von Trättner, Sammer was the greatest disseminator of English literature in English. His bookseller's catalogues of 1800, 1801, and 1814 offer us information on what English books he had in his collection and which authors he decided to publish. His Pocket Library Series fits the example of the contemporary practice of booksellers. After the 1780s it increasingly became the fashion to publish collections and series of an English library of eminent writers; this is the period when Sammer publishes his *Collection of the Best English Authors in an Exact – and Corrected – Edition* (1787-1801). The paper discusses Sammer's pocket book series and its possible sources, such as [Charles] *Cooke's Pocket Edition of Select British Poets* (1794-1805) and his accompanying set of prose fiction, *Cooke's Edition of Select Novels, or, Novelist's Pocket Library*.

IRÉN HEGEDŰS (János Selye University, Slovakia) AND GÁBOR GYŐRI (University of Pécs, Hungary)
Same, *Some* and *Semi*-: Another Case for the Cognitive Linguistic Implications of Etymology
There seems to be no doubt about the origin and etymological relationship of the English words *same* (adj.) and *some* (pron.): they constitute ablaut variants (o-grade versus zero-grade forms) of one and the same archaic Indo-European root (cf. OED svv. *same*, *some*, Kroonen 2013: 425, 491). Furthermore, these lexemes are etymologically also related to the combining form *semi*-, a borrowing from Latin – as shown in (3) – which has replaced the native Old English form *sām*- 'half'.

While the historical development of the sound shape of these elements seems clear, the semantic and conceptual connection between the meanings 'same', 'some(one)' and 'half' is far from obvious and demands an explanatory comment. Therefore, the paper investigates the conceptual relationship between these meanings, and intends to highlight the cognitive background to their relatedness by appealing to the grounding metaphors of embodied arithmetic proposed by Lakoff and Nuñez (2000). The etymological facts reflect (and reveal) that the archaic root underlying Modern English *same*, *some* and *semi*- had a primary

meaning 'half', which had a valence open to two opposite conceptual directions, towards the concept ONE/UNIT(Y) and at the same time towards the concept TWO/DUAL(ITY).

ESZTER HIDASI (Eötvös Loránd University, Hungary)
"Just a Woman Amongst Men": The Iconography of Calamity Jane
In my presentation I would like to focus on an iconic figure of the Wild West: Calamity Jane. By choosing her my aim is not to present this era from an exclusively female point of view because Jane differed from the women of this age due to her problematic, transgressive conduct which makes it hard to assign her to any category. She is mostly depicted as a woman wearing men's clothes, as having lived on the frontier she needed to protect herself with this disguise. According to her autobiography she not only did scouting for the army but she nursed the victims of smallpox as well, making her comfortable in both male and female roles. Calamity Jane's contradictory personality resulted in the construction of an icon, and it is no wonder that a lot of legends were spread about her, even during her lifetime.
I do not intend to research whether those legends were true or not, I would rather concentrate on the gender related motives of her representation in literature, film and cartoons; for which the theoretical background shall be based on the research of Judith Butler and Laura Mulvey.

ANDREA HÜBNER (Eötvös Loránd University, Hungary)
Reading the Body: the Dead Body as Lieu de Mémoire
My paper wishes to consider aspects of personhood and authorship in terms of the extension of the creative self onto the material entities of the person. The interdisciplinary approach will consider points of intentionality, mimesis and forgery in the framework of the location of the author. Cross-disciplinary comparisons and parallels wish to reveal the location of the artist a'propos Jeremy Bentham's so called auto-icon – his mummy, who is "present, but not voting" –, an ironical embodiment of literary, art historical, psychological, legal and philosophical questions.

BRIGITTA HUDÁCSKÓ (University of Debrecen, Hungary)
The Doctor Will See You Now: Surveillance and Medical Diagnostics in Crime Television Series
The body, bare and laid out, offered for inspection; the body, harbouring mysteries to be solved; the body, potentially hostile and dangerous, capable of (self-)destruction at any given moment – in short, a body in need of constant surveillance and discipline is how medical discourses often present the body. It is not only medicine, however, that operates within this framework, but representations of criminal discourses as well. In these discourses, however, the individual, especially those inhabiting urban spaces, is offered for inspection as either a potential criminal or a potential victim, but definitely as someone who needs to be watched, tracked and disciplined. In my proposed paper I am going to look at law enforcement tools and strategies depicted in crime television series such as *Spooks* and *Sherlock*, and examine the treatment of individuals as potentially criminally sick bodies in the discourse emerging from these series. My other aim is to compare and contrast these criminal investigation methods to those applied in medical diagnostic processes, revisiting and re-reading the well-known theories of Victorian criminology, which applied the medical discourse to reading urban crime.

GÁBOR ITTZÉS (Károli Gáspár University of the Reformed Church, Hungary)
A Calculation More Curious Than Instructive: Epic Chronology in *Paradise Lost*, Books 1–3

Early critics of Milton's *Paradise Lost* dismissed the possibility of calculating the duration of epic action in the first three – extra-terrestrial – books precisely because their "Story was transacted in Regions that lie out of the Reach of the Sun and the Sphere of Day" (Addison). Considerations like that put a serious question mark against the very possibility of an overarching epic chronology for Milton's poem. When twentieth-century commentators took up the issue, they usually did not have such scruples and offered various estimates until their differences invited the proposal that the exercise was indeed futile and no single timescale might be applied to the various segments of the epic narrative. Against this critical background, I will examine Milton's treatment of time in the opening books of *Paradise Lost*. I will explore his various time-keeping techniques and argue that for an adequate reading much more than straightforward temporal signifiers must be taken into account. Imagery, metaphoric and structural indicators as well as pointers to a relevant timescale, the very continuity of action and the (assumption of the) consistency of the narrative all contribute to the overall picture. While Milton may have been intentionally blurry in the presentation of time in the infernal and chaotic scenes, an unambiguous program on his part to disconnect timelines between cosmic and earthly action is at least as difficult to defend as a simple continuity between them. When the fullness of the text is considered, a "soft" chronology cannot be ruled out, leaving the way open for a larger epic timeline.

DOROTTYA JÁSZAY (Eötvös Loránd University, Hungary)
Pastiche as Hypertext as Cultural Memory: Theoretical Investigations in Hypertext Theory and the Postmodern Pastiche

In my presentation I wish to make an attempt on revealing the hypertextual nature of cultural memory, mainly in the postmodern pastiche genre with special regard to visual arts of the postmodern age and all the cultural implications they evoke and summon. The main objective of my research is to prove that the pastiche genre (and in a sense cultural memory itself, since pastiche has strong connections with cultural memory) has a hypertextual character. I believe that the way the works of art belonging to the genre of pastiche and the objects of cultural memory evoke certain cultural occurrences, events, works, "hypotexts" which are interrelated and connected in (as Deleuze and Guattari frame it) a "rhizome-like" network without a hierarchical system, and this process is easily interpreted as a hypertextual/hypermedial type of reading. In the presentation I wish to discover the complex relationship of cultural memory, postmodernity, the pastiche genre and hypertextuality and to prove that these concepts may be composed into a meaningful theory which may be beneficial in better understanding the way we perceive, process, understand and interpret the objects and the instruments of cultural memory.

RÉKA JURTH (University of Debrecen, Hungary)
On Emission Verbs in Resultative Constructions in English and in Hungarian

The presentation discusses a survey of emission verbs in resultative constructions in English and in Hungarian. Emission verbs (verbs of light, sound, smell, substance emission) are analyzed as unergatives in the literature (Levin and Rappaport Hovav, Reinhart 2000). Nevertheless, these verbs do not always show unambiguously unergative behavior in the different tests. After an overview of the relevant literature, I investigate whether emission verbs can appear in fake-reflexive resultative constructions in English and in Hungarian, and

what parameters license and block the acceptability of these structures. I show that the grammaticality of the structure may be influenced by the type of the verb, the presence of a time adverbial or the semantic nature of the subject. However, in Hungarian, other elements, i.e. the type of the verbal particle and the presence of an oblique associate, may also play a role. I aim to explore what factors exactly and to what extent affect the acceptability of these constructions in English and in Hungarian. I intend to make a comparison between the two languages as for the influencing factors of the structure under investigation. Finally, I examine to what extent the group of emission verbs is uniform as far as the unergative-unaccusative behavior is concerned.

JÁNOS KENYERES (Eötvös Loránd University, Hungary)
Intertextuality and Narrative Technique in Tamas Dobozy's Short Fiction
The paper is intended to explore some interconnections and repetitive narrative elements within Tamas Dobozy's short stories published in *Last Notes* (2005) and *Siege 13* (2012). Apart from the thematic motifs, such as history and cultural memory, fragments of the life and thoughts of Hungarian immigrants in Canada, the painful memory of the old homeland and the difficulty of adapting to the new one, there are also repeated structural links between the stories. In Dobozy's prose, there are often passages between the different narrative levels, the diegetic, metadiegetic and extradiegetic, forming a structure of reflections. Often the stories use the narrative device of mise en abyme, whereas others establish intertextual links with other works and can be seen as antitypes of certain types in literature. The use of irony in the description of otherwise tragic instances is yet another recurring element of the author's prose, just like another of his stylistic features of employing extensively long sentences, expressing a range of thoughts and emotions condensed in one paragraph. The paper intends to look at such different elements of Dobozy's prose, while using short excerpts from his various works to support the discussion.

BALÁZS KERESZTES (Eötvös Loránd University, Hungary)
"The Book as a Pocket-Cathedral": Architecture and Book Design in the Work of William Morris
William Morris was certainly one of the most emblematic figures of the Victorian era. His work combined fields as diverse as poetry, interior design, architecture, social thought, typography and medievalism.
In my presentation I have two crucial points to make. Firstly, I will attempt to show how the work of Morris possesses a great potential for the humanities of today. I wish to show how his oeuvre can be a prosperous field of inquiry for cultural studies influenced by media studies, material culture studies, everyday theory and material philology. By highlighting the multimodality of his achievements and by elaborating on the material perspective in his thought, I would like to present Morris as a possible example for practice-oriented (not theory-oriented) cultural studies.
Secondly, I will concentrate on Morris's writings about art, history and society. I will attempt to reconstruct the connections between architecture and literature inherent in Morris's thought and practice. With the juxtaposition of his Kelmscott Press books, his lectures on Gothic architecture and his instructions concerning interior design, I will show how the conceptual framework of his thought (with concepts such as authorship, everyday, re-enactment and performance) made it possible for him to make such distant fields compatible.

ANDREA KIRCHKNOPF (Central European University, Hungary)
'A Scandal in Bohemia' to 'Clowns': The Decreasing Power of Irene Adler in TV Adaptations of Sherlock Holmes

The fact that Neo-Victorian Studies has started going global means that it is increasingly leaving its English-centeredness behind. As a result, a number of non-English-language literary and filmic adaptations of Victorian material are being produced. This paper scrutinizes one such example, the Russian television series *Sherlok Holms* (Шерлок Холмс) from a feminist perspective. More precisely, it examines the changing role of Irene Adler, the only female character that has ever outwitted Sherlock Holmes in Conan Doyle's original, by comparing the episode 'A Scandal in Belgravia' (2012) of the BBC series *Sherlock* to the respective episode of the Russian series, 'Clowns' (2013). Some cultural differences, such as the dominance of politics in the Russian reworking, despite the publisher's warning that romance sells better, will be pointed out. On top of that, the importance and authority of Irene Adler, labelled as a dominatrix in the English version and as a whore in the Russian one, will be looked at in both renderings. The paper argues that, in contrast to the expected subversive rewriting of the clichés of the Victorian woman, recent adaptations confirm these stereotypes: the independent, self-assertive woman of the nineteenth century becomes gradually transposed into a helpless twenty-first-century woman in despair, dependent on men.

HAAVISTO KIRSI AND BEATRIX BAJNÓCZI (University of Szeged, Hungary)
The Role of Motivation in Business English Studies

As instructors of the Business English specialization at SZTE, we are looking at ways to increase the motivation, and consequently the performance, of students who learn Business English. The courses offered in the Business English specialization serve as an introduction to the field of business studies, with an emphasis on issues which are of special interest to students who would like to understand the basic business and economic concepts. The primary goal, besides providing the students with insights into some theoretical issues, is to enable them to communicate effectively in various business contexts. We are trying to find out how they can achieve their goals studying the subject in an enjoyable environment. To investigate this, we have conducted a survey among both the full-time and the correspondent students, whose background and motivation differ to a great extent. The survey examines the factors that motivated the students to enter the Business English specialization, the obstacles they face during their studies, the activities they enjoy doing, where they feel they have failed to reach their goals, and where they have achieved their greatest successes.

BOGLÁRKA KISS (University of Debrecen, Hungary)
The Motif of Mutation in Sylvia Plath's Poetry

This paper will investigate through selected poems of Sylvia Plath how the motif of mutation foregrounds various discursive and rhetorical connections between the body politic and the individual, carnal (female) body. How various forms of mutation in the landscape and in the female body are mapped onto each other in poems such as "Waking in Winter," "Fever 103°" or "Mushrooms," attests to the fact that concerns about individual bodies are always embedded in the wider contexts of social, political, historical and medical anxieties. This analysis will contextualise the motif of mutation in Plath's poetry in the historical-political context of the Cold War and the pervasive public discourse of nuclear threat specific to that era. Thus, this paper will contest ideas of Plath's poetry that define her as a "confessional poet," solely interested in her own personal sufferings and that she exploits images of historical turmoil to illuminate her mental anguish. As opposed to this view, this paper will

show how Plath's main concern in such poems is to problematise the ideological implications of the processes whereby the (female) body becomes enmeshed in the matrix of historical-political discourses.

KATALIN KISS (Budapest Business School, Hungary)
Some Remarks on the Verbs of Saying in English and Hungarian
It has always been a challenging undertaking for linguists to examine the complex field of communication verbs, in particular to tackle the linguistic, semantic and logical questions posed by various verbs of communication. Some sparse works have generally attempted to concentrate examinations around building the lexical fields of the related concepts. There have been identified a few underlying semantic components that determine the verbs of communication. The conceptual core is a group of those concepts that relate various aspects of communication: uttering, expressing, meaning, addressing, understanding, knowing and so on. Verbs of saying constitute an interesting set, because the number of lexemes varies enormously across languages and until now little attention has been devoted to these verbs in a cross-linguistic perspective. Whereas English has hundreds of verbs, it might be of particular interest to compare the existing sets of verbs with the ones in other languages, for instance, Hungarian. The present study proposes a semantico-contrastive analysis of different classes of verbs of saying in English set up by Miller and Johnson- Laird (1976) and their equivalents in Hungarian. The primary aim is to explore what sort of semantic correspondence exists among the different classes of verbs in the two languages, whether similar classes can be established in Hungarian or rather significant lexical distinctions are likely to occur in the verbs which require different explanations.

