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**HUSSE 10 Conference 27–29 January, 2011**

# ABSTRACTS

## of Conference Papers presented at the HUSSE 10 Conference

organised by the Hungarian Society for the Study of English  
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at Pázmány Péter Catholic University

27–29 January, 2011, Piliscsaba

## Acknowledgements (in alphabetical order)



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## Theatre performance

**The War Room:** A play in English, based on Stanley Kubrick's film *Dr. Strangelove*. Adapted to stage by Falvassy "Rozmár" Gergely. Directed and played by Confuse-A-Cat Ltd. -- 28 January 2011 · 18:30 - 20:00 -- Auditorium Maximum, Stephaneum, Piliscsaba Campus, PPCU.



It is set in a hectic era similar to ours: America in the Cold War during the 1950's. Beside bringing up political issues, the play presents the human nature and its imperfection with irony and self-irony.

In the background of global decisions we usually find the same impulse as what the kindergartner feels whose toy tank has just been taken away by an other kindergartner. This is why the setting of the frame-piece is a nursery school. The play apart from having a script scintillating with wit is a perfect representation of political and everyday idiocy. We wish you pleasant confusion!

The performance won Best Direction Award and Festival Player's title at the Annual Drama Festival in 2008. Since then it was presented in and outside of Debrecen several times with great success.

(Source: <http://www.facebook.com/event.php?eid=184121724950546>)

# Plenaries

(in alphabetical order)

**Tamás Bényei**

University of Debrecen

## SMALL TALK: THE VERBAL UNIVERSE OF THE MISS MARPLE NOVELS

Despite the recent revival of critical interest in crime fiction, Agatha Christie's novels continue to remain „unreadable” (to borrow Edmund Wilson's term from his famous denunciation of Christie). This means that even those critics who do not join the chorus of patronising denunciation tend to refrain from extended readings of individual novels. The modest claim of my paper is that, although Christie's verbal universe is indeed fairly homogeneous, many of these novels do repay sustained critical interest. Thus, even though my lecture is intended as a general exploration of the textual dynamism of the Miss Marple novels, it is based on a close reading of the first of these texts (*The Murder at the Vicarage*). In my reading, which will also refer to other novels including *The Moving Finger*, *The Body in the Library*, *A Murder Is Announced* and *The Mirror Crack'd*, I shall foreground the concept of crime that is implied in this group of novels, especially the way it is domesticated without being gendered. In looking at the uncanniness of Miss Marple's figure, I shall also look at the relationship between her methods of detection and the typically feminine discourse of gossip.

**Tibor Frank**

ELTE, Budapest

## THE END OF THE AMERICAN CENTURY? THE UNITED STATES TODAY

The László Országh Lecture 2011

In his prophetic 1941 essay, the American publisher Henry Luce, founder of *Time*, *Fortune*, and *Life* magazines prophesied „The American Century”. Seventy years after, the HUSSE 2011 László Országh lecture discusses the allegedly downhill journey of the United States as a superpower. It focuses not only on the current role of the country in world affairs, but also on the weakening of the economy, the gigantic national debt and its background, the failure of an effort to reverse the tendency of massive spending both at the national and the individual or family level. The lecture points to the coming of a new isolationism and some of the symptoms of the changing perception of world affairs inside the US such as the abolishment of USIA (1953-1999) and its international role, the growing emphasis on an international financial involvement in the Fulbright program, and the long absence of US payment to the United Nations Organization (1985-1999). The rise of China and India represent a clear threat to the role of the United States as the sole superpower in the world.

To understand the social and moral complexities of this tendency, the lecture broadly surveys the coming of an end of a white, Protestant, and European America,

with a rapid takeover of non-white social groups such as, preeminently, the Latinos and the changing patterns of immigration. It is obvious that the country copes with a major upheaval of physical and mental illnesses and the much debated level of social security, the rapid increase of violence and crime, the spread of arms in individual hands, fundamentalism in religion, growing corruption at almost all levels. Changes in the sexual code, divorce patterns, the ever growing differences between the rich and the poor as well as the decline of the school system speak of a moral crisis. Working culture and work ethics of Protestant origin, traditionally of a very high calibre, are increasingly weakening partly by the internationalization of production (China) and the spread of illiteracy at home. The last ten years saw a seemingly endless fight against international terrorism that brought the United States into an almost hopeless war on two fronts (Iraq and Afganistan), leading to an ever tightening sytem of homeland security with far reaching global repercussions on airports, in tourism, and the traditional forms of commerce. Among many other facts, the torture of international terrorists and hostiges show a world power on the defensive internationally and weakening internally. Changes in American society are also demonstrated by the spread of an increasingly stiffening system of depersonalized „political correctness” and the often artificial values and norms, even social lies of PC in interpersonal communications. The oversimplification of American English as a result of technical advancement such as e-mail, texting, cell phones, Skype, as well as the mass production of films for television and other cultural artifacts in terms of CDs and DVDs have created new, culturally often void and increasingly uniform patterns of social discourse.

Critical as it is of American society, the lecture, however, does not intend to show negative developments and impulses alone presenting also some of the promising efforts of a nation always capable of adjusting itself to ever changing circumstances and a much intended moral renewal. The presentation ends on the note of potential changes heralded by new social forces and movements, a new awareness of a much needed responsibility for spiritual renewal. We may not see another American century to come, but it is perhaps early to bury The American Century.

The László Országh lecture is a personal tribute to the late Professor Országh, founder of American Studies in Hungary, lexicographer, and mentor.