KRISTÓF KISS (Eötvös Loránd University, Hungary)
The Nature of Poetic Recollection: An Analysis and Comparison of William Wordsworth's "Immortality Ode" and W. B. Yeats' "Among Schoolchildren"
The study focuses on the nature of poetic recollection. More specifically, this will be presented through the analysis and comparison of two poems, William Wordsworth's "Immortality Ode" and W. B. Yeats' "Among Schoolchildren." These poems form a remarkable pair in terms of poetic recollection and imagination.
My research aims at unfolding the stream of consciousness that different memories launch in the poets. Although these streams might seem random at first sight, the point would be to dissect them and separate the different elements of it, to see how the poets consciously build up their poems, how they reflect on different memories, how they condense them in different images, and to see the speaker's relation to the memories and feelings that overwhelm them. In other words, to see and understand the process of self-dramatization concerning the speaker's past and present being.
Special attention will be devoted to the state of children appearing in the poems, the speakers' relation to these children and their relation to their own childhood, to the images of "dancers" and "trees," and to the "Presence which is not to be put by," or in Yeats' words, to the: "presences / That passion, piety or affection knows."

LARISA KOCIC-ZÁMBÓ (University of Szeged, Hungary)
Fanfiction and the Pleasure of Adaptation
This paper is part of a larger project that aims to syncretize three seemingly very distinct areas of study – the use of language in Renaissance (with focus on Erasmus and Milton),

fandom studies (particularly the literary phenomenon of fanfiction writing), and the vexed issue of the communal aspect of authorship as it emerges within studies of digital humanities – by examining certain pivotal characteristics through the lenses of Walter J. Ong's notion of "secondary orality." Although the trajectory of recent fandom studies seems to have diverged from the single-track-mindedness of its pioneering studies focusing merely on the creative output of fans, namely, fanfiction writing, some of its more pertinent features have yet to be addressed and scrutinized. Hence, I want to focus on the repetitive nature of fanfiction plotlines (particularly those of first-time-stories) that do not seem to hinder their popularity within fan communities of avid readers by analyzing the phenomenon from two different and yet colluding perspectives: Linda Hutcheon's pleasure of adaptation (i.e. "the pleasure of repetition with variation") and Ong's "secondary orality."

JUDIT KÓNYI (Budapest Business School, Hungary)
Emily Dickinson and Readers
Although Emily Dickinson was not interested in the recognition of the contemporary public, her need for readers is obvious. Relying on the analysis of certain poems, I would like to discuss the reader's role in the process of interpreting Dickinson's poems and the poet's expectations of her audience.

Dickinson's linguistic irregularities, the enigmatic expression and the variants require creative interpretation from the audience. They are expected to act as co-authors in order to experience the text in its complexity and actively participate in the production of the poem. Thus the reader-writer relationship is a relationship of exchange. It seems that Dickinson was aware of the challenge her readers were exposed to. In her poems the barriers to understanding may be regarded as intentional as the readers who are not able to meet the poet's expectations are rejected and excluded from her public, consequently she implicitly differentiates between "desired" and "undesired" audience.

ÁGNES ZSÓFIA KOVÁCS (University of Szeged, Hungary)
Travel, Dislocation, and Home in Colm Tóibín's *Brooklyn*
Tóibín's novel explores the expatriation of a young Irishwoman to Brooklyn in the 1950s and represents the dilemmas linked to leaving/returning home. In an essay I have already investigated how Eilis' final decision to expatriate is shrouded by a Jamesian moral ambiguity in the novel. However, the cultural aspect of the dilemma remains to be formulated. The also very Jamesian international theme: the elements of travel, dislocation, and cultural hybridity complicate the moral ambiguity. My idea is that *Brooklyn* appropriates not only a Jamesian but also an Irish-American discursive context. I propose to reconsider *Brooklyn* in the context of travel literature in order to find out how this fictionalized account from the 50s (re)uses the discourse of the Irish-American immigrant novel. More specifically, I wish to concentrate on how the spaces of a woman are represented and policed in this discourse, with implications on the level of manners and bodily experiences. I argue Eilis's national, gender, religious identities are renegotiated in the novel, and the representation of this process of cultural mongrelization also defies generic conventions.

ESZTER KRAKKÓ (University of Debrecen, Hungary)
Painterly Transgressions: The Artist of *Wildfell Hall*
A text openly dealing with alcoholism, spousal abuse and dissolution, Anne Brontë's second novel has often been regarded as "a disturbing threat to the security of Victorian tradition."

Brontë's *The Tenant of Wildfell Hall* (1848) is indeed not without faulty characters, such as the heroine's alcoholic husband Arthur, whom Helen feels compelled to flee only to find herself in a tightly-knit village, whose scandalmongers find a new target in the mysterious "widow." Yet the baseness of those around her notwithstanding, it is the professional artist Helen who is condemned for violating the law and transgressing social norms by being an independent woman who earns her bread by painting. Accordingly, the clashes between Helen and the others are frequently marked by references to her art, and I interpret the humiliations she endures, including the "confiscation of property" and the invasion of her private sphere as assaults against the image of the woman as an independent artist. Therefore, her choice to remarry after Arthur's death and lose the freedom gained as an artist is more an act of submission to the social roles imposed upon her by early Victorian society than it is an attempt to reconcile with her admirer Gilbert.

LÁSZLÓ KRISTÓ (Pázmány Péter Catholic University, Hungary)
"Bread-Shortening" and the Great Vowel Shift
This presentation examines the shortening of Middle English long vowels in words such as *bread*, *death*, *hot*, *gone*, etc. According to strict (Neo-Grammarian-based) historical tradition, these shortenings represent an irregular (deviant) development inasmuch as (Late) Middle English long vowels are not supposed to have been subject to any regular shortening process of any kind at all. Ideally, tradition holds, Middle English long vowels regularly preserve their inherited length, as illustrated by items like *read*, *heat*, *stone*, *wrote*, as well as a great deal of other items. The regular items, then, undergo the Great Vowel Shift, without shortening; words like *bread*, *hot* must be exceptions.
In this presentation, the explanations that have been offered to account for these "deviant" developments will be presented, and the possibility of connecting these shortenings to the Great Vowel Shift will be analyzed. If such an analysis proves to be viable, then "Bread-Shortening" might turn out to have been much less irregular than assumed in general.

BOŻENA KUCAŁA (Jagiellonian University, Poland)
Intimations of Mortality and Recollections of Happiness in Graham Swift's Novels
A hallmark of Graham Swift's fiction is a retrospective narrative, with the protagonists looking back and evaluating their experience. Several of his novels, notably *Waterland*, *Ever After*, *Last Orders* and his most recent book *Wish You Were Here* are permeated with the sense of an ending and eschatological reflections. The characters' vision of their lives tends to be underpinned by a notion of decline. While the experience of loss and confrontation with mortality depicted in Swift's fiction has been extensively analysed, not enough attention has been paid to the fact that in perceiving their lives as a process of deterioration, the characters implicitly acknowledge the existence of an initial stage of happiness, against which this process may be measured. This paper will identify and examine the infrequent yet meaningful intimations of primal harmony and happiness, which sometimes take on quasi-religious overtones, in parallel to the characters' yearning for a degree of transcendence.

MÁRIA KURDI (University of Pécs, Hungary)
Recent Trends in Synge Criticism: From Postcolonial to Cross-Cultural Studies
The dramatic achievement of John Millington Synge, the outstanding playwright of the Irish Dramatic Renaissance which was gaining momentum early in the last century has been present on the Irish stage and in world theatre ever since those years. Critical literature about

Synge's work has been conspicuously expanding too, as a sign of the plays' vitality and artistic power to inspire a diversity of new responses and approaches. The paper I am proposing for the conference intends to explore the main trends and directions in Synge criticism from about 1990 till today. I will argue that the dominantly postcolonial approach to the implications of history, religion and gender in the playwright's work during the 1990s was later giving way to theoretical considerations of Synge's drama in the context of the inherent ambiguities and controversial artistic phenomena of Irish modernism. Besides, after the millennium there seems to be a marked increase in Synge criticism demonstrating an intercultural as well as theatre or performance studies focus. I will discuss these changes by linking them to the wider developments of the discipline of Irish Studies itself.

KATALIN KÜRTÖSI (University of Szeged, Hungary)
Emily Carr's Self Portraits (Letters, Journals)
Painter Emily Carr (B.C., Canada) made self portraits (sketches, oil paintings) throughout her career − less known are, however, her descriptions of herself as artist, as impatient family member, or demanding correspondent. The paper will focus on her letters (not meant to be published) in which the reader is faced with shocking honesty.

JAROSLAV KUŠNÍR (University of Prešov, Slovakia)
Greece, Europe and Australia in Christos Tsiolkas's *Dead Europe* (2005)
In his *Dead Europe*, Christos Tsiolkas gives two parallel stories – one of Isaac, a Greek-Australian photographer coming to Athens to take part in the celebration of the Greek culture in the world where he meets with his friends. Another story-line reminiscent of a fairytale begins before the World War II and depicts a tragedy and violence of the Greek and European history and culture. My paper will focus on the way Tsiolkas uses postmodern narrative strategies such as metafiction, mixing the fact, fiction and fantasy, and parody of popular genres to show both a distance and connection between Greek and European history and culture; to point out relationships between European and Australian cultural experience in modern and post-colonial times; and to analyze the relationship between mythical aspects of Greek history and their connection with modern forms of violence racism as manifested in the post-colonial period in both Europe and Australia.

TIBOR LACZKÓ (University of Debrecen, Hungary)
On the Treatment of "Reduced" Constituents in English and Hungarian
In the talk, I discuss the challenges that the following construction types pose for a formal linguistic approach.
(1) John called UP Mary.
(2) They elected John PRESIDENT.
(3) He became KING OF ENGLAND.
(4) They took John to HOSPITAL.
The elements in CAPITALS in these examples are reduced constituents to varying extents. The type in (1) has received much attention in the generative literature (and a whole range of different analyses), while the other types have been ignored practically. I argue that all these phenomena call for a lexical treatment: their special properties need to be encoded (i) in the lexical forms of the verbs involved, see (1)-(3) and (ii) in the lexical form of the noun in (4) (specifying that it can (or, rather, must) be used in its bare form in combination with a class of verbs of motion). I show that these constructions have counterparts in Hungarian, and they

exhibit similar behaviour. I develop my analysis of these phenomena in both languages in the framework of Lexical-Functional Grammar (LFG). In my account of particle verb constructions, I capitalize on recent previous LFG analyses.

ALBERTO LÁZARO (University of Alcalá, Spain)
British Novelists on Censorship: A Historical Approach

Censorship is one of the important factors that affect the reception of an author in a particular place and at a particular time. Because of censorship, writers are often unable to publish what they want or they have to resort to different strategies in order to suggest what they cannot openly state. If their works are published, censorship might also reduce their readership. The impact of censorship on authors of censored books could perhaps be even more profound, since a writer's sense of status is usually enhanced by a favourable response from his or her reading public and this response may be conditioned by the judgement of a censor. This paper will look at the views of some prominent British novelists on censorship and discuss how they react to pressures of censorship. Carefully chosen authors will be discussed in this context, such as Jonathan Swift, Thomas Hardy, E. M. Forster, George Orwell, Doris Lessing and Salman Rushdie, who will provide a historical perspective on this issue, from the rise of the English novel to the present day.

ATTILA LÉNÁRT-MUSZKA (University of Debrecen, Hungary)
Physical Abuse and Identity Formation in Jonathan Safran Foer's *Everything Is Illuminated*

Jonathan Safran Foer's *Everything Is Illuminated* (2002) lends itself to an analysis of personal and group identities as the novel focuses on the social and familial interactions of one family through several generations. The characters develop their own self-definitions through their family history and personal relationships, which enforce uniformity both directly and indirectly by applying pressure on the subject. If non-compliance occurs, the strategies employed to form an identity in this manner include shaming and excommunication. Physical abuse is one of the most evident ways of identity enforcement in Foer's novel that creates identities running through centuries in the Safran family history. Although physical abuse is primarily present in the novel as a constraining force coming from an external source, the text also features instances of self-abuse. In fact, self-abuse is often induced by some external source that leaves the execution to the individual. At the same time, physical abuse is a destructive and ineffective identity-forming strategy, which generates dissent, but never allows the object of abuse to act fully upon their urge to resist, ensuring the continuity of identity crises in later generations.

ILDIKÓ LIMPÁR (Pázmány Péter Catholic University, Hungary)
Smell of Roses and Blood: The Vampire Empire of *The Hunger Games* Trilogy

In *Catching Fire*, Katniss imagines President Snow as drinking blood elegantly from a glass, wearing his expensive suit that has a rose in its lapel, and thereby subconsciously connects the Capitol's dictatorship to the vampire image, which is a very apt one in all its implications. The paper will highlight some of the vampiric aspects of the President's method of governing its people – including the consummation of blood, the cult of fashion, youth, and body "perfection" in the Capitol, and very importantly, the motif of masking the bloody with the pleasant – either by using a language that tries to "soften" what it refers to, or by concealing the brute facts via various forms of entertainment.

PRZEMYSŁAW ŁOZOWSKI (Kazimierz Pułaski University of Technology and Humanities, Poland)
A System of Signs or a Symbolic System: In-Between Saussurean and Peircean Traditions in Cognitive Linguistics
Explicitly or implicitly, cognitivists have repeatedly expressed the belief that their paradigm is "profoundly Saussurean in conception" (Taylor 1998: 159), "emphasizing the Saussurean roots of Cognitive Grammar" (Taylor 2002: 39; cf. Langacker 1987: 11, Heyvaert 2003: 17-19, Broccias 2003: 11). We are, then, on the grounds of cognitive linguistics, in a position to reconcile two conflicting standpoints. One is Saussure's idea of language as a system of arbitrary signs, whereas the other is the cognitivist thesis that language is a symbolic system. The problem is that if we go for language as a symbolic system, we assume the motivated character of linguistic units and structures. If, on the other hand, we side with the notion of language as a system of arbitrary signs, we deprive language of its experiential basis and motivation. Instead of trying to prove the unlikely, which is that Saussure believed that language was a system of symbols (or: „a symbolic system"), or attempting to show the undesirable, which is that cognitivists see symbols as arbitrary signs, in the paper we briefly explore Peirce as a possible ally on the way towards language as a thoroughly motivated symbolic system.