### **Smiljana Komar**

University of Ljubljana, ESSE Board member for Slovenia

#### *I MEAN I KNOW WHAT YOU MEAN WHEN YOU SAY 'I MEAN...': FORM, FUNCTION AND MEANING OF PRAGMATIC MARKERS*

In every spoken interaction speakers use a number of different lexical items which at first sight do not contribute much to the contents of conversation, but are indispensable for the organization, structuring and monitoring of discourse, a smooth turn-taking system, as well as the expression of speakers' attitude to the message. These lexical items, often referred to as discourse or pragmatic markers, are used in speech to perform three main functions: firstly, they perform an important role in establishing

cohesion in speech as they often have the anaphoric and cataphoric character thus pointing backward and forward in discourse at the same time; secondly, they are used for organizing and monitoring the topic development, and finally, on a more pragmatic level, they may function as markers of the speakers' view points, their emotional reactions, or to tone down the utterance's effect.

The main question in analysing discourse markers is how speakers distinguish between different discourse and pragmatic functions of the same lexical item. In other words, how speakers know when *well* is used as a topic opening or closing device or as an introduction to a reformulated utterance, or when *I mean* is a face saving expression or a marker that the following statement is a rewording or a clarification of the previous one. The answer is in the position of the marker in the utterance and its intonation. The results of my analysis show that the intonation largely depends on the discourse function of a marker, on the one hand, and the speaker's perception of its importance for the ongoing discourse. A vague division can be made between the prosodic patterns of those discourse markers which are strongly involved in the organisation and monitoring of the discourse, and those whose function is more pragmatic.

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Schiffrin, D. 1987. *Discourse Markers*. Cambridge: CUP.  
Stenström, A-B. 1994. *An Introduction to Spoken Interaction*. London: Longman.  
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**Ádám Nádasy**  
ELTE, Budapest

#### ABSTRACTION AND ABSTRACTNESS: A PROBLEM FOR MODERN PHONOLOGY

All through the 20th century, phonology revolved around the concept of Abstractness. Obviously, abstraction is necessary as in any science. Natural science says that chemically "snow" and "ice" do not exist, they are realizations (in complementary distribution!) of the same material: water. This is the basis of the concept of "phoneme", which was very successful in the first half, less so in the second half of the century. Recent theories have often been much more abstract (claiming, e.g., that "king" ends in two consonants, that "sane" and "sanity" have the same root vowel, that "dog" is two syllables). Certainly, abstraction (i.e. ignoring accidental surface phenomena) is essential. But is this the same as Abstractness? How abstract do we want to be? The talk will survey some proposals and criticisms of abstractness, and conclude that as a tool, abstractness is wholesome and illuminating; as a descriptive result, it may be misleading and cause unnaturalness.

## Workshops, round tables

### **How to Read Mediaeval Literature on the Example of *The Canterbury Tales***

Animators of the conversation: Katalin Halácsy (ELTE, Budapest) and Tamás Karáth (PPCU)

This is to be a round table discussion rather than a seminar in which papers are read. Thus participants and guests are invited to share perspectives on how to read Medieval Literature. Various theoretical as well as practical approaches are welcome. Source texts can be introduced for application. The primary panel will include Katalin Halácsy, Tamás Karáth and Dóra Pödör.

HALÁCSY SCHOLZ, KATALIN (ELTE, Budapest)  
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#### *Chaucer's Most Difficult Tale*

The tale in the title is *The Prioress's Tale*, in which a little boy is killed by the Jews, because when going to school through the ghetto he sings a Marian hymn. His martyrdom is signalled by miracles before he is solemnly buried in church.

In my short presentation I list the branches of knowledge needed to build a background to the tale and the teller and put them in context. Our students possess almost no part of this knowledge. How can the teacher help them get the message of the tale and feel the atmosphere it was composed in. Further difficulties arise from understanding the text.

I will show the multiple layers of the difficulty by also quoting some of the extreme views of "knowledgeable" critics, e.g. that the Prioress is a frustrated mother because of her religious profession, that's why she lets the boy be killed.

I would like the discussion to centre on how we can surmount these difficulties in class so that the students can enjoy their Medieval studies, and don't misunderstand what they read.

KARÁTH, TAMÁS (PPCU)  
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... and reading the "easiest" passages of *The Canterbury Tales*. What can the discussion of some "easy" passages of *The Canterbury Tales* yield in the classroom (*General Prologue* and *Miller's Tale*)? And what are the unexpected challenges of the "obviously easy"?

Proposal for the second part of the round table discussion on Chaucer with a focus on the challenges and traps of reading the most popular passages of the *Tales*

Joining the discussion of the "most difficult" Canterbury tale in the first section of the round table, I will propose a complementary approach to encounters with Chaucer in

the classroom. While it adds a lot to our understanding of the *Canterbury Tales* if we are aware of what we should know about the Middle Ages (as proposed by Katalin Halácsy's abstract); what if teachers and students do not possess that knowledge when first teaching and reading Chaucer? Most of us would like *The Canterbury Tales* affect our students with its unfathomable entertaining nature as well as with the deep insight and wisdom of its author. But what I have mostly seen in seminars and exams was students struggling with plot summaries denuding the tales from both their wit and delicacy. Is it possible to bring Chaucer into a class with the aim of reconciling the familiarization with the text (from scratch) in form of a close reading of a few lines with the intention of reaching broader conclusions concerning medieval civilization, literature, and the human intellect? Without touching on the key elements of preparing the experience of reading, i.e. the person and the authentic personality of the teacher, I would simply illustrate the rewarding challenges and the hidden traps of reading the most popular passages of *The Canterbury Tales*.

All students and teachers of mediaeval English literature are welcome.

### **Teaching Linguistics**

Convenor: SURÁNYI, BALÁZS (HAS, Budapest & PPCU)

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The teaching of linguistics to English language majors and minors is a core element of most curricula all over the developed world and certainly across Europe. It is also one of the teaching activities that are rarely reflected upon beyond the occasional private conversation between colleagues. HUSSE10 is pleased to announce a workshop whose objective is to provide a public forum to discuss some of the central issues that arise in the theory and practice of this art form pursued at departments of English.

More info:

<http://www.btk.ppke.hu/karunkrol/intezetek-tanszekek/angol-intezet/elmeleti-nyelvezeti-tanszek/tlworkshop/tlworkshop.html>



Session papers  
(in alphabetical order)

**Appraisal of the Life and Work of,  
as well as Live Interview with Professor Donald E. Morse**

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My presentation(s) will relate to a special event of the American Studies profession around which a special section is organized: we wish to pay tribute to our much-esteemed colleague, international scholar Donald E. Morse on the occasion of his 75<sup>th</sup> birthday. As an organizer of that section, I will do the laudation and will conduct a live interview with Professor Morse.

Short biographical information:

Dr. Zoltán Abádi-Nagy, D.Sc., Professor of English, North American Department, University of Debrecen. ► Research interests: 18<sup>th</sup> c. British satire (esp. Jonathan Swift), post-WWII American fiction, black humour fiction, entropic fiction, postmodernism, minimalism, theories of comedy, humour, satire, irony, theories of the novel, narratology, culturalization of narrative. ► Former British Council research fellow (University of Leeds), ACLS Fellow, (Duke University, N.C.), Fulbright visiting professor (U of Minnesota, U of Oklahoma, U of California, Irvine); “distinguished visiting professor,” Texas Christian University, 1998-2000. ► Former Chair of English Department, North American Department, Head of Institute of English and American Studies, Dean of Humanities, President of Kossuth University, Vice President of the University of Debrecen. ► Former head of the UD Doctoral School of Literature, of the American Studies, as well as of the British and North American Studies Doctoral Programs. ► Former Chair of HUSSE and Copresident of HAAS; former member and twice Chair of the Fulbright Board, founding Board member of the Maastricht Center for Transatlantic Studies, cosecretary for an EAAS and for an ESSE conference. ► Editor of Hungarian Journal of English and American Studies for 17 years; founding series editor of monograph series *Orbis Litterarum* for 12 years.

## **Multimodal Annotation and Analysis of Turn Management Strategies: A Comparative Study of Formal and Informal Dialogues**

ABUCZKI, ÁGNES  
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The goal of this paper is twofold: (1) to address the prosodic and nonverbal correlates of topic shifts and turn-takings, therefore providing a novel multimodal approach to turn management strategies; and (2) to compare (A) the overall duration and (B) the number of occurrences of turn-takings, silences, hesitations, gaze and posture shifts in formal and informal dialogues. In the multimodal framework of the notion of “composite utterances” it is proposed that the above mentioned phenomena are orchestrated together. The hypothesis of the study is that there is a relationship between (a) nonverbal behaviour, (b) conversational structure (turn-takings), (c) information structure (theme-rheme) and (d) the prosodic features of speech. It shall be tested with multimodal annotations and scripts whether gesture units, discourse units and prosodic segments coincide. The material of the study is comprised of twenty formal and twenty informal dialogues of the HuComTech audio-visual database, along with their multi-level multimodal annotation, carried out by Praat and Qannot software\*. As for the methodology, annotation levels, labels, and statistical operations shall be described during my proposed presentation. Preliminary results indicate (1) correlation between gaze shifts, posture shifts and discourse segment boundaries and turns; and (2) considerable differences between formal and informal dialogues with regards to turn-takings, silences, hesitations, gaze and posture shifts.

### Short biographical information:

I am a second-year PhD student of Linguistics at the University of Debrecen. My academic interests include nonverbal and visual communication, conversation analysis, critical discourse analysis, digital humanities and cognitive sciences. I work as a research assistant in the communication modelling subproject of the Human-computer Interaction Technologies research project (TAMOP – 4.2.2-08/1-2008-0009) at the University of Debrecen.

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\* The present study is a part of the *Theoretical fundamentals of human-computer interaction technologies* project (TAMOP-4.2.2-08/1/2008-0009).

**Paradox of Ethnic Stereotypes:  
Verbal Irony and Humour as Identity-shaping Devices in G.B. Shaw's  
*John Bull's Other Island***

AJTONY, ZSUZSANNA

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Verbal irony is a linguistic phenomenon exploiting the incongruity between reality and expectation and consequently, unveiling an attitude towards such an incongruity. Relying on theories of irony relevant to our study (Leech (1983), Brown & Levinson (1987), Clark & Gerrig (2007), Sperber & Wilson (1992)), this paper investigates the humorous and ironic conversational exchanges of different ethnicity characters in the Shavian play *John Bull's Other Island*, the English protagonist Broadbent and the Irish one, Larry Doyle, but also on the sarcastic remarks of Father Keegan. The play is considered to be a micro-sociolinguistic corpus in which the different ethnicity characters' face-to-face interaction is examined through conversational analysis methods. The conversations taking place both in the English and Irish milieu foreground the characters' real intentions and behavioural patterns. The findings of this analysis support our assumption that the ironic verbal behaviour of the characters displays a reversal of roles of the ethnic stereotypes, and hence creates a paradoxical ambiguity of Britishness in the play.

Short biographical information:

Full-time lecturer at Sapientia Hungarian University of Cluj Napoca, Department of Humanities in Csíkszereda, since 2003.

Fields of interest: pragmatics, discourse analysis, sociolinguistics.

## **Documentary Narratives**

ALEXANDER, PATRICK  
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The paper introduces the lecturer's documentary project featuring a Hungarian immigrant to Colombia who left his homeland in 1956 and got caught up in the intersection of strikingly different cultures and histories. The paper highlights some of the practical and theoretical issues of narratability raised in a project of filming oral history in which the constructedness of history manifests itself by the multiplicity of cultural perspectives of a Hungarian-Colombian data provider and an American documentarist.