ZSUZSA LUKÁCS (Eötvös Loránd University, Hungary)
Surveillance of the Subculture: Trials and the Niches of Hedonism
As a result of homophobia, moral supervision in Victorian Britain, a mechanism of domination of the conservative late-Victorian power structures, worked on multiple levels. The level that surveillance was executed by societies that quickly spread throughout London and beyond. These groups looked to each other for support and advice. Furthermore, they corresponded among themselves to uphold Christian ethics. The enforcements were mediated between the Church, the law, and the public sphere. The populace was policed and unethical acts were reported and then subjected to legal and regulatory enforcement actions. Sex became a "police" matter (Foucault 24). The state concerned itself with serving the public's welfare by the policing of sex and its regulation. Institutions intervened with the purpose of surveying the movements of life. Not only indecent sexual acts were analyzed and medicalized, but "birth rates," "marriages," "illegitimate births," the frequency of marriages, "fertility," and "sterility" were subjected to analysis. Thus, the population was taken as an object of analysis, intervention, and supervision (Foucault 24). Men who had sex with men were regularly arrested, "pilloried," and hanged, as a result of homophobic violence, in many cities across Britain, but the greatest amount of information available to historians relates to London, and is found in printed trial records such as the *Old Bailey Proceedings*, part of the "burgeoning print culture of the capital" (Norton 40).

PIERRE LURBE (Société des Anglicistes de l'Enseignement Supérieur / University of Paul-Valéry Montpellier, France)
From "Toleration" to Liberty: John Toland's Plea for the Naturalization of the Jews
Three hundred years ago, in the autumn of 1714, the Irishman John Toland published a small book entitled *Reasons for Naturalizing the Jews in Great-Britain and Ireland*. The book almost dropped dead from the press, as it passed virtually unnoticed at the time. However, it can be considered as a seminal work in the history of toleration. Indeed, Toland does not justify his call for the naturalization of the Jews in Britain on purely pragmatic, economic considerations, but on a deep-seated recognition that the right to citizenship ought to be based

on a sense of common belonging to humankind. In Toland's work, old style "toleration" is therefore replaced by a modern plea for political liberty and liberty of conscience.

CSABA MACZELKA (Partium Christian University, Romania)
Early Modern Utopias: A Bilingual Dialogue?
The transmission of the early modern English utopian tradition is a complex problem. Although denying the existence of such a textual tradition is probably out of question by today, recent publications suggest that we still face many challenges. One of the less studied areas is the way the genre originating in Thomas More's Latin work made its way to early modern English literature. Thus, while Chloë Houston's recent book (*The Renaissance Utopia: Dialogue, Travel and the Ideal Society*, Ashgate, 2014) offers a detailed overview of the tradition from More to the mid-seventeenth century, it discusses Joseph Hall's Latin utopia/dystopia from the early 17th century only briefly, as if it were no integral part of that tradition. My paper tries to revisit this question, and argues that Hall's text is unique within the tradition as probably the first work not simply imitating the original master-text (*Utopia*), but also revealing a close familiarity with the first English imitations, the utopian dialogues of the 1580s.

ENIKŐ MAIOR (Partium Christian University, Romania)
The Question of Identity in Gary Shteyngart's *The Russian Debutante's Handbook*
In my paper I want to deal with Gary Shteyngart's first novel *The Russian Debutante's Handbook* and the question of identity. The protagonist of the novel under discussion tries to find his identity which is in continuous change. He tries to figure out in a world filled with cultural, racial and urban conflicts his own identity from the perspective of a former immigrant and as a member of a minority group. The task of my paper is to show whether he succeeds or not.

PÉTER KRISTÓF MAKAI (University of Szeged, Hungary)
The Worlds Between the Stories: Narrative Space as Themed Entertainment in Jasper Fforde's Oeuvre
In his *Thursday Next* and *Nursery Crime* series, Jasper Fforde engages in a large-scale, whimsical, postmodernist experiment with a cross-over world that encompasses the whole of human fiction. Set in an alternative historical timeline where the Crimean War never ended, and the Socialist Republic of Wales has seceded from the UK, the novels explore what would happen if flesh-and-blood characters could enter fiction and vice versa. The paper investigates the narratological consequences of Fforde's design of the narrative universe's rules, its treatment of psychological immersion, and anomalies of spatiotemporality in the framework of cognitive and unnatural narratology. It argues that non-mimetic, "unnatural" workings of the fictional universe evoke or represent cognitive mechanisms that are active when reading fictional texts.

ÉVA GYÖNGY MÁTÉ (University of Debrecen, Hungary)
Readings of the Granite City: The Cityscape of Aberdeen in Contemporary Scottish Fiction
Aberdeen, known as the city of granite, is an austere yet beautiful place on the North-East coast of Scotland which nevertheless seems to have one point of reference to many when

being described: grey. A colour that permeates and masters most layers of aesthetic experience the city can offer, sketching a rather unified image. However, as this presentation hopes to show, contemporary literary representations of the city use greyness as a metaphor by which nuanced readings of the same cityscape can be developed. In their fiction local writers like John Aberdein, Alan Spence or Esther Woolfson, open up the metaphor in exciting ways to cast a new set of meanings on the screen of the cityscape. Greyness, thus, seems to have a great impact on creative imagination, for it helps to make altered readings available - and this artistic endeavour is what my paper intends to explore.

ÉVA MATHEY (University of Debrecen, Hungary)
Hungarian Popular Revisionism: Jenő Pivány's Case Study
The presentation proposes to address one of the popular, or private examples of Hungarian revisionist propaganda directed toward the United States of America. In September 1919 self-appointed historian and member of the Hungarian Territorial Integrity League Jenő Pivány made an early attempt at winning support for the cause of Hungary when he directly addressed the Committee on Foreign Relations of the US Senate. Pivány's mission was acclaimed as a great success among Hungarians to the effect that, as was believed, this was why the US Senate "did not ratify the peace treaty mutilating Hungary, and made a separate peace with her." The presentation argues that such overestimation of Pivány's mission was rather unfounded, and offers an insight into the real causes of American refusal to sign the Paris Peace Treaties in general, and the Treaty of Trianon in particular.

SAROLTA MEZEI (University of Debrecen, Hungary)
Of Selfies and Ghosts: Spectral (Semi-)Presence in Virtual Media
Since the foundation of UGC (user-generated content) websites a growing number of self-appointed "filmmakers" appear online who choose ghosts as the theme of their videos. The shaky, hand-held camera technique, the unedited style and the lack of spatial and temporal coherence are all features that these amateur productions and contemporary found footage horror films share. Noel Carroll in his book *The Philosophy of Horror* claims that the main source of horror is "a spatio-temporally continuous monster" (45) which is born out of the fusion of opposing categories. Throughout my presentation I am going to give an interpretation of what Carroll means under this term while analysing the visual codes of found footage horror films and amateur YouTube ghost videos. I am going to argue that the user-generator of such online content is the ultimate manifestation of the ghost of contemporary online culture. His/her semi-presence in the form of (self-)reproduction and his/her spatial and temporal undefinability makes him/her identical to cinematic ghosts: both representations are just shadows of what they really want to reinforce. As a result of this inherent self-negation, UGC sites become haunted by the content creators themselves, resulting in a virtual tomb where material existence ends and spectral (semi-)presence arises.

MIKLÓS MIKECZ (Eötvös Loránd University, Hungary)
Within the Void: The Textual Labyrinth of Mark Z. Danielewski's *House of Leaves*
The presentation will analyze Mark Z. Danielewski's experimental novel, *House of Leaves* from the point of view of its narrative structure and unusual typography in connection with its main setting, an ominous house. The novel takes the form of a scholarly work with an intricate system of footnotes, which extensively analyzes a documentary film that is about a strange house which turns out to be bigger in the inside than in the outside and it is filled with

dark and empty hallways and corridors in its basement with seemingly no end in sight. The work on the film was written by an old man whose death leaves his manuscript in tattered bits and pieces just to be found by a young man who decides to compile the document but he also sets out to include passages about his own life in randomly chosen footnotes. The aim of the presentation is to prove that the infinite architectural space inside the house – that the film portrays and which is the subject matter of the fictional document – in fact stands as a metaphor for the reader's attempt at navigating in Danielewski's vast and chaotic text that employs its multi-layered narrative structure and typographical experiments to cause disorientation and puzzlement.

GABRIELLA MOISE (University of Debrecen, Hungary)
Reframing Identity through the Photographic Image
The protean issue of identity surfaces in some contemporary visual artists' works through the medium of photography. As Susan Sontag, in the introductory chapter of her seminal work, *On Photography* (1977), attempts to grasp one of the possible functions of this art form, "[t]o photograph is to appropriate the thing photographed." Artists like Maud Sulter (*Zabat*, 1989), Chan-Hyo Bae (*Existing in Costume*, 2005) or Tom Hunter (*Persons Unknown*, 1997), through facilitating the performative power of posing, appropriate historically, culturally, politically significant narratives, subjects, themes, and roles to which they conventionally cannot relate themselves due to their marginalized status; Sulter being a black woman, Bae, a Korean man considered not masculine enough by British women, Hunter having lived in a squatted community in Hackney in the 1990s. Through the photographic images these artists subversively relocate themselves and their models into cultural and art historical frames, often conjuring up figures of myths and fairy tales or grand masters of the oil painting tradition, like Vermeer.

ÁGNES MOLNÁR (University of Debrecen, Hungary)
The Rhetorics of Metamorphosis in A. S. Byatt's *Morpho Eugenia*
In my presentation I will discuss the tropological possibilities of metamorphosis offered in A. S. Byatt's *Morpho Eugenia*, a novella deeply concerned with Victorian Englishness and its self-definition against the colonized, animalistic "other." My claim is that Byatt's rhetorics of metamorphosis reflect on her two major interests in the text: naming "the other" and fearing it. I will primarily focus on the central mythical tale of the text ("Things Are Not What They Seem") and read it as the rewriting of Circe and Odyssey's story and as the embedded reduplication of the main plot, a mise-en-abyme scene. In doing so, I shall argue that in this tale the actual metamorphosis of the characters is metaphorical and metafigurative, which Byatt relates to one of the recurrent problematics of the novel: the linguistic act of naming and ordering the "other." Also, by exploring the possible rhetorics of metamorphosis in the main plot (allegory, anthropomorphism, metaphor, personification, prosopopoeia, metafigure) I shall show that they visualize another issue of Victorian Englishness, that is the colonizer's fear of slipping into the "other": "Analogy is a slippery tool."

JUDIT MOLNÁR (University of Debrecen, Hungary)
Listening to the Idiosyncratic Soundscape of Montreal
The social and political changes after the Quiet Revolution in Québec inaugurated an era in which the English writers' situation has changed in the province. About three and a half decades ago a new generation of writers appeared on the literary scene who belong to what

Linda Leith (2010) calls the "Anglo-Literary Revival." Many of these authors focus on the cityscape of Montreal; their portrayals are unique, however, what they share is a strong attachment to the metropolis. In Raymond Baucheman's novel entitled *Everything I Own* (2011), music and politics are closely linked. The protagonist is a songwriter; I shall demonstrate how the different soundscapes (musical and multilingual) presented in this many-layered piece of fiction become deeply integrated into the narrative discourse that is centered on the never ending debate between the ones supporting independence and the ones who are federalists. The multifarious and troubled relationships, both personal and social, are vividly represented in the novel that interestingly enough, borrows its structure basically from Québécois blues. I argue that *Everything I Own* convincingly demonstrates that Québec, la belle province, is still under constant transformation struggling for its own identity.

DONALD E. MORSE (University of Debrecen, Hungary)
History + SF = Counterfactual History; SF + History = ?
Alternate History has become increasingly popular in Science Fiction but more surprisingly has infected history itself creating the new category of "Counterfactual History." Examples abound from alternative endings to various wars modelled often on Philip K Dick's *The Man in the high Castle*, to Booth's failing to assassinate President Lincoln. At the same time Science Fiction appears to have encroached on history with novelists producing well-researched convincing historical novels, such as *The Last Witch Finder* and *Galileo* that may prove more compeling for their history than for their SF. No label or category has yet won acceptance for this phenomenon, but some will be proposed.

JUDIT MUDRICZKI (University of Pannonia / Pázmány Péter Catholic University, Hungary)
The Stag, the Poet and the Economist: The Reception of Hungarian Cultural Legacy in the United Kingdom
This paper contributes to current academic discourses on key cultural texts in translation while it discusses the English translation and retranslations of Ferenc Juhasz's poem "The Boy Changed into a Stag Cries at the Gate of Secrets" in the 1960-70s in the United Kingdom. First published in the Polányi couple's anthology *The Plough and the Pen*, the long poem, inspired by Bartók's Cantata Profana, has received praise from renowned poets and scholars including W. H. Auden, George Steiner, and Northrop Frye. While contrasting both the texts and historical contexts in which the English versions emerged, the paper studies the three different translations by Kenneth McRobbie and Ilona Duczynska, David Wevill, and Ted Hughes to outline the role the Juhasz poem has played in domesticating Hungarian cultural legacy in the United Kingdom. Not only does the study highlight the different translation strategies, it also reveals the dynamics between the implied representation of the source culture and the assumed preferences of the target audience including the translators themselves.

LENKE NÉMETH (University of Debrecen, Hungary)
Spectators Viewing and Acting: Tina Howe's *Museum* and Chantel Aimee Langlinais's *The Exhibit*
Located in the seemingly most undramatic venues, namely art galleries, both Tina Howe's *Museum* (1976) and Chantel Aimee Langlinais's *The Exhibit* (2007) address how various art works enter into dialogue with their viewers and prompt them to reconstruct not only the art works on display but also their own lives. Highly experimental in their handling of the

theatrical space both Howe and Langlinais populate it with spectators/characters/actors and audiences transforming into spectators/actors actively participating in viewing the art products as well as enacting scenes inspired by them.

I suggest that both plays challenge the opposition between viewing and acting, thus I will explore Howe's and Langlinais's commentary on the intellectual, affective, and corporeal dimensions of spectatorship as offered with reference to some artistic realms (dance, film, painting) within the frame of drama. Being concerned with the construction of the female artist as well as changes in the representation of woman in art, Howe and Langlinais will also be situated in the tradition of American female Künstlerdrama.