### **Short biographical information:**

Patrick Alexander works as a lector for the Institute of English & American Studies at the Faculty of Arts of Szeged University where he teaches classes on language skills, American literature and visual culture.

## Parerga to Thomas More's *Utopia* and Digital Humanities

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This paper focuses on the communal aspect of scholarly work inasmuch as I draw a parallel between the 16<sup>th</sup> and the 21<sup>st</sup> centuries. The first part of the paper discusses the presence of what is called the “parerga” in Thomas More’s *Utopia* with an eye on the first (1516) and the second (1518) editions. This meditation focuses on the narrative and thematic function of the parerga and also on the nature of humanist friendship. The second part of the paper will look at the phenomenon that is called “Digital Humanities”—a phenomenon that is not new but is in rapid change and development. The discussion of DH concentrates on its communal aspects such as the significance of scholarly blogs, the concept of “carnavalesque,” Twitter and a wide range of initiatives enabling digital scholarly co-operation. I delineate here the possible fears surrounding these applications and also the merits of them along with their respective generic features.

### Short biographical information:

Zsolt Almási is Reader in English Literature in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. His recent book is *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* (Lewiston-Queenston-Lampeter: The Edwin Mellen Press, 2004). He is the co-editor of *e-Colloquia: 16<sup>th</sup>-Century English Culture* (<http://ecolloquia.btk.ppke.hu> – Pázmány University Electronic Press – Budapest: ISSN 1785-6515), and was co-editor of *Writing the Other. Humanism versus Barbarism in Tudor England* with Mike Pincombe (Newcastle upon Tyne: Cambridge Scholars Publishing, 2008). His current research projects focus on Francis Bacon and on Machiavelli’s influence on Renaissance English thought.

**“Let me tell you ...”  
Performative versus Textual Space in Brian Friel’s *Faith Healer***

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The focus of this study is to examine Brian Friel’s drama, *Faith Healer* (1979), from the point of view of space theory. The drama of Friel abandons the characteristics of conventional theatre and points towards an alternative form of theatre practice, as it reduces stage settings to the bare minimum. It is language that occupies the place of action in it and talking makes up the very plot. *Faith Healer* is a drama consisting of four monologues, in which the characters never appear on stage at the same time. The monologic nature of the drama raises the question: how can this be theatre if there is no plot, no action, nothing at all in the real sense of theatre? The success of the drama therefore relies on the way the actors perform it, how they tell the story that enchants us, the audience. With words like “let me tell you” and “you know”, the characters are calling attention to their most intimate secrets and moments of pain and by telling their stories they open up spaces we never see on stage, but have to imagine for ourselves. These metaphoric/textual spaces mediated through individual memories that contradict one another are the primary concern of this paper and the ways in which they function in Friel’s drama, especially when compared to the performative/stage space. By so doing, I will rely mainly on Space Theory by Jörg Dünne and Stephan Günzel, on Peter Brook’s idea of the Holy Theatre, which is “The Theatre of the Invisible-made-Visible” and Gay McAuley’s work, *Stage in Performance*.

Short biographical information:

I graduated from the University of Pécs as an English-German major. I wrote my English thesis on two contemporary Irish dramas (Brian Friel’s *Faith Healer* and Tom Murphy’s *The Gigli Concert*) from the point of view of male doubles and I also discussed the polarisation of female characters as a result of the male character’s split-mindedness. During my PhD studies I am going to focus on the depiction of female characters in male authored contemporary Irish dramas.

## The Reader's Pilgrimage: Narration and Textual Levels in "Childe Harold's Pilgrimage"

BÁCSKAI-ATKÁRI, JÚLIA

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The aim of my talk is to cast light upon the structural complexity of Lord Byron's *Childe Harold*, focusing primarily on the issues of narration and structural layers. I will show that the very structure of the text is in many respects similar to the narrative techniques characteristic of the novel in verse and to Byron's *Don Juan* in particular – in this sense, *Childe Harold* is clearly a forerunner of the genre.

The key feature is that text does not only consist of the cantos written in verse but Byron's notes also form a crucial part of it, constantly interacting with – and occasionally interpreting – the core text itself, to which they function as a body of side-text. On the other hand, valuable comments written by Byron were (and usually are) placed at the beginning of the individual cantos, which may narrow down possible interpretations.

The interdependence of these structural layers produces a text within which the reader is forced to shift between the different levels and where the narrator is easily associated either with the hero or with the author of the side-text – which does ultimately explain why Harold was easily considered an alter ego of Byron by contemporary audience.

Short biographical information:

I graduated from ELTE with an MA (hons) in English and Hungarian Language and Literature. Currently I am junior research fellow at the Research Institute for Linguistics, Hungarian Academy of Sciences and a PhD student at ELTE (PhD programme in Romanticism and in English Linguistics). My main research area in literature is the narration of the 19<sup>th</sup> century Hungarian and English novels in verse and of the postmodern development of the genre, with particular interest both in Byron's work and his impact on the genre.



## **Mosley's Mulattas: Detecting the Color Line in Walter Mosley's Crime Fiction**

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In the 1990s, Walter Mosley began producing a number of crime novel series—including the Easy Rawlins, Socrates Fortlow, and later the Fearless Jones novels—that have helped redirect interest in African American crime fiction, adding the dimension of ethnicity to hard-boiled detective stories. Conspicuous is how many of the novels place a mulatta passing for white at the center of the mystery. This paper investigates the ways in which the ambiguity of the mulatta's racial origin intersect with and transform generic patterns in traditional detective fiction.

### Short biographical information:

Ted Bailey has been teaching courses in writing and American literature and culture for the past sixteen years at the University of Miskolc, Hungary. He recently completed a PhD in American Studies at the University of Debrecen with a dissertation on 19<sup>th</sup> century African American literature.

## **Erroneous Stress Placement in the Target Language Output of Simultaneous Interpreters**

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Erroneous stress placement (ESP) is seen as one of the salient features of target language speech production in simultaneous interpreting. Research to date has suggested that the mechanisms of F0 (fundamental frequency) mirroring and the perceptual mixing of the speaker's prosody and the interpreter's own prosody are responsible for ESP in simultaneous interpreting. Examples of ESP were analysed in the output of four professional interpreters working from English, where stress is primarily achieved via pitch, into Hungarian, where stress is achieved primarily via intensity. Erroneously stressed syllables fell into three distinct groups: ESP in lexical items (words), in phrases (premodified NPs) and in sentences (various syntactic structures). Acoustic analyses revealed that in some cases in the target language output of simultaneous interpreters the prominence of erroneously placed stress was achieved via F0 mirroring, however, F0 mirroring alone does not explain ESP in our corpus. In some cases changes in intensity have led to the prominence of the stressed syllables.

Short biographical information:

**Mária Bakti:** 2005- Eötvös Loránd University, Budapest, Hungary; Translation Studies PhD Program. 2008: CETRA Doctoral Summer School, Katholieke Universiteit, Leuven, Belgium. 2006: Intercultural Studies Group, Universitat Rovira i Virgili, Tarragona, Spain; Research Training Seminar on Interpreting. 2002: University of Bradford, School of Social and Intercultural Studies, Department of Modern Languages; Course VPG 18 "English Enhancement for Conference Interpreters". 1998-2000: University of Szeged, Faculty of Arts, Postgraduate Training Course for Translators and Interpreters; Licentiate Diploma in English-Hungarian and Hungarian-English Translation and Interpreting. 1993-2000: University of Szeged, Hungary; MSc in Local Development and Planning. 1993-1998: József Attila University, Szeged, Hungary; MA in English. 1993-1998: József Attila University, Szeged, Hungary; MSc in Geography. 2009- Assistant Professor University of Szeged, Juhász Gyula Faculty of Education, Department of Modern Languages and Cultures. 2000-2009: Teaching Assistant University of Szeged, Juhász Gyula Faculty of Education, Department of Modern Languages and Cultures. 2005- Auxiliary Conference Interpreter (ACI) Institutions of the European Union.

**Judit Bóna:** Affiliation: Phonetics Department, Eötvös Loránd University, Budapest. Education, scientific achievements, awards: 2009: János Bolyai Research Scholarship, 2007: Junior Prima Award, 2007: PhD in phonetics with the qualification of summa cum laude, 2002: graduated from Eötvös Loránd University of Budapest with an M.A. degree in Hungarian and Italian linguistics and literature. Research areas: experimental and applied phonetics, psycholinguistics, speech disorders.

## **The Legitimist in the Chancery – Cardinal Mindszenty and the United States**

BALOGH, MÁTÉ GERGELY  
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Cardinal József Mindszenty is an iconic figure of 20<sup>th</sup> century Hungarian history, and his name is relatively well-known abroad. Besides being a staunch opponent of both national socialism and communism he played a considerable role in Cold War history, especially as far as Hungarian-American relations were concerned. After the Soviets suppressed the Revolution in 1956 he fled to the American Legation in Budapest, and remained there for almost fifteen years. While celebrated as a hero and martyr at first, his presence later became an obstacle to the improvement of relations between Hungary and the United States. When he finally left the embassy (and the country) in 1971 he did so amidst controversy. But how did he see the United States, and what was his opinion about the country whose legation, later embassy, provided him with refuge? Did he feel grateful, or did he condemn the Americans for not helping Hungary? How did he relate to the role the United States played in the peace treaties that ended World War One and proved to have disastrous consequences for Hungary? While he appreciated the help of the United States the elderly clergyman was clearly suspicious of détente, and if we examine his concerns about the policy of the Vatican and American foreign policy we can get to know more about the way the mind of this impressive man worked.

Short biographical information:

Máté Gergely Balogh is a PhD student majoring in English and American literature at the University of Debrecen. He studied English at the University of Debrecen, and also earned a degree in International Relations from Corvinus University Budapest and in History from the Central European University. His field of research is the international relations of the United States with a special focus on Hungarian-American relations.

## Syncope in English: Fact or Fiction?

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Traditional descriptions of schwa deletion (syncope) in English claim that its conditions are stricter after a stressed vowel (post-stress syncope, strict sonority constraint, e.g., *camera*, *family*, *different*, *separate* (adj), etc.) than before it (pre-stress syncope, phonotactically unconstrained, e.g., *terrain*, *police*; also in *suppose*, *suffice*, *potato*, etc.), and that the latter is only attested in very fast speech. It has been shown, however, that corpus data go counter to mere intuitions at several points. In certain registers, and not necessarily in very fast speech, for example, following obstruents do in fact favour syncope and the reverse of the expected sonority effect is found (cf. esp. Dalby 1986).

Drawing on the conclusion of Carlotti et al. (2009), namely that despite the complexity of the corpus data, it is clear that "the distinction between post-tonic neutralising and pre-tonic opaque syncope in particular and, licit vs. illicit syncope in general seems to be crucial for modelling native speaker's behaviour and judgements", our paper reports the first results of a project. It addresses questions like: What is the connection between syncope and consonant cluster formation (cf., e.g., Szigetvári 2007)? What is the connection between the neutralization/opacity difference and the rate of lexicalization? To what extent are traditional descriptions factual or fictitious, and what explains the intuitions behind them?