CHRISTINA ALINE NEUHAUS (University of Debrecen, Hungary)
The Function of Alternative Narratives in Short Stories by Washington Irving and Nathaniel Hawthorne
My presentation will give a brief introduction to my ongoing research on questions of narrativity in 19th-century American literature, focusing on the work of Washington Irving and Nathaniel Hawthorne. A number of short stories, tales, and sketches by Hawthorne and Irving can be read as metanarrative commentaries upon the function and power of storytelling itself. In stories such as Irving's "The Legend of Sleepy Hollow," "Rip van Winkle," or Hawthorne's "Rappaccini's Daughter" and "Young Goodman Brown," power relations are created and shaped through the construction of alternative and competing narratives. Whose narrative the community chooses to accept is directly correlated with social standing and group membership. Moreover, the stories demonstrate the power of narrative as the introduction of alternative narratives questions, distorts, and ultimately changes characters' views of reality. In my presentation, I would like to illustrate these points and evaluate how these 19th-century stories fit into broader models of storytelling and the functions of narrative.

RUDOLF NYÁRI (University of Debrecen, Hungary)
Cultural Schizophrenia in Charles Dickens's *The Old Curiosity Shop*
Dickens's controversial fourth book depicts the spatial and temporal vicissitudes of a nameless grandfather and his granddaughter, Nell Trent. In this picaresque novel nothing and nobody should be accepted at their social or cultural face value. Little Nell and her grandfather (the nuclear family in the centre of the masterplot) appear in diverse social conflicts assuming inverted domestic and/or public roles. Nell invariably shows adult-like psychic strength, whereas her "father" is a paranoid, mentally unstable, immature idealist. The domestic sphere, where initially their relationship is embedded, is virtually a "shop," which has to be relinquished early in the novel on account of the grandfather's irresponsible gambling habit. Their wandering is not a mere flight from the money-lender Daniel Quilp, the embodiment of the grandfather's nemesis; but a rite de passage at the same time for the long overdue grandfather-cum-father to be able to fulfil one day his paternal role with the help of his granddaughter-cum-daughter. In this paper, by examining the subversive domestic roles assumed by the (grand)father and the (grand)daughter, I focus on the ways in which the daughter figure is practically forced to blur many well-established social demarcation lines.

ANIKÓ OROSZLÁN (University of Pécs, Hungary)
Adapting Performativity: (Re)Interpreting "Shakespearean" Acting Styles
The modern reconstruction of the theatre building one can find at the Bankside, Southwark, London is called "Shakespeare's Globe." Although the original Globe built in 1599 was

owned by many shareholders, it is only the Shakespearean literary and theatrical canon, which is fortified by the name "Shakespeare's Globe." In other words, the designation follows the contestable tradition that we tend to call any cultural phenomenon related to the early modern theatre "Shakespearean."

In my presentation, I intend to investigate in what ways "Shakespearean" acting tradition (or style) is adapted in contemporary performances of Shakespeare's plays, especially at the Globe theatre. As Mark Rylance, the previous artistic director of the Globe put it: "In working with the Globe, I am interested in exploring the structure and working practices of the original Globe company as I am in exploring the theatre space itself" (Mulryne and Shewring eds., *Shakespeare's Globe Rebuilt*, 170). Rylance, such as other theatremakers enthralled by Shakespeare, has palpable ideas of how early modern actors could have played, and he connects these assumptions to his own interpretation of the Shakespearean text. The mission of Shakespeare's Globe, thus, is not only to enshrine dramas in form of performance, but also to understand and practice "original" Elizabethan performance. My paper analyses how conceptual patterns of early modern (Shakespearean) performance have developed and been adapted/embedded in the English acting tradition, and how they are understood and preserved in contemporary theatrical discourse.

TIBOR ŐRSI (Eszterházy Károly College, Hungary)
Cow Versus Beef: The Terms Denoting Animals and Their Meat in English
In the opening chapter of Walter Scott's *Ivanhoe*, two Saxon serfs become aware of the fact that animals raised by poor people (swine, cow) are Saxon i.e. "English" words, whereas the flesh of these animals, often served for Norman lords, have French names (pork, beef). The writer's famous observation helped give rise to the myth that after the Norman Conquest the social tension pulsating between the defeated Saxons and their Norman conquerors is clearly palpable on the linguistic level as well: The native words and their counterparts of French origin form a structured system. Relying on the corpora of historical dictionaries (OED, MED), I examine the earliest attestations as well as the semantic development of the relevant terms of French origin. My results modify the "structuralist" view: A word like *mutton* denoted both 'sheep' and 'its flesh' even centuries after the borrowing had taken place. The restriction of the meaning of these French words to 'flesh of an animal eaten as food' started to take shape towards the end of the 14th century and consolidated itself only as late as the 18th century.

AGOTA OSZ (Independent scholar, Romania)
May **as Grounding Predication**
In this paper I would like to show with the help of image-schemas the process of epistemic grounding of the modal *may*. For my analysis I rely on Langacker's holistic cognitive grammar (Langacker 1987, 1991). In this paradigm concrete meanings often give rise to more abstract ones and this kind of semantic change accompanies the historical evolution of lexical items into grammatical markers. In Langacker's (1991: 269) view the lexical/grammatical distinction is seen as a matter of degree, where the English modals represent an intermediate case. As Langacker (1991: 269) explains, the historical antecedents of the modern English modals were main verbs (content verbs) in Old English and even later. According to the OED (*Oxford English Dictionary*), the primary sense of *may* is 'to be strong' or 'able, 'to have power' (*if I may* had the meaning 'if I have any power in the matter; hence, if I can avoid or prevent it').

In my analysis I highlight the transition between epistemic and deontic modalities at the modal in question.

ÉVA PATAKI (University of Debrecen, Hungary)
"Sounds From The Furthest Places": Language, Music and the Transfusion of Identity in Suhayl Saadi's *Psychoraag*
Suhayl Saadi's *Psychoraag* (2004) has received critical acclaims for its redefinition of Scottish identity and merits as the first Scots Asian novel, presenting Glasgow as a postcolonial territory reterritorialized and hybridised by the Pakistani diaspora. The hybridity of space and identity is most apparent in the novel's extraordinary narrative style, as well as in its unique blend of various languages, cultural and musical references. In reading the protagonist DJ Zaf's musical journey through times and spaces, I investigate his hybrid local-regional identity, manifested in language and in his self-positioning as a Scot, a Glaswegian and a Pakistani, in accordance with the situations he finds himself in and with the song he is currently playing. The second focal point of my analysis is the "transfusion" of his self, that is, identity formation through music, and the possibility of a transcendent self, existing in sound and silence. I argue that Zaf meets the challenge of hybridity through language and music, his primary means of self-expression, which may harmonise "the atonal choir of his life" and allow a performative self-identification as "the man ae a thoosand tongues." (ÉP)

MÁRTON PÉRI (Pázmány Péter Catholic University, Hungary)
Samuel P. Huntington and American Maritime Strategy in the Second Half of the 20th Century
Samuel P. Huntington was one of the most influential theorist of military strategy, and military policy in the second half of the 20th century. Some of his most known books: *The Soldier and the State*, *Political Order in Changing Societies*, *Clash of Civilizations*. At the beginning of his career that coincides with the first years of the cold war he also dealt with naval military strategy. The presentation would like to focus on this field, putting his views on American naval strategy in the context of his oeuvre.

ZSUZSANNA PÉRI-NAGY (Eötvös Loránd University, Hungary)
The Orthodox, the Hesitant and the Lollard: the Reception of Nicholas Love's *Mirrour*
The Meditationes Vitae Christi, a work attributed to Bonaventure was translated into Middle English by a Carthusian monk, Nicholas Love, with the title *Mirrour of the Blessed Lyf of Jesu Christ*. Love's work was addressed to the laity to serve private devotion through meditation. The *Mirrour* contained the official approbation of Archbishop Arundel, guaranteeing its appropriateness for the instruction of the faith and the refutation of Lollardy. This paper addresses questions of the dissemination of the text as well as those of manuscript ownership attesting to the influence the manuscripts could exert on their readership. I also treat the issue of the composition of the audience, making some interpretative attempts on the basis of internal evidence of the *Mirrour* and considering external factors. Defining the audience Love could have in mind when writing his translation is a complex task as it demands a close textual study as well as an investigation into the contemporary habits of practising religion, by a populace, which was far from being homogeneous regarding their religious colouring. My reading of the *Mirrour* offers a more varied picture than Love's brief statements that he intended his work for the "symple soules, men and women."

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.

ANNA PETNEHÁZI (University of Debrecen, Hungary)
Clone Supplements
Can you feel that you have a twin if you are not informed of having one? This is a central question in Christopher Priest's novel, *The Prestige* (1995), whose narrator, Andrew Westley admits that although he never had a twin, he feels that someone else is sharing his life. This someone turns out to be his clone, whose existence is owed to a rivalry between Westley's great-grandfather, Alfred Borden, and another magician, Rupert Angier, whose limitless perfectionism urged him to use science in the place of magic tricks. The role and consequences of science are problematic even today (not only in the Victorian era when the novel is set.) Clones are ontologically hard to define and this difficulty throws light upon many human queries. Since human clones are, as far as we know, merely fictional fantasies as yet, I will grasp their role in our subjectivity formation on a textual level. I will use Derrida's term "the dangerous supplement" to try and understand the insatiable human desire to fictionally create clones but right away deny them (and the virtual impossibility of the latter in contrast to the former, which, according to scientists is theoretically feasible).

MIKLÓS PÉTI (Károli Gáspár University of the Reformed Church, Hungary)
"Milton in Greece": Remarks on Allusions to Hellenic Topography in Milton's Oeuvre
Although Milton's poetry and prose abound with references to places of ancient Greece, there is relatively little reflection on the possible common characteristics of these topographical allusions. Given Milton's well-attested love of "all things Greek," the widely-explored significance of Italian landscape in his poetry, and the important fact of his interrupted voyage to Greece, the consideration of these geographical references in Milton's oeuvre could provide a new context to such key themes in Milton criticism as e.g. the poet's possible sources, or his different modes of self-presentation. In light of the above, this paper will focus on some of Milton's characteristic representations of Greek landscapes.

KÁROLY PINTÉR (Pázmány Péter Catholic University, Hungary)
Utopias as Civil Religious Communities
The concept of civil religion originated in the social philosophy of the Enlightenment and is nowadays most commonly associated with social theory. It has so far not been used as a tool to interpret fictional communities, even though in my opinion it could be fruitfully employed in the interpretation of utopias. Utopias are, by definition, intentional communities: they have been created by an individual (the author) or a group of humans (the community) to function along rules and conventions that are significantly different from those of contemporary existing societies. The long-term survival of such an alternative human community turns upon its cohesion and the discipline of its members: they must be willing to abide by the specific social and ethical norms of the group, and believe in the superiority and efficacy of these arrangements. The belief of the community in such an alternative set of norms, rules and values is nothing else but a broadly defined type of civil religion.
In my presentation, I wish to examine the fictional utopias of H.G. Wells to see if an interpretation of the imaginary human community from the angle of civil religion offers new insights into the logic and dynamics of speculative social fiction.

ADAM PLUSZCZYK AND ARTUR ŚWIĄTEK (University of Silesia, Poland)
Linguistic Mechanisms as a Source of Humour in Selected Verbal Jokes: The Analysis of Stylistic Figures and Pragmatic Mechanisms
The following presentation seeks to analyze some linguistic mechanisms which occur in selected English verbal, or linguistic jokes. The focus of the research is concentrated on selected stylistic figures and pragmatic mechanisms that contribute to the creation of humorous contexts. The study is based on a corpus of miscellaneous linguistic jokes the topic of which is miscellaneous. The linguistic mechanisms that contribute to the funniness of the analyzed jokes will be analyzed from the pragmatic and rhetorical points of view. Pragmatically, we will seek the examples based on entailments, presuppositions, violation of the maxims, implicatures. Stylistically, or rhetorically, our analysis will pertain to the occurrences of various stylistic devices, such as hyperbole, allusion, alliteration, euphemism, phraseology, irony, colloquial expressions, anaphora, cataphora, simile, puns, metaphor, metonymy. We will seek to determine which pragmatic mechanisms and which rhetorical devices are the most frequent in the jokes.
Keywords: humour, jokes, pragmatic mechanisms, stylistic figures.

DÓRA PŐDÖR (Károli Gáspár University of the Reformed Church, Hungary)
The Productivity of Certain Derivational Affixes in View of the Data in OED3
The productivity of derivational affixes in English has received considerable attention from scholars (e.g. Aronoff, 1976; Bauer, 1983; Štekauer, 1998). This paper proposes to discuss the results of research carried out on *OED3* data concerning lexemes containing certain derivational prefixes and suffixes in the light of some theories on productivity. Some of the research questions are: What does data recorded in *OED3* tell us about the productivity of the affixes examined? What can one conclude from the data concerning productivity? How reliable a research tool can *OED3* be considered in this field?
This kind of research has been deemed necessary as scholars have been increasingly using *OED3* as a research tool (Hoffmann, 2004), so the reliability, the representativeness and the limitations of data that can be used for research on productivity would need to be examined.
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AGNES POKOL-HAYHURST (University of Pannonia, Hungary)
Spatiality in Henry James: Journeys and Cityscapes in *The Ambassadors*
This paper aims to provide a deeper understanding of the concepts of "spatiality" in literature and "travel" as an archetypal activity by focusing on the cultural and symbolic aspects of travel as well as the symbolic significance of Paris in Henry James's novel entitled *The Ambassadors*.

James, an American by birth, has always been considered as one of the most important Transatlantic travelers who spent a considerable amount of time in Europe's metropolises. His preoccupation with the cultural differences between America and Europe, the significance of the inestimable intellectual and artistic heritage that can be traced in such cities as Rome, London or Paris are among the central issues of his fictional output.

Connected to this focus, James's stories of American "innocents" visiting the old continent in search of experience are brilliant sociological and psychological studies of the relationship between the individual and society, as well as the individual's relation to her/himself ("quests" for self, an endeavor to understand and accept oneself). Lambert Strether's visit to Paris in *The Ambassadors* provides an excellent ground for an investigation of all the above-mentioned issues.

TITUS POP (Partium Christian University, Romania)
Amitav Ghosh's *Ibis Chrestomathy*: A Glossary of Migrant Words
Amitav Ghosh's *Sea of Poppies* is a multicultural and multilingual narrative par excellence as its author employed a wide range of sources such as naval dictionaries, reference books, glossaries etc. In the following paper I will focus on the addendum Ghosh equipped his novel with, entitled *Ibis Chrestomathy*, by digitally charting the diverse etymology of the transliterated coinages appearing in the novel. Moreover, I will discuss the division the author makes between the entries labelled as the + and the rest.