Short biographical information:

**Katalin Balogné Bérces** received her PhD from ELTE, Budapest. Her field of research is the phonology of English, with special interest in its syllable structure and consonantal processes, and of Germanic languages in general, particularly their laryngeal properties. She is Senior Lecturer at the Institute of English and American Studies, PPCU, where she teaches general linguistics, English pronunciation, phonology, grammar, syntax, and dialectology.

**Dániel Huber** received his PhD from ELTE, Budapest in 2008. His academic interests are in English phonology, phonological theory as well as historical phonology. He has taught courses on English phonology, linguistics and the history of English at various universities, in Hungary and in France. Currently he teaches at Université de Toulouse II - Le Mirail, in France.

**Gábor Turcsán** obtained his PhD from the Université de Toulouse II - Le Mirail. His interests lie with the phonology-morphology and the phonology-phonetics interface, language variation and corpus linguistics. He is a lecturer at the Université de Provence where he teaches English phonetics and phonology.

## Marking Presence. The Gentle Lady's Presence in Shelley's "Sensitive Plant"

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The image of imprinting and erasing marks or traces is a recurring element in Shelley's poetry. It is used, for example, in an emphatic passage in "The Triumph of Life" where – according to Paul de Man – it represents the dynamics of remembering and forgetting (forgetting as remembering and remembering as forgetting).

In my paper I will examine Shelley's use of the image in "The Sensitive Plant". Marking (or rather impressing) is mentioned in this poem twice: first, in Part I (ll. 104-105) where it serves as a description of the effect of dreams on consciousness and second, in Part II (ll. 135-142) where it is used in the description of the Lady's activity in the garden. I will argue that the fact that the Lady leaves no trace in the garden where the Sensitive-Plant grows is a crucial feature of her peculiar presence there. It is this peculiar non-marking presence that makes her survival possible in the Conclusion of the poem in spite of her death at the end of Part II.

In the concluding part of my paper I will discuss how this relation between presence and trace is connected to Shelley's use of a similar image in "The Triumph of Life" and to a characteristic dynamics that organizes several of Shelley's texts (including in particular his "Hymn to Intellectual Beauty" and "The Defense of Poetry").

### Short biographical information:

Barcsák János graduated from ELTE in 1993 receiving an MA degree in English and aesthetics. In 1993–94 he studied literary theory at the University of Oxford and pursued his doctoral studies at ELTE between 1994 and 1997 receiving his PhD in 2002. Since 1994 he has taught at the English Department of Pázmány Péter Catholic University where currently he is a senior lecturer. His research interests include English Romanticism and literary theory.

## **Subtextual Woman: Space, Insanity and Textualization in Charlotte Perkins Gilman's "The Yellow Wallpaper" and Margaret Atwood's *Surfacing***

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Both Gilman's "The Yellow Wallpaper" and Atwood's *Surfacing* can be analyzed as incomplete female rites of passage, where the heroine descends into madness in quest for herself. Incomplete, because both end ambiguously, at the point beyond the threshold where the protagonist has to decide whether to step back into consensus reality, or rather 'consensus sanity,' or remain in the realm of insanity. Both narratives build on the conflict between a duality in self-construction: one is the protagonists' autonomous perception of their selves, while the other is a fictitious construct, authored by their societal surroundings, and projected upon the heroines as the narrative they are expected to perform.

The protagonists try to perform the desired personality ascribed to them by society, repress their autonomous self-construct to the unconscious / subtextual level, and simultaneously project it onto the physical environment, from whence it tries to break out: in Gilman's text this is the female form trapped behind the wallpaper, in Atwood's narrative the female-animal presence that lurks in the forest. The difference lies in the surface of projection: in "The Yellow Wallpaper" it is the emphatically internal and artificial space of the room in the attic, while in Atwood's narrative it is the emphatically exterior and natural scenery of the Canadian wilderness.

In my paper I propose that Gilman's heroine tries to redefine herself in a spatial context which ultimately has the same author – her husband, and by extension, white male-dominated society – as the fictitious self-construct she is forced to inhabit; thus she is trapped in a textual space where she may never claim authorship, and is hence doomed to failure. Atwood's heroine, on the other hand, steps out of the spatial and cultural (con)text that created the contradictory versions of self in the first place, and projects herself onto the archetypal surface of nature, thus at least obtaining the possibility of re-claiming authorship and textualizing her real self, and returning from beyond the threshold into her terra cognita, finally discarding the mask of the fictitious self she had been forced to wear.

Short biographical information:

Vera Benczik is assistant professor at the Department of American Studies, Eötvös Loránd University. Her fields of interest include 20<sup>th</sup>-century American and Canadian literature and science fiction.

## **Ted Hughes's Sensibility of Translation: A Collaborative, Archival Investigation into the Influence of Translation on Hughes's *Crow***

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“A contrary force has been at work in the modern sensibility,” wrote Steiner in 1966, “a hunger for lineage, for informing tradition, and a simultaneous impulse to make all things new.” He was referring specifically to translation, and its prevailing impact on the practice of Modernist poetics. This “age of translation” resulted in a style of English poetry on the one hand referential, foreign and fractured; but on the other hand direct, immediate and personal. Ted Hughes's *Crow* (1970) exemplifies this. As a translator, Hughes's methods and beliefs were based on a determined (but questionable) aspiration for literalness. One of his earliest translation projects was to produce a selection of János Pilinszky's poems in English. War, silence, love, religion and death: these are the themes Hughes encountered in the Hungarian poet's work, and they also recur throughout Hughes's *Crow*. But the “elliptical” language Hughes so admired in Pilinszky, may also be a result of the act of translation itself. In this paper, using pictures taken from my collaborative exhibition at Emory University, I will discuss the impact that translating Pilinszky had on Hughes, drawing on manuscripts held at Emory, and the recently acquired archive at the British Library in London.

### Short biographical information:

Tara Bergin is currently doing a PhD on Ted Hughes's translations of János Pilinszky, at Newcastle University, U.K. Her collaborative exhibition with British printmaker Alan Turnbull, *The Evolution of Crow*, was shown at Emory University, Atlanta (2009-2010). This drew on her archival research into the notions and practices of poetic-translation, and explored the relationship between creativity and scholarly work. Tara Bergin's poetry has appeared in *Poetry Review*, *Poetry London*, *Modern Poetry in Translation* and *Poetry Nation Review*. She writes for *Poetry Review*.

## **The Intermediality of the Künstlerdrama**

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Today, at the time of the great emphasis on intermediality, multimodality and other forms of blending genres and modes of presentation, theatre proves to be a most natural space where conventionally distinct medial forms of articulation can exist and operate together. It is all the more true of different forms of art in the *künstlerdrama*. The paper will interrogate, through a few examples of contemporary Irish plays featuring artist protagonists, how one form of art can integrate another without annihilating it, how borders between separate art forms are crossed, and how each form of art, present in their own materiality, contributes to constituting meanings and signification.

### Short biographical information:

Csilla Bertha teaches at the English Department of the University of Debrecen. Her main interest is Irish literature, focusing on contemporary Irish drama and theatre, and Irish-Hungarian literary parallels. Her publications include, apart from numerous essays published worldwide, *A drámaíró Yeats* (“Yeats the Playwright”), several volumes of essays co-authored and/or co-edited with Donald E. Morse, such as *Worlds Visible and Invisible*, *A Small Nation’s Contribution to the World*, *More Real than Reality*, with also Mária Kurdi, *Brian Friel’s Dramatic Artistry*, and, most recently, *Silenced Voices*, a co-translated volume of Hungarian plays from Transylvania.



## **Views of Hungarian Language Teachers on Mid- and Long-term EU Mobility: First Results of the Interview Survey**

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EU-authority decisions recognise the facilitating effect of language teacher mobility on European integration, and the supported short-term mobility programmes (Comenius, Erasmus, etc.) seem to operate satisfactorily. However, no mid- and long-term mobility programmes for language teachers (e.g. one-two term employment or teacher exchange) are in operation, though their beneficial effect for all stakeholders (teachers, their base and host schools, regional educational authorities and the EU integration itself) is acknowledged by all parties. A large-scale questionnaire-based EU survey (N > 6,000, Williams et al. 2006, Strubell 2009, with Hungarian data on 312 teachers) found that personal, financial and bureaucratic obstacles are involved, with an additional geographical imbalance among the desired countries.

As a follow-up to the above research, an interview-based survey (planned N = 100 of Hungarian teachers of English) is being carried out, on the one hand to serve as a comparison. For example, contrary to the EU survey data, Hungarian teachers of English as a foreign language are likely to overemphasise personal obstacles, but to underestimate financial and bureaucratic ones, which may be a sign of perceived improbability of such a venture. On the other hand, the research aims to reveal the awareness, intentions and attitudes of Hungarian EFL teachers to EU mobility, including such underlying concepts as their self-definition and identity as teachers. For example, although all interviewed teachers are enthusiastic about the idea of longer-term mobility, some interviewees construct the non-native language teacher as such in their discourse as of secondary value, and thus as unworthy to be involved in such a mobility programme. Both quantitative results and qualitative, interpretative findings will be discussed at the conference.

Short biographical information:

**Dr. Andrea Ágnes Reményi** is associate professor at the Institute of English Studies, Pazmany Peter Catholic University, where she teaches courses on language pedagogy, sociolinguistics and other fields in applied linguistics. Her research interests include interactional sociolinguistics, language teaching policy and language pedagogy.

**Diána Biczók** is a secondary school teacher at Ganz Ábrahám Bilingual Secondary Vocational School in Budapest, where she teaches English and Spanish. She is also a PhD student at the University of Szeged. Her research interests include language teaching policy and teacher mobility to the European Union.

## **Paradigms of Authority in the Carver Canon**

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The paper introduces the theoretical corollaries of a unique event in contemporary American reception history, the Carver Controversy. In the past decade Raymond Carver's critical reception has been characterized by scholarly agitation due to the posthumous discovery of the contributions of Carver's editor, Gordon Lish, to the genesis of many of his signature stories that earned the writer the minimalist label. The new canonical volume of Carver's Collected Stories, published in 2009 by the Library of America, features the parallel publication of the restored manuscripts and Lish redactions, thus manifesting the polyphony of the canon. The recreation of the Carver canon allows us to map out the competing, often conflicting editorial and authorial influences – referred to as paradigms of authority – responsible for the ongoing formation of the Carver canon. The paper proposes to view Lish's textual interventions as the functioning of only one of the four major paradigms of authority – redaction, revision, recovery and restoration – that make the act of writing seen as a collective social act of manufacturing and open up the canon for a renewed effort of understanding

### Short biographical information:

Bocsor Péter works as an assistant professor for the Institute of English & American Studies at the Faculty of Arts of Szeged University where he teaches classes on modern and postmodern literature and literary theory. He has recently defended his dissertation on Raymond Carver's canon formation.

## **Rhetoric and Performativity—On the Tropes of the Constructed Subject**

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Poststructuralist theories understand the subject as constructed, performatively, through inflections of gender, race, sexuality, class, and ethnicity, among others. Performativity is here not seen as receiving validation, in a transcendental manner, from some pre-existing and co-present outside authority; instead, this validating authority is itself shown to be brought about in the text. Neither are these subjectivities and their identity inflections understood as signifieds that exist outside discourse; rather, they are conceptualized as signifiers structured by difference with relation to other signifiers. It is this textual structuring that I will explore in my talk: the rhetorical strategies that might performatively construct the subject in discourse. Reading diverse texts from Irish gravestones, Emily Dickinson, Harriet Beecher Stowe, Henry James, H.D. (Hilda Doolittle), to Helen Fielding and Zsuzsa Rácz, I will identify catachresis, apostrophe, prosopopoeia, metalepsis, and digression as tropes of performativity.