BETTINA PUSKÁS (Eötvös Loránd University, Hungary)
Betrayal of the Self in Harold Pinter's *The Collection* and *Old Times*
Harold Pinter is widely acknowledged as a modern playwright who had a decisive role in the development of the modern theatre and in the mid-20th century theatrical tradition that Martin Esslin labelled as "The Theatre of Absurd." The uncertainty of identity, the reoccurring menace, the seemingly incoherent conversations and the long pauses are all part of the Pinterian stage characteristics, marked as "Pinteresque." Michael Billington's statement that Pinter is "an instinctively radical poet whose chosen medium is drama" does not only justify that Pinter is an innovative writer, but also that his use of – poetic – language was constructed with the utmost precision. The purpose of the present paper is to investigate the playwright's two works, *The Collection* (1961) and *Old Times* (1972), in terms of their characters' conduct that points to their lack of self-reflexion and their unwillingness of self-recognition in the psychological sense. These discrepancies are in parallel with the difficulties of today's

society. Similar to Pinter's figures, the 21st century individual often has troubles finding his correct place in his environment; he struggles with constant fear; he is unable to communicate directly; he avoids or rejects self-observation and therefore spiritually, he is not capable of progressing.

ISTVÁN RÁCZ (University of Debrecen, Hungary)
Experience in Thom Gunn's Poetry
Thom Gunn is the youngest member of the Movement and, apart from Philip Larkin, also its most widely celebrated poet. It is no exaggeration to claim that he had two careers: that of a Movement poet in the 1950s and the 60s, and that of a gay poet in the 1990s. As all the other poets in the Movement, Gunn was also profoundly interested in the relationship between experience and literature; his poetics, although it shares some features with other members of his generation, is peculiar to him only. In my paper I will argue that distorting primary experience is in the core of Gunn's credo (and this distinguishes him from Larkin). I will discuss his practice mainly in his gay poetry, namely the elegies published in *The Man with Night Sweats* (1992). I will enlarge on how the work of morning shapes his elegies, and how they are related to literary heritage. I will discuss the function of AIDS as a metaphor and as an experience that becomes textualized in the language of poetry, and also enlarge on the problem of representing gay communities in literature. I will argue that viewing Gunn against the background of romantic poetry leads to a fruitful reading.

GYÖRGY RÁKOSI AND ENIKŐ TÓTH (University of Debrecen, Hungary)
Hungarian Children and the Pronoun Interpretation Problem
The aim of this paper is to examine Hungarian children's acquisition of pronominals in an experimental framework, more specifically, young children's comprehension of reflexives (Principle A) and pronouns (Principle B) in contexts where pronouns and reflexives appear in complementary distribution. Taking as a starting point Chien and Wexler's (1990) study with English speaking children we designed an experiment using the truth-value judgement method. The results of this empirical study may provide new insights on the acquisition of pronominals in Hungarian, i.e. the experiment may help to decide whether there is a Pronoun Interpretation Problem in Hungarian. The results are also interesting from a cross-linguistic point of view, since languages differ in this respect. For instance, English and Dutch children show a PIP, while Italian children do not. The results may also help us find the most plausible explanation for PIP (candidates include Reinhart 2006, Hamann 2002, and Hendriks and Spenader 2006) and may help a better understanding of the syntax/pragmatics interface.

ANGELIKA REICHMANN (Eszterházy Károly College, Hungary)
Possession: The Dostoevskian Master Trope of Reading and Writing in J. M. Coetzee's *The Master of Petersburg* (1994)
Apart from *Foe* (1986), *The Master of Petersburg* (1994) is J. M. Coetzee's most explicit discussion of authorship through the consistent rewriting of a canonical text by a writer who allegedly has had the most profound influence on his own writing. In this novel Coetzee's reading of Dostoevsky's *Devils* (1871; also known as *The Possessed* on the basis of Constance Garnett's translation) and his representation of Dostoevsky is largely focussed around the figure of the "monster," summing up a stereotypical view of both Dostoevsky and his art. The present paper argues that this "monstrosity" is inseparable from the master trope of the original Dostoevskian text, "possession," which Coetzee reinterprets in the context of

mastery – let it be political, sexual, hermeneutic or authorial. Thus monstrosity seems to be the inevitable product of the attempt to relinquish mastery in textual production, to find a "middle voice" in between being possessed and doing the possessing – and thereby come into being. The resultant text, in turn, can be conceived of only as a hybrid, monstrous being: an intertextual complex. Coetzee thus both concedes and reinterprets Dostoevskian monstrosity and shows the Russian writer's authorial plight to be part and parcel of the (post)modern writer's condition.

PIA RESNIK (Karl Franzens University, Austria)
The Development, Negotiation and Formation of Identity in Multilinguals
Along with the acquisition of their first language, people develop their social identity as well as their individual or personal identity, which are part thereof (Kachru 1992: 341). These processes increase in complexity when a person is exposed to more than one language and various cultural backgrounds respectively, which is very topical nowadays due to the growing relevance of globalisation and, along with it, migration. It thus describes the life and reality of numerous people these days. In how far cross-linguistic and cross-cultural differences affect the development, negotiation and formation of identity in multilinguals will therefore be of interest in the present paper. By means of qualitative content analysis, the results from 24 in-depth interviews will be presented in order to illustrate the role aspects such as typological proximity/distance, cross-cultural similarities/differences and, along with these, frequency of language use and the amount of exposure to the respective cultural backgrounds play in this context. Consequently, the paper aims at shedding light on the reciprocal relationship of language and identity in a multilingual context by trying to identify decisive factors in these processes, which permeate into every sphere of society.

VERONIKA RUTTKAY (Eötvös Loránd University, Hungary)
Poetics of Unfeeling: Coleridge, Eliot, Shakespeare
The paper would attempt to uncover a strand of critical thought linking Coleridge and T. S. Eliot through their response to Shakespeare's affective economy. It would start out with Coleridge's interpretation of *Venus and Adonis* as a prime example of the workings of "poetic feeling" – which is, paradoxically, an affect that does not seem to belong to any subject. Coleridge's Shakespeare is not only above "animal passion": he is an author who does not feel his own feelings. Contrasting this view with other Romantic notions of feeling and subjectivity (e.g. Hazlitt's), as well as with the Renaissance poetics of affect in Shakespeare's poem, I would proceed to analyse Eliot's theory of impersonal poetry and Part III of "The Waste Land" ("The Fire Sermon") – a text of sexual passion and heightened awareness, resembling *Venus and Adonis* in that respect.

RUDOLF SÁRDI (Eötvös Loránd University, Hungary)
Of Otherworlds and Other Spaces: Nabokov and Foucault
It has been repeatedly underscored that the central dichotomy between the world of the "here" and the imagined otherworldly "there," which stands in sharp contrast to one's earthly existence, has been in the focal point of Nabokov's works and, at first glance, also lies at the heart of "Terra Incognita" (1931). Nabokov scholars have highlighted the overarching importance of artistic originality as the most important feature in the author's construction of *terrae incognitae*, hitherto uncharted and unexplored universes.

This paper will explore the author's conceptualization of the otherworld as it emerges in the short story and foregrounds its subsequent interpretations in his later fiction, looming especially large in *Invitation to a Beheading*.

The otherworldly associations that the short story encompasses can convincingly be linked to Michel Foucault's concept of heterotopia, according to which the parallel spaces of otherness are neither *here* nor *there* but exist in simultaneity, "inside a set of relations that delineates sites which are … not superimposable on one another" ("Of Other Spaces" 23). The paper will find in Foucault the philosopher whose concept of heterotopia can be straightforwardly applied to "Terra Incognita" as one illuminating example of how worlds of entirely conflicting structures can be juxtaposed.

LÁSZLÓ SÁRI B. (University of Pécs, Hungary)
Existentialism in Contemporary American Minimalist Fiction
Recent years in contemporary American minimalist fiction saw the resurgence of an existential address, i. e. works have been trying to involve and immerse their readers by evoking themes, situations, and dilemmas of immediate concern for their specific target audience, and, what is more, to do so by employing narrative techniques aimed at maximalizing affect. This tendency, I will argue, resulted in said works (by self-confirmed minimalists like Palahniuk and Ellis, as well as by relative newcomers to the field like William Christopher Baer and Craig Clevenger) embracing cornerstone theorems of existentialist philosophy. In my paper, I will trace these tendencies in *The Contortionist's Handbook* and *Dermaphoria*, the two novels to date by Craig Clevenger.

JUDIT SAROSDY (Károli Gáspár University of the Reformed Church, Hungary)
Metaphors in Idioms and in Phrasal Verbs
"Metaphor has been a central topic in Cognitive Linguistics since the field was born and the term coined in the 1970s" (Grady, 2007, p 188) The question of metaphors and their role in human language has been a question for thousands of years. In the Cognitive Theory of Conceptual Metaphors, two important domains of metaphors have to be mentioned: the first one: the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the source domain, while the second conceptual domain that is understood this way is the target domain. Kövecses (2010, pp 8-9) gives an example on how a conceptual metaphor works: the example is LOVE IS A JOURNEY (source: JOURNEY target: LOVE), where travellers are lovers.

Metaphors can serve as useful tools in the field of teaching vocabulary. Kövecses emphasises: "If we raise students' awareness of metaphor, we can accelerate their vocabulary uptake." (Kövecses 2010, p 239). There was an experiment, when Hungarian learners had to learn English metaphor-based idioms either through memorization or through conceptual metaphors. The result showed that the latter group of students performed 25 % better than the members of the other group. It is crucial that students pay attention to these metaphorical phenomena at proficiency level.

JOHANNES SCHERLING (University of Graz, Austria)
Assimilating English: Morphological and Phonological Processes in the Integration of English-Based Loanwords in Japanese and German
One of the more visible and tangible effects of the prestige and dominance of English in our time is its impact on other languages in the form of anglicisms, i.e. English-based loanwords.

Words originating in the English language – by content and/or form – are a phenomenon to be encountered in many of the world's languages. Being foreign language material, they need to undergo certain modification processes prior to their use in another language. This paper will juxtapose how anglicisms are morphologically and phonologically adapted and integrated in German and Japanese. While German shares much common ground with the English language – both systemically and etymologically – Japanese is very different in every respect, not least phonotactically and graphemically. This requires anglicisms to undergo a range of adaptation stages before use, such as vowel epenthesis or sound substitution. The purpose is thus to explore how languages tackle the integration of anglicisms in different ways and to varying extents, and to argue for a holistic integration of such loanwords – as exemplified by the Japanese case – to support acceptance of such "foreign" language material as an intrinsic part of every language.

KATALIN SCHMIDT (Eötvös Loránd University, Hungary)
Bisexuality and Asexuality as Ways of Transgressing the Gender-Binary in Jeanette Winterson's Novels
Even as representations of gender and sexuality are becoming more layered in our society, the representation of bisexuality and asexuality tends to still be problematic or non-existent in many cases. Most symptomatic of this kind of erasure is the way these sexualities are treated on television, where asexuality is most commonly linked to some peculiarity of behaviour and is continuously tested with flirtatious advances (e.g.: BBC *Sherlock*, *The Big Bang Theory*), and even on a show like *Orange is the New Black*, which aims to openly question notions of gender and sexuality, the main character's bisexual identity is denied, as her orientation is always described based on her partner's gender. It has been suggested that this kind of erasure is due to the power of these categories to undermine binary representations of sexuality. In my presentation I aim to apply this theory to literary representations of bisexuality and asexuality. I will be looking at works of the English novelist, Jeanette Winterson, and aim to examine whether and to what extent the bisexuality or asexuality of her characters can contribute to attempts of transgressing the gender-binary.

YELIZ SEKERCI (Gaziosmanpaşa University, Turkey)
Hailing the Sham in Kazuo Ishiguro's *Never Let Me Go*
The rise of Gothic genre ponders upon the horror of a monstrous transformation of humanity induced by the industrial and scientific developments of the 18th century. Since then, the ongoing huge transformation from the industrial to the digital age of today has paved the way for the flourishing of the critical fictional genres such as science fiction or cyborg writing in which a critique of the dehumanization of humanity due to the intervention of science and technology is rendered all of which come to share a common revolutionary concern, a plea for a more humane world by drawing attention to the inauthenticity of man's humanity. Kazuo Ishiguro's *Never Let Me Go* (2005) seems to share the same interests by envisioning a story of cloning to answer the question what is to be human is sought. By drawing on the ideas of Donna Haraway, Jean Baudrillard and Richard Kearney this paper will try to examine the extent of being human in the contemporary world in which unethical and cruel use of science and technology transform and reduce the living creatures to the level of machines or "posthuman" monsters who ironically become more humanized, and problematize the authenticity of humanity itself.

HAMDI ALI SERDAR (Pamukkale University, Turkey)
Dialogic Void and Its Consequences in W. Saroyan's "The Daring Young Man on the Flying Trapeze" and A. Yezierska's "America and I"
William Saroyan, an American writer of Armenian origin, and Anzia Yezierska, a Jewish American writer of Russian origin, wrote short fiction to get a hearing to the migrants' plea for recognition as decent human beings. Saroyan's short story, entitled "The Daring Young Man on the Flying Trapeze" (1934), and Yezierska's short story, entitled "America and I" (1923) have characters born of migrant parents who suffered considerably while seeking ways to have their American dream come true. While Saroyan's male character starves to death in his little hotel room, Yezierska's female character goes through a series of hardships as she struggles for a decent position to occupy in the American society. Although Yezierska's female character succeeds in getting the kind of job she has always longed for, she now realizes that the dialogic void that widely exists in the American society renders the American dream unrealizable for migrants. In this respect, this work is intended to underscore from a Bakhtinian point of view the need for the filling of a dialogic void that exists between the natives of a particular country and the nonnative inhabitants of it, as it has been contextualized in the two short stories.