Short biographical information:

Enikő Bollobás, DLitt, is Professor and Chair of the Department of American Studies, ELTE. She has published four books on American literature; her numerous essays have appeared in international and Hungarian scholarly journals.

**Lucky Fins and Happy Feet:  
The Issue of Disability in Contemporary American Animations**

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The issue of disability is nothing new in the history of American animations: it has been present since the beginnings as a visual tool to emphasize either the positive or the negative features of the characters and to serve as a bottomless source of mild humour. However, it is a relatively new aspect to present disability as the central problem. In the last 15-20 years of American animations, there has been a change in representing the corporeal dimensions of the protagonists: the age-old idea of the perfect body is now very often replaced by a disabled body. For this reason, disability turns out to be an issue taken much more seriously than before: it functions as the central obstacle of social integration and in social connections. The antagonist therefore is often not visibly personified because the greatest aim is rather to overcome the self than an external enemy. I am going to exemplify this new trend in animations with the movies *Finding Nemo* (2003) and *Happy Feet* (2006).

Short biographical information:

As a third PhD student, I am doing research on the field of American visual culture, more closely on contemporary American animations. I am currently writing my PhD dissertation with the working title *Environmental Matters and Disability Issues in Disney's Animations Between 1990 and 2010*.

## **The Causes of the Anglo-Dutch Wars Reconsidered**

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In the second half of the 17<sup>th</sup> century, England and the United Provinces fought three wars against each other. Since the two countries were great rivals in trade, historians have described the Anglo-Dutch naval struggles as purely commercial wars. By examining the political and cultural contexts in which these conflicts took place, I wish to argue that in reality the three wars were fought mainly because of ideological differences between the regimes that happened to be in power in England and the United Provinces at the time of the confrontations.

### Short biographical information:

György Borus is Assistant Lecturer at the Department of British Studies at the University of Debrecen. His main academic interests include the history of Britain in general and early modern and modern British history in particular. He has published essays on 17<sup>th</sup> and 18<sup>th</sup>-century British politics and has written theses on the politically unstable period of the 1760s, as well as on the causes of the Anglo-Dutch Revolution of 1688-89.

**‘It is my Design in this Paper...’:  
A Keyword and Cluster Analysis of Openings in Addison’s Spectator Essays**

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In recent work in corpus stylistics, a keyword analysis of texts has usually involved a comparison of a whole text or texts with a reference corpus similarly comprised of whole texts. In addition, since the content of the reference corpus has tended to differ considerably from that of the target text, keyword analysis has been considered a useful approach to isolating the content (‘aboutness’) of a text. This paper extends the prevalent methodology to focus on parts of, rather than whole texts. I discuss a keyword analysis of opening paragraphs from Joseph Addison’s 1711-12 Spectator essays, where the reference corpus consists of the non-initial paragraphs taken from the same essays. Supplemented by a discussion of common four-word clusters that occur in Addison’s introductory paragraphs, the analysis reveals lexical and collocational patterns that re-occur across these essays. It also illustrates how a keyword analysis may be used to reveal patterns of a discourse-stylistic nature and not just a text’s content.

**Short biographical information:**

I am a faculty member and teacher in the School of Media Science at Tokyo University of Technology. My background is in formal and applied linguistics, and before going to Japan I did research in natural language processing. These days my main interests are in the ever-expanding field of corpus linguistics, and the application of corpus-based techniques to the study of English.

## Food for Thought or *Tom Jones* as Fielding's Tracta

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The novel as a new narrative form was a tough bite indeed for its eighteenth-century critics and the first exponents of the genre, including Fielding himself, made considerable efforts to help them swallow and digest it. The choice of culinary metaphors may not be alien to discussions of critical response in general, in *Tom Jones*, however, their stressed presence in examples such as the story as a “vulgar and common dish” or the author as “one who keeps a public ordinary, at which all persons are welcome for their money” and who, as an “honest and well-meaning host” provides his customers with “a bill of fare” in the first authorial chapter together with others by which Fielding seasons the forthcoming ones appear to indicate their focal position in his argument concerning the evaluation of his novel. Concentrating mainly on the authorial comments, and to a lesser extent on the plot, the paper aims to investigate the variety of rhetorical means by which Fielding appears to serve his text as a rare delicacy.

Short biographical information:

Started working at (the then) Veszprém University in 1991 and is now associate professor in the Institute of English and American Studies. Teaches courses in literary theory and early modern English literature. Completed her doctoral dissertation on the metaphorical aspects of Greek and Shakespearean tragedies. Has published mostly in the field of the theory and history of English drama, particularly in Shakespearean tragedy and Restoration and eighteenth-century comedy.

**The Deceptive Realism of Greeneland in the Novels *The Heart of the Matter*, *Our Man in Havana* and *The Human Factor***

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Graham Greene, the twentieth century British author, demonstrated an interest in the problems of evil, violence and alienation from the very beginning of his writing career. In his novels he created a unique world of isolation, oppression and mistrust, which was later given the name of Greeneland. It reflects Greene's belief in the reality of another world, which is removed from people in the same way God is, but which undoubtedly exists and represents the rich material for human imagination to feed on. Since for Greene imagination and intuition are significantly more important than objective measurement, the ordinary, run-down and third-rate are given deeper, almost allegorical significance, as the three analysed novels (*The Heart of the Matter*, *Our Man in Havana* and *The Human Factor