ANIKÓ SOHÁR (Pázmány Péter Catholic University, Hungary)
The Academic Life in SF
The representation of academic life in SF is a very popular ancillary or episodic topic. It usually mixes two subgenres, the so-called school story with fantasy, for example, in *The Name of the Wind* and *Wise Man's Fear* by Patrick Rothfuss, or with science fiction, for example, in the Hainish novels by Ursula K. Le Guin, where the university supplies the necessary and fascinating background for (at least a significant part of) the narrative. In some cases real universities gain fictitious training programmes, professors or students, for example, Oxford in all Connie Willis stories on historians who use time travel as a research tool or practicum for undergraduates, or Pittsburgh in *Steel Rose* by Kara Dalkey. The mode of representation often criticises, even parodies academia, particularly "academese" and the strife for positions, cf. the famous Unseen University in the *Discworld* series by Terry Pratchett or the travesty in the *True Game* sequel by Sheri Tepper. Here I can only give a sample of this fascinating subject, highlighting the recurrent motifs.

KITTI SOMOGYI (University of Pécs, Hungary)
"The Child Was His Warrant": A Journey for Survival in Cormac McCarthy's *The Road*
The contemporary American writer Cormac McCarthy placed the heroes of his novel *The Road* into a post-apocalyptic setting where the only purpose of all people is survival. Sustaining life after the global destruction is beyond possibility, especially with the aggravating consequences of the unknown catastrophe. The protagonists – an unnamed father and his son – face three major difficulties besides starvation and deprivation. The first major trial is uprooting from their home and withdrawal toward the South in order to flee from the coming winter, dangerous marauders and changed environmental conditions. The second problem is the dominating anarchy of the new world order, lacking all kinds of restrictions such as laws, security, and human rights – principles of democracy. The last one is the avoidance of any type of community because of the violence and cruelty of others. The emerging issues are contradicting the paradigms of American historians, Frederick J.

Turner's thesis about the closed frontier and Patricia N. Limerick's theory of the continuity of American history.

ANNA STACHURSKA (Kazimierz Puławski University of Technology and Humanities, Poland)
Naive Picture of The World as a Conceptual Framework for Lexicographic Description
The aim of the article is to propose a conceptual framework (a) for the description of cultural data stored in the lexicon, and (b) for the lexicographic description of phraseological units. In order to achieve these goals, a number of issues of paramount importance, which have always been in the focus of attention in Apresjan`s publications, have to be discussed:
(a)   the notion of naive picture of the world,
(b)   basic properties of semantic description,
(c)   representation of synonymy in lexicography.
Keywords: the anthropocentric approach, commonsense knowledge, expert knowledge, definition, lexicographic portrait, dictionary structure

ERZSÉBET STRÓBL (Károli Gáspár University of the Reformed Church, Hungary)
Mutual Influences: Female Testimonies of Faith and Male Meditations for Female
Thomas Bentley in his *The Monument of Matrons: Containing Seven Severall Lamps of Virginitie* (1582) published a unique selection of prayers and meditations by women, Biblical passages in celebration of women, and prayers for women. The first "four lamps" or books were bound together in a highly ornate volume, and they were designed to showcase the correct form of worship of Queen Elizabeth in order to balance the secular figures of praise that emerged with the broadening of the queen's Accession Day cult and her praise as a new Minerva, Diana, and Cynthia.
The present paper will investigate the relationship of the authorial voices of royal women (Catherine Parr, Lady Jane Dudley-Grey and Elizabeth Tudor) in the compilation as opposed to the compositions written for the royal persona (Queen Elizabeth) by a male voice. It will emphasize the importance of why certain compositions of the queen were left out from *The Monument of Matrons*, and to what extent the volume prescribed female roles and refashioned the female royal image.

ORSOLYA SUDÁR (Eötvös Loránd University, Hungary)
Fingers of Impermanence: Expectations of Urban Disaster in the Turn-of-the-Century New York
 "What did we in all honesty expect? / The fascist architecture flaunting / @ the sky / converted now to fluid (…)" read the first four lines of Diane di Prima's "Revolutionary Letter 88," remembering 9/11. In di Prima's words it is the architecture and the symbol of capitalism, rather than the physical towers only, which are attacked. This research investigates the destruction of the iconic city and the iconic destruction of the city through presenting three case studies from the late 19th and early 20th century New York. The analysis of the Brooklyn Bridge, the Triangle Shirtwaist Factory, and the first bombing of Wall Street in 1920 will touch upon the issues of scriptedness (as introduced by Barthes), representation and commemoration. While interpreting the city as a physical substance and thus unfolding the relevance of architecture in urban trauma, a look at the memorialization of traumas allows us to read it within the confines of fiction. The exploration of turn-of-the-century terrorism offers a parallel reading with the events of September 11, 2001. Through the simultaneous

reading of the three sites and events of trauma I show that memorialization oftentimes coincides with fictionalization and the recreation of narratives of disaster.

PARK YOUNG SUN (Sungkyunkwan University, South Korea)
The Problems of Teaching English in Korea
The aim of this paper is to examine the problems of English education in Korea with special relevance to its excessively high costs and the fiasco it has suffered in recent years despite attempts at reforming the teaching of English in a country that acts as an economic and cultural gateway to the Far East. Korean society has a socio-cultural environment in which people's exposure to English is not seen as a natural phenomenon embedded in one's upbringing from primary education onwards. In addition to the linguistic differences (especially in syntax, semantics, and phonology in a broader sense) between Korean and English, teachers of English as a foreign language are lacking in self-confidence due to their very limited immersion in any English-speaking environment. Additionally, the level of placement tests for high school graduates to enter Korean higher education has been significantly lowered, and the English proficiency gap between privately tutored students and those participating in public education has widened. This paper will have in its focal point the examination of time-honored methodologies and pedagogical models used successfully in foreign countries and their applicability in the Korean case.

ZSUZSA SÜTŐ (University of Szeged, Hungary)
Can a Clone Love?
Japanese born, but English writer Kazuo Ishiguro's dystopian and post-humanist science-fiction romance novel entitled *Never Let Me Go* (2005) started two main waves of interpretation which meant the reading of the novel by underlining the theme of empathy and a reading through the lenses of Donna Haraway's text, "A Cyborg Manifesto." Although the cyborg and the clone are only slightly similar concepts, they are both uncanny products of the postmodern capitalist society and gave a considerable base to the formation of biopolitics. Even *The Blade Runner* film started a dilemma which enhanced the study of the clone's identity.
This way I propose to investigate the identity of Ishiguro's clone characters by concentrating on their sexuality and love life which I think is crucial in the way we can connect them to human beings. Thus, besides inserting the clone image into the theories proposed by Slavoj Žižek in "The Thing That Thinks," and William S. Haney in *Cyberculture, Cyborgs, and Science Fiction*, I would like to take a deeper glance into how the dynamics of love shape the identities of these "creatures."

ANDREA F. SZABÓ (University of Pannonia, Hungary)
Cormac McCarthy's Gothic West
Cormac McCarthy's career is marked by a sudden shift in the 1980s when he did not only move from his childhood Knoxville, Tennessee to Texas and then on to New Mexico but parallel to leaving his region, he also left behind his genre, the Southern Gothic, and exchanged it for the western, which – after twenty years of persistent but commercially unsuccessful writing – brought him both critical and popular acclaim.
Setting out from Robert Miles's conception of the gothic as a mode with a specific vision of the individual and not as period literature or a genre with a set of devices, my paper examines (1) whether McCarthy's novels from the first phase of his career are predicated on this Gothic

vision and (2) whether his westerns equally display a gothic sensibility. I also ask (3) whether this necessitates the introduction of "Gothic Western" or "Western Gothic" into critical terminology.

ANNA SZABÓ (University of Debrecen, Hungary)
Saving the Soul of Things: The Role of the Image in the Art of Virginia Woolf and Paul Cézanne
The rise of commodity culture profoundly altered our perception, the nature of our experience and our relationship to each other and our material surroundings. While in traditional daily life the world of things gained its meaning from the human subject, in commodity culture the meaning of things no longer derives from the human being. Things have one fixed meaning instead: money. This means that one can no longer inhabit the object world, or be the center of one's material surroundings. Modernist writers, such as Virginia Woolf, experienced this phenomenon as a crisis, and attempted to create inorganic images or significant forms which are devoid of functionality, of the abstract meaning of the commodity and of traditional anthropomorphic meaning as well. The post-impressionist art of Paul Cézanne has similar features. Both the Woolfian and the Cézannesque images play with the dialectics of the uninterpretable constituent parts and the recognizable whole. In their images they establish no hierarchy; everything has the same, thingly, yet vivid character. The opening scene of Woolf's "Solid Objects" and Cézanne's Montagne Sainte-Victoire series will serve as examples that highlight the artists' efforts to restore the lost physicality and aura of things.

ZSUZSANNA SZALÓKI (University of Debrecen, Hungary)
A Genealogy of the Nation: Individual and National Identity in Kate Atkinson's *Human Croquet*
In my paper I look into Kate Atkinson's *Human Croquet*, which fits into the postmodern fictional tradition tackling issues of individual and collective identities. What is at stake for the narrator of the novel is to find a coherent identity by groping for fragments into the history of her family. The reservoir of private family memories, however, is always already embedded in the collective past and in culture. Moreover, the act of remembering opens up a "time-warp" – a world of alternative realities – where the seemingly objective facts from the nation's past become just one of the possible realities in the narrator's world. Thus, by mixing the personal with the collective, the novel highlights the cultural embeddedness of the individual, and on the other hand, it questions any objective and teleological interpretation of culture and history. In my paper I will focus on how the private spaces of the family and their immediate surroundings are permeated with the "history" and the cultural values of the English nation and how the novel defies any fixed definitions of individual and national identity.

JUDIT SZATHMÁRI (University of Debrecen, Hungary)
Squirrels, Czechoslovakia, and Indian Country: 20th and 21st Century Interpretations of American Indian Sovereignty
Indian Country has seen numerous changes in the past 50 years. Some of these were unwanted experiences imposed by the federal government, while a great many of them have been initiated by Indian people themselves. The policy of termination was replaced by that of sovereignty and self-determination, and these two notions have been acquiring new meanings ever since their introduction in the early 1970s. The presentation explores some

manifestations of sovereignty and self-determination through which diverse American Indian communities located both in reservation and urban areas asserted their economic and social independence. I also wish to analyze how these, mostly economic, enterprises have contributed to a more political interpretation of Indian Country.

LIVIA SZEDMINA (Subotica Tech College of Applied Sciences, Serbia)
Fenian Legacy: Irish vs. Irish-American John Devoy
Irish independence was to a considerable extent the result of American support in various forms: financial, moral, military, organizational support. The paper explores this by focusing on John Devoy: his life and work, as well as his nationality. By the late 1800s the gulf between "Irish" and "Irish-American" had grown wider, as highlighted by the different approaches of the two main nationalist organizations, the Irish Republican Brotherhood and Clan na Gael. The question of John Devoy's "Irish nationality" will be examined, as well as how "Irishness" was perceived by either side of the Atlantic.

Devoy was one of the most active, determined, even stubborn nationalists, yet also practical almost to the point of being flexible. Devoy was a controversial person. He saw himself as a rebel, yet rarely wielded a weapon. He was a revolutionary, though spent most of his life as a journalist, writing, editing his own newspapers, The Irish Nation and The Gaelic American. His organizational involvement in the 1916 Easter Rising was immense; his ideas for promoting Irish independence were versatile: rescuing Fenians from an Australian penal colony, openly cooperating with the Land Leaguers Davitt and Parnell, but also secretly negotiating with German diplomats during WWI.

SZILÁRD SZENTGYÖRGYI (University of Pannonia, Hungary)
Stereotypical Movie Characters with British Accents
This paper focuses on the speech of characters with a British accent in the American popular motion picture industry. We are going to present four major types of character in American films who have a markedly British accent: the wise teacher/tutor/mentor; the evil genius/scientist, the aristocrat; and the German character speaking English.

We are going to point out that the typical accents that these characters most often have – RP, Standard British English, or Queen's English – and also pinpoint those traits of their pronunciation that will put them down as British speakers: specific vowels/consonants that sound distinctively British and the pronunciation rules that make them sound different from speakers of other dialects.

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ESZTER SZÉP (Eötvös Loránd University, Hungary)
Touchy Issues: Tactility, Visual Elements, and Vulnerability in Postmodern Literature and Comics

I investigate postmodern texts with a visual emphasis, and elaborate the connection of visual turn's tactile aspect and vulnerability. The analysis focuses on the ways visual elements highlight the role of tactility in creating new readerly relations to the book object, a relationship based on exposure, openness and risk.

The texts examined get more and more visually engaged, starting from a mention of Tibor Fischer's *The Collector Collector*, where touch and image projection are the basic means of communication between bowl and owner. Then the visual insert of *The Raft of the Medusa* in Julian Barnes's *A History of the World in 10 ½ Chapters* is approached. In these examples touch creates a connection between naked and vulnerable parties: narrator and character (Fischer), survivors and readers (Barnes).

W. G. Sebald's visual inserts more openly play on eliciting emotional reactions and involving readers. Here touching pictures of silk catalogues or genocide sites, tracing routes on maps or pixels of low-resolution photographs is a provocative necessity.

Finally, touch is analyzed in the comics of Miriam Katin and Joe Sacco: placing exposed, wounded or dying bodies on specific parts of the page forces the reader to touch them and engage in a network of vulnerability.

DÁVID SÁNDOR SZŐKE (University of Szeged, Hungary)
Iris Murdoch: The Central European Influence

The impact of the French, the Russian and the English literary, philosophical and artistic tradition on the works of Iris Murdoch has been well researched. However, the Central European legacy that appears in Murdoch's prose has been for long overlooked. To bridge this gap, a more comprehensive exploration of this legacy got to be launched this year by the Iris Murdoch Archive at Kingston University. The first step of this exploration was the exhibition of some of the letters and works of Murdoch and the Czechoslovakian painter and Holocaust survivor Harry Weinberger, throwing the light on the intellectual discourse that developed between them, and the way Weinberger's art and character invigorated Murdoch's fiction. Relying on this exhibition, with the present paper I wish to concentrate on the ways the post-war Central European literature and art inspired Murdoch as a writer through three of her novels, *The Flight from the Enchanter*, *The Message to the Planet* and *The Sea, the Sea*. In my paper, I also intend to demonstrate how certain motives, characters and conceptualizations appear in these novels based on Murdoch's intellectual encounters with Weinberger, Elias Canetti and Franz Steiner.

PÉTER SZŰCS (University of Debrecen, Hungary)
On Expletives in English and Hungarian

Expletives are pronouns that lack semantic content and their presence in a sentence is only required by some structural reason. Several structures contain expletives in English: weather sentences (1), presentational sentences (2), existential sentences (3) extraposition (4) and raising (5).

(1) It rains.
(2) There arrived some yellow birds.
(3) There is a dog in the garden.
(4) It is obvious that we like you.
(5) It seems that someone stole the cookie.

In my presentation I will investigate the syntactic, semantic and phonological properties of expletives in English. I will also compare the results with the situation in Hungarian. I will argue that expletives only occur in raising sentences in Hungarian, so *úgy* is an expletive in (6).

(6) Úgy tűnik, hogy valaki megette a sütit.

The other types of expletive constructions either do not contain a pronoun at all in Hungarian or could be argued to contain a non-expletive pronoun.

ANDRÁS TARNÓC (Eszterházy Károly College, Hungary)
Stranded Between Ports of Call and Pulpits of Consultation: Re-Conceptualizing *The Narrative of the Uncommon Sufferings and Surprizing Deliverance of Briton Hammon, a Negro Man* (1760)

Briton Hammon's *Narrative*, commemorates multiple captivities suffered in the hands of Indians and later the Spanish. Accordingly Hammon, with the permission of his master, General Winslow joined a naval expedition sailing from Boston to Jamaica. During the return leg of the journey the ship struck a reef near Cape Florida and with the exception of Hammon the crew was slaughtered by local Indians. Although after five weeks he was rescued by the Spanish, he had to endure further lengthy confinement in Havana before arriving in England to be eventually reunited with his master.

The lack of scholarly consensus on the categorization of the given text simultaneously viewed as a captivity and slave narrative invites the researcher to deploy an interdisciplinary theoretical apparatus. Consequently, the inquiry utilizing the research results of Frances Foster, Kim Green and Richard J. Snader will assess the text's function, explore the role of religion and retrace the main stops of character development respectively.

ÁGNES TÓTH (University of Debrecen, Hungary)
Dark-World Games: Contemporary Anxieties in *Hunger Games* and *Divergent*

The *Hunger Games* trilogy by Suzanne Collins and the *Divergent* trilogy by Veronica Roth and their movie adaptations represent a trend of dystopian texts that target an audience of teenagers and young adults. Although the novels proved to be highly popular, it is no surprise that the Hollywood movie versions reached much wider audiences and have become major box-office hits.

Both *Hunger Games* and *Divergent* follow a rich cycle of (post-)apocalyptic texts (mostly science fiction and disaster movies) that projected the anxiety surrounding the millennium, and − subsequently − the Mayan Doomsday prophecy of 2012. As the world is past the predicted time of these catastrophes, ambivalence of the future appears to channel itself into (not so very) different anxieties about the future (loss of freedom, fall of democracy, violence, manipulation; genetics, etc.)

This paper intends to examine the above mentioned texts in the light of Soren Kirkegaard's concept of dread, and in that of the apocalyptic/millennial tradition so deeply imbedded in the American cultural landscape.

ÁGOSTON TÓTH (University of Debrecen, Hungary)
Word Similarity in an Artificial Neural Network

My paper reports on ongoing research into novel ways of exploiting (storing and using) corpus-based distributed semantic data in a connectionist system. Modelled after the highly parallel nature of the human brain, this new device relies on neurons that are driven by task-

dependent activation patterns. The connection weights among neurons reflect co-occurrence statistical information gained from an automatically lemmatized and POS-tagged English Wikipedia corpus. Distributional compatibility (similarity) of words emerges from activation patterns in the network.

Sára Tóth (Károli Gáspár University of the Reformed Church, Hungary)
Father and Mother Turning into Bridegroom and Bride: Gendered Archetypes in Northrop Frye's work
The purpose of my paper is to suggest a reading of Northrop Frye's work in the context of certain conflicting claims of feminist theories. At one end of the scale, postmodern feminist theories advocate an extreme gender scepticism, questioning the legitimacy of comprehensive communal symbols. Towards the opposite of the scale, building on the binaries of gender but questioning their hierarchy, feminists continue to perform a useful critique of the extremely "masculine" values of Western culture.

I argue that the late Frye, slightly distancing himself from his mentor William Blake, placed increasing emphasis on what is traditionally "other" – nature, the objective world and consequently the feminine. On the other hand, he admittedly cautions us against the extreme of reverting to the chaos of an anticultural neopaganism fed by matriarchal beliefs about an archaic, total mother. Indeed, Frye's theory of the difference between the secondary ideological and the primary mythical layers of archetypes can prove to be a useful tool in differentiating the ideological and oppressive from the nourishing aspects of both the Mother and the Father principle. And ultimately, his typological dialectic provides a way of going beyond the binaries of gender towards the interpenetration of masculine and feminine, subject and object, culture and nature.

Zsófia Anna Tóth (University of Szeged, Hungary)
Boys Will Be Boys – but What About Girls? Girls in a Boy Status in Jane Austen's Fiction
The aim of this paper is to investigate the question of girls in a boy status, in Jane Austen's novels, within a family where no male offspring was born. Austen's stories abound in families where "this problem" occurs and I intend to discuss what happens when there are only female offspring in a family. My aim is to examine which girl and why will become (even if not the official heir) "the boy" within the families of Jane Austen's fiction. I will especially focus on the following characters: Elinor Dashwood from *Sense and Sensibility*, Elizabeth Bennet from *Pride and Prejudice*, Emma Woodhouse from *Emma* and Elizabeth Elliot from *Persuasion*, and I also intend to present what is the case from this point of view in *Mansfield Park* – where actually two male offspring are to be found. It will be seen what the boy status involves and how these characters handle the situation in which they find themselves since evidently it is not primarily the first born girl that gets "this privilege," and it is not at all evident that the given female offspring will live up to the expectations, what is more, how she manages to combine the boy status with being female.

Zsuzsanna Tóth (University of Szeged, Hungary)
Disenchantment, Re-Enchantment, Mythology and Mythopoeia in Analysing Fantasy Literature
In this paper I wish to demonstrate the four theoretical keywords of my research on Philip Pullman's (1946-) *His Dark Materials* (1995-2000) fantasy trilogy. First, the processes of

disenchantment and re-enchantment have been highlighted by, among others, Max Weber, Charles Taylor and Christopher Partridge. In this light, I will raise the question whether the contemporary literature of the fantastic, often disseminating heterodox religious views, might ever be able to satisfy the religious hunger of the irreligious and alienated Western man distrustful in orthodox religious organizations in a highly secularized and rationalized era. Second, in a historical understanding, the clash of alternative belief systems may be resulted from the opposition of mythology (as a collection of sacred narratives of an existing ethnic or religious group living in a larger region) and mythopoeia (as science-fiction and fantasy authors' conscious integration of traditional mythological themes into their fictive mythological system). On this basis, I will analyse to what extent the peculiarities of the mythopoeia of Pullman's *His Dark Materials* trilogy could account for its negative as well as positive reception in the Christian communities of the United Kingdom and the United States of America.

ZITA TURI (Eötvös Loránd University, Hungary)
Medieval and Early Modern Pageantry in Contemporary British Culture
My paper seeks to explore elements of medieval and early modern pageantry in contemporary British culture. I argue that a wide variety of recent performances in Britain are deeply immersed in this particular performative tradition. The first play I focus on is the 2012 revival of Andrew Lloyd Webber's *Jesus Christ Superstar*, which was restaged and performed in a spectacular arena tour. I propose that the play is the continuation of medieval mystery plays and exhibits many correspondences with such English cycles as the one e.g. in York. The second play I examine is *Dr Dee*, the opera of Damon Albarn and Rufus Norris, a grandiose pageant, which was restaged in the English National Opera in 2012 as part of the Cultural Olympiad; the play exhibits the traits of such Elizabethan/Jacobean playwrights' works as those of Thomas Dekker. Last but not least, I explore how early modern civic pageantry, such as the inaugural processions of Elizabeth I or James I, is reflected in the largest popular show in Britain in 2012, the London Olympic Opening Ceremony.

ESZTER URECZKY (University of Debrecen, Hungary)
Cooking up the Past: Gastronomical Heritage and Englishness in Lawrence Norfolk's *John Saturnall's Feast*
Lawrence Norfolk is primarily canonized as a postmodern author of historiographic metafiction, however, in his latest novel, *John Saturnall's Feast* (2013), his dwelling in the past is given a heritage twist, since the story is set in 17th-century England and focuses on the struggles of a young chef genius. Set against the backdrop of the Civil War, the novel combines "official" history with the mythological pagan past of the island. John's mother, the quasi-witch village healer represents the latter tradition, the matriarchal cult of nature and communal ownership, symbolically celebrated by the Feast in Buccla's Wood. As opposed to this, the historical heritage of Buckland Manor stands for the hierarchy of patriarchal English class system, embodied by the hellish kitchen of the Big House. John as the illegitimate son of the lord of Buckland embodies the uneasy marriage of these two cultural traditions. The novel is thus a sensual recollection of Britain's gastronomical past and also a micro-historical narrative devouring the grand narratives of history. The presentation will read the depiction of food, feasting and the symbolic meanings of John's cookbook (apocryphal annales and coded diary at the same time) as cultural markers of Englishness, claiming that *John Saturnall's Feast* can be contextualized in contemporary British literature both as gastro-

fiction and a high cultural heritage novel, where kitchen and culture become each other's metaphors.

ZOLTÁN VAJDA (University of Szeged, Hungary)
Thomas Jefferson and the Ambiguity of Affection in Native American Culture
An important theme in Jefferson scholarship has been research into his attitude to non-white racial groups on the American continent. It is widely documented, for instance, how he conceived of Native Americans as a race inferior to whites, yet capable of change and integration into white Euro-American culture. Similarly, attention has been paid to his emphasis on the problem of nationhood as a backdrop to his particular analysis of indigenous peoples and closely related to that, the problem of affection in his understanding their communities. This paper is an attempt to move further in this direction, arguing that, in the first place, applying his own criteria of nationhood, Jefferson failed to consider native people national communities unlike white Americans; in the second, as far as affection among the former was concerned, he refused to detect it in any respect where it was bound to appear otherwise according to contemporary sentimental theory. The scheme of assimilation that he proposed, therefore, was in fact meant to ameliorate the capacity of natives for affection and sympathy, yet in a way that it would not cement their own community but get them integrated into the cultural-historical space of affection of the (white) American nation.

DÓRA VECSERNYÉS (Eötvös Loránd University, Hungary)
Voicing Silence: Music and Language in Janice Galloway's *Clara*
Contemporary Scottish author Janice Galloway's novel *Clara* (2002) has been generally perceived as HERstory, giving voice to the otherwise suppressed female genius of Clara Schumann. Galloway indeed creates a fictionalised biography focusing on Clara's viewpoint amidst the male-dominated European culture of the 19th century, depicting her not only as the daughter of Friedrich Wieck and the wife of Robert Schumann, but also as a distinguished pianist and a noteworthy composer – a self-sufficient being. Yet, Clara is given hardly any direct speech throughout the narrative and her story is arranged along the lines of Schumann's song cycle Frauenliebe und -Leben, making the novel a not-so-direct means of giving voice and empowering.
My paper is centred on the narrative manifestations of sound and silence, as well as the interplay between language, music, and silence in self-expression, voice, and power. Key issues to be taken into consideration are narration and focalisation during the presentation of female experience and (supposedly) non-gender-specific activities, and Clara's essentially auditory perception and music-based self-definition as opposed to the male-controlled realm of language. Finally, the implications of Galloway's gesture are also to be explored, reading *Clara* as a contemporary Scottish woman writer's reflection on canon formation.

VERONIKA VÉGH (Eötvös Loránd University, Hungary)
Ruined/Fragments of Romanticism
Ruins are the subjects of numerous different discourses manifesting as historical monuments, literary and artistic representations, proofs of a collective memory, places of spiritual significance and the products of economical or social changes. "When we contemplate ruins, we contemplate our own future" – writes art historian Christopher Woodward. (*In Ruins*, p 2) As the different discourses show, though, it is a considerably longer list of questions we contemplate, the ruin leading the way to crossroads of philosophy and aesthetics.

The subject of this paper is a specific area in the history of the literary ruin, the possible nexus between the Romantic Fragment Poem and the Romantic representations of the ruin. The deliberate poetic fragment is considered an exemplary Romantic phenomenon, while the ruin has been an unmovable subject of literature and art for thousands of years. Through cornerstone Romantic texts I attempt to highlight how the Romantic fragment (as a form) and the ruin (as a subject) link in an effort to answer how the "part" holds the possibility to deliver a more complex meaning than the "whole."

BALÁZS VENKOVITS (University of Debrecen, Hungary)
"Perhaps the Greatest Village in Europe": Debrecen in 19th-Century English and American Travel Accounts
In my presentation, I will introduce some of the most outstanding 19th-century travel accounts written by English and American travelers visiting Hungary, examining how they presented, created, and (re)discovered the country in general and Debrecen in particular for their home audiences. Focusing on selected recurring themes, I will discuss the evolution of Debrecen's image, the way issues of transportation affected travel writing about our region and city, the reasons for a particular way of depiction, also scrutinizing the influence of the authors' background on the attitude towards and representation of Hungarians.

OTTILIA VERES (Partium Christian University, Romania)
Homo solitarius: Intersubjectivity in Coetzee's *Life and Times of Michael K* and Beckett's *Molloy*
The question both Coetzee's *Life and Times of Michael K* and Beckett's *Molloy* seem to raise is whether intersubjectivity, the relationship with the other, is the only possible, viable way for man to live. Both novels offer stories of parasitical intersubjectivity of the mother-son relationship which is likened to Sinbad's adventure with the Old Man of the Sea in *Michael K*, while Molloy's encounter with the charcoal burner tells a similar story in Beckett. Both adventures tell stories of a rejection of communion with the other. I explore Michael K's and Molloy's relation to relationship, with special emphasis on the mother-son relationship. I argue that the two novels raise the question whether the relationship between two strangers is in any way different from the relationship between mother and son/child. I read K's and Molloy's bodily defects as symptomatic wounds that indicate their inability to form and experience human relationships. I am interested in the role the figures of A and C and Saint Roch (in *Molloy*) and the story of Sinbad (in *Michael K*) play in Coetzee's and Beckett's scenarios of intersubjectivity.

JANINA VESZTERGOM (Eötvös Loránd University, Hungary)
"The Voice Above": Manacles of Responsibility in Julian Barnes's *Arthur and George*
By relying on contemporary theories of ethical criticism, my presentation attempts to examine how the motif of responsibility appears in Julian Barnes's *Arthur and George* (2005), a novel relating the real-life story of George Edalji, a Birmingham solicitor, and the famous novelist Sir Arthur Conan Doyle. After a brief introduction to the novel and to the genre of the new historical novel, I argue that *Arthur and George* presents two distinct yet interrelated layers of responsibility: intrapersonal responsibility (i.e., the responsibility one feels towards oneself) and interpersonal responsibility (i.e., the responsibility one feels towards one's fellow human beings). As is illustrated, the two interrelated levels of responsibility are represented by the two eponymous characters of the novel, Arthur and

George, respectively. While Arthur manages to form a stable identity and, thereby, a strong sense of self-responsibility as well, George remains unable to develop an authentic and responsible self and to assess his position in society clearly. The two protagonists mutually complement each other from the point of view of responsibility, demonstrating one of Barnes's several attempts at composing a fundamentally dialogic novel that aims at creating an equilibrium in the critical reader's mind.

GABRIELLA VÖŐ (University of Pécs, Hungary)
Moby-Dick, **Empire-Building, and the Politics of the Body**
The lecture will approach Melville's *Moby-Dick* in the context of mid-nineteenth-century territorial expansion and empire-building, with a focus on contemporary aspirations to impose order, control, and to exercise power in the natural, social and political areas. It will point out how, at the time of the annexation of Texas, the Mexican war and the extension of US influence in the Pacific area, American society confronted the dangers of unexplored wilderness as well as the presence, within its borders, of the racial and cultural alien. Through Ishmael's multi-layered narration Melville reproduces and ironically subverts contemporary discourses regarding the anatomy of the human body, racial taxonomy, and gender psychology. Analysis of the "cetological" chapters will show that through Ishmael's constant verbalization of the process of carving up the whale's body, Melville comments on his society's fascination with technological ingenuity, but does not accept as unquestionable truth the knowledge that has been accumulated at that moment in history. Rather, he dismantles culturally established dualities of savagery and civilization, nature and culture, blackness and whiteness. Melville's novel offers a unique perspective on how aspirations of empire-building jeopardize both the white (male) body and the body politic.

STANLEY WARD (Eötvös Loránd University, Hungary)
Attacks on Women in Gaming: A Review of Online Behavior Toward Women in Gaming
The demographics of computer gaming culture are changing, and with this change are people who are coming to grips with the "loss" of the way their hobby once was. One aspect of the expression of this loss is how women are treated online by their fellow male gamers, both in games, and on the message boards, Twitter accounts, and Facebook pages they frequent. This presentation will talk about the so called GamerGate scandal and what it shows about how women are treated in gaming culture, how the old standbys of "slut shaming" and "where's your boyfriend?" are being used, and what effect this has on female gamers and gaming in general.

TEODÓRA WIESENMAYER (Budapest Business School, Hungary)
Magic and Realism in *The Tiger's Wife*
Novelists with different cultural backgrounds often resort to magic realism to depict the myths, beliefs and superstitions inherent in their cultural inheritance. They usually place these supernatural elements into a contemporary context, thus emphasising the contrast between traditions and the modern world. Although magic realism gained popularity in the last decades of the 20th century, many writers of the new generation apply it as a literary device in their novels. The aim of my paper is to examine whether the supernatural elements of Téa Obreht's first book, *The Tiger's Wife* (2011), fits into the tradition of magic realism. Obreht takes her readers into the ancient Balkan world of myths and legends: its protagonist, Natalia,

realises that the only way to find out about the circumstances of her grandfather's death is through understanding the superstitious world in which he grew up.

The comparative analysis discussed in the present paper also addresses the historical and cultural background of several magical realist novels written in English (including Salman Rushdie's *Midnight's Children*, Toni Morrison's *Beloved*, and Rudolfo Anaya's *Bless me, Ultima*), where the magical elements are related to post-colonial experience, culture clash, or the conditions of the post-war Balkans.

KORNÉL ZIPERNOVSZKY (Eötvös Loránd University, Hungary)
"Our Main Enemy is America": Otherness and Strangeness in the Reception of Jazz in Hungary in the Twenties

Jazz music and dance were made suddenly popular in Europe by touring artists mostly from America. By the mid-twenties fashionable cafés and cabarets in European metropoles offered jazz shows, both as music to dance to and as a performance to watch. What became to be known later as the "roaring twenties," unfolded showing a famously wild attitude dancing to the rhythm of a new and "foreign" music. As Michael Jacobs observed, on the one hand Europe enjoyed jazz as a form entertainment, on the other it was discovered as a new art form by intellectuals.

In the traumatised, post-Trianon Hungary music critic Antal Molnár published one of the first European scholarly books on jazz in 1927. His reaction to jazz was dominated by what he saw as a threat to traditional European high culture: "Our main enemy is America." Music critics (Sándor Jemnitz, Margit Prahács, etc,) writers and poets (Árpád Tóth, Ferenc Herceg, Gyula Szini, etc.) painters (e.g. Hugó Scheiber) thematised jazz in their work. The Lacanian notion of the Other, abject as defined Julia Kristeva and other theories will be applied in the analysis of this large and varied corpus, united only by the paradoxical reactions of acceptation and rejection at the same time.

RENÁTA ZSÁMBA (Eszterházy Károly College, Hungary)
Is the Detective Still a Gentleman?: Revising the Position of the Gentleman Detective in Dorothy L. Sayers's and Margery Allingham's Crime Novels

Authors of Golden Age crime fiction were engaged in reconstructing an idealised past in order to comfort the people after the Great War, including certain milieus and figures that reinforced the myth of Englishness. The figure of the gentleman-detective may be seen as part of this endeavour, since the term "has come to be appropriated as a symbol for quintessential Englishness…often made in a nostalgic manner, praising something which appears to be lost" (Berberich 12). On the other hand, the figure was no longer unequivocal in twentieth-century literature: although the gentleman tends to express nostalgia, other writers "use him to deconstruct the myths surrounding him or to reflect changes in society" (Berberich 12). Thus, the figure of the gentleman is thoroughly ambiguous, as in Golden Age crime fiction, which is in two minds about the gentleman. This feature can be traced in Dorothy L. Sayers's and Margery Allingham's crime fiction. In the present paper I am going to analyse the figure of the gentleman detective in two novels, Lord Peter Wimsey in *The Nine Tailors* by Sayers and Mr. Campion in *Police at the Funeral* by Allingham – both of them crucial in the memory politics of post-war crime fiction.

ROUNDTABLES

The New Hungarian History of English Literature – HUHI
(The language of this roundtable is Hungarian)

Moderátor:	Kiss Attila	
Hozzászólók:	Dávidházi Péter	Karáth Tamás
	Kiss Attila	Matuska Ágnes
	Nagy Andrea	Rácz István
Résztvevők:	Almási Zsolt	Bényei Tamás
	Csikós Dóra	Friedrich Judit
	Gellért Marcell	Halácsy Katalin
	Maczelka Csaba	Péti Miklós
	Pikli Natália	Reichmann Angelika
	Séllei Nóra	Szőnyi György Endre

DÁVIDHÁZI PÉTER (Eötvös Loránd University, Hungary)
A magyar anglisztika hagyománya mint lehetőség

KARÁTH TAMÁS (Pázmány Péter Catholic University, Hungary) – NAGY ANDREA (Károli Gáspár University of the Reformed Church, Hungary)
Módszertani kérdésfelvetések és válaszok a középkor fejezetben
- az óangol és középangol részek felépítése
- egyes fejezetek részletes tartalma
- a kontextuális bevezetők és az irodalomtörténeti fejezetek kapcsolódásai
- a terjedelem szabta korlátok miatti szükséges kihagyások
- az általunk feltételezett olvasók fejével elképzelt tartalmi-stiláris igények

KISS ATTILA – MATUSKA ÁGNES (University of Szeged, Hungary)
Módszertani kérdések az irodalomtörténeti vállalkozással és a koramodern fejezettel kapcsolatban

RÁCZ ISTVÁN (University of Debrecen, Hungary)
Hogyan válhat a gay poetry melegköltészetté?

Cultural Memory in Action (and in Higher Education): Versions of Shakespearean Plays

Convenors:
Ágnes Matuska (University of Szeged, Hungary)
Gabriella Reuss (Pázmány Péter Catholic University, Hungary)
Natália Pikli (Eötvös Loránd University, Hungary)
Kinga Földváry (Pázmány Péter Catholic University, Hungary)

The panel wishes to investigate issues connected to the canonisation of Shakespearean texts, the places and roles they play in cultural memory, both national and global, and the variety of media (with their own specific adaptive features) into which the Shakespearean oeuvre can be transposed/translated. We are also interested in questions of methodology, whether and in

what way theatre and film versions can and should be involved in the teaching of Shakespeare and the Renaissance, particularly in higher education. It is also important to discuss the role contemporary Hungarian and English-language theatre performances and film adaptations can play in teaching drama, both on the undergraduate level and within teacher training as well.

The following issues will be highlighted by the convenors of the panel, inviting discussion among all participants:

- Shakespearean theatre productions: performance criticism in theory and practice
- Shakespeare films and film studies in general: genres, fidelity, authenticity
- Shakespearean films and theatrical performances as used in various educational contexts: interpretation of the text, metadrama/metatheatre for drama students, raising awareness of cinematic devices
- adaptation as theory and practice
- translation studies
- problems of text, playtext and script
- editions, materiality of the text
- crossovers: popular and elite cultures, multimediality
- reception of Shakespeare as represented in contemporary plays and theatre
- circulation of cultural memory as transmitted through different Shakespearean productions, the cultural context of different adaptations
- general methodological ideas, aims and objectives in teaching Shakespeare

The Medieval Reader: Modern Readers in Dialogue

Convenor: Tamás Karáth
Co-convenor: Tibor Tarcsay
Participants: Katalin Halácsy   Zsuzsanna Péri-Nagy
                  Tamás Karáth   Tibor Tarcsay
                  Andrea Nagy

One of the challenges of the medieval team of the HUHI (A New Hungarian History of English Literature) project is to balance between a "modern canon-based" approach to medieval English literature and the radically different appreciations of medieval readers. While *Medieval Readers* in the sense of anthologies have become standard manuals of medieval literature courses, the medieval reader in the literal sense is mostly absent from the classes. Recent research has spent enormous energies on the reconstruction of medieval readers' responses, tastes and judgments. The medieval team of HUHI and their colleagues and students will attempt to find a grasp on the medieval reader in different periods and genres of medieval English literature. The "reader" will be taken in its broadest meaning, also implying translators and audiences who listen to the performance/recital of a work. The roundtable invites not only those who teach or study aspects of medieval literature and revivals of medievalism, but also those interested in the changes of literary tastes and the notion of the reader through periods. The roundtable also invites colleagues of the HUHI project to this workshop-discussion of some major problems that underlie the earliest chapter of the New Hungarian History of English Literature.

1. Gauging the audience from the texts

KATALIN HALÁCSY (Eötvös Loránd University, Hungary)
Reading in Vacuum: Did the Wife of Bath Read Jovinian?
Who is a "valid reader" of a medieval literary work? Can we be ones in the 21st century? I wish to demonstrate with the help of the "Prologue" to "The Wife of Bath's Tale" that at least – as a starting point for further interpretations – we ought to make an effort to see the intertextual references Chaucer uses here. This might lead us to the conclusion, that the poet is playing a witty game with his educated readers. As usual, he invites more than one reading of the first 192 lines of the Wife's "Prologue". Is she clever enough to abuse the ideas taken from 1Cor 7 of St. Paul and other sources, or is she stupid enough to misunderstand them? Bible reading in English in Chaucer's time was not common practice among female textile merchants let alone reading St. Jerome in Latin, although she could certainly read. How can we read her?

ANDREA NAGY (Károli Gáspár University of the Reformed Church, Hungary)
The Assumed Audience: Engagement in *Beowulf*
According to Martin and White (2005), engagement is the positioning of the voice of the author/speaker with reference to other possible voices and value positions "which can be taken for granted for this particular audience, [which are] in some way novel, problematic or contentious, or [which are] likely to be questioned, resisted or rejected" (94). In the case of an early medieval work like *Beowulf*, whose date of composition is uncertain, it is difficult to know what kind of audience the work was intended for. In my paper I will examine examples of engagement from the poem which illustrate how the narrative voice positions itself with respect to its assumed audience and what kind of assumptions it seems to make about this audience.
Reference: J. R. Martin and P. R. R. White (2005). *The Language of Evaluation: Appraisal in English*. Houndmills, Basingstoke, UK: Palgrave Macmillan

2. Texts to ruminate

ZSUZSANNA PÉRI-NAGY (Eötvös Loránd University, Hungary)
The Medieval Meditating Reader
In my presentation I will focus on the medieval reader who approached a certain type of written text not only to read it, but also to pray it: he/she considered it as the first step towards attaining religious experience. The authors of these texts designed their works accordingly; they tried to meet the requirements of their readers and to assure the success of their enterprise. Consequently, such texts demand an interpretation from the part of their critics which takes into account the multiplicity of the original goal and which attempts to decode the multiple layers of signification the original authors and readers also encoded and decoded.

3. The medieval translator as reader and author

TIBOR TARCSAY (Pázmány Péter Catholic University, Hungary)
Old English Readings of Eusebius' *Historiae*
Under the influence of two formative thinkers, Eusebius of Caesarea and Augustine of Hippo, Christian historiography in Late Antiquity had two distinct and incompatible trends. The former attempted to make sense of historical events and to seek in their succession some sort of conformity to a divine plan, while the latter eschewed such thinking. The Eusebian mode

of writing, ultimately, proved stronger and more lasting in influence: Orosius and Bede all followed this particular mode of historiography. Their Old English translations, however, were composed in a spirit much closer to the views of Augustine. My presentation will explore the possible reasons for this major shift in historiographical ideology, such as the changing perceptions of free will, salvation history, Christian *oikumene*, and genre conventions.

TAMÁS KARÁTH (Pázmány Péter Catholic University, Hungary)
When the Translator Promises "Word for Word"…
Due to the censorship statutes of the 15th-century prohibiting the translation of the Bible into the vernacular and the discussion of theological issues outside universities, translators often reached back to pre-Wycliffite devotional material, such as Richard Rolle, and pacified their preoccupations with promises of a rigidly literal translation. The late medieval translations of Richard Rolle's writings, into both English and Latin, however, outline a different story. The 15th-century translators of the "father of Middle English mystical prose" redesigned Rolle's mystical experience and carefully tailored it to the devotional and spiritual models of a new audience. This presentation will seek to address two broader questions: How reliable are the self-reflexive statements of Rolle's late medieval translators concerning their own methods, strategies and principles? Secondly, where and how do literal translations find the loophole to introduce new interpretations in the text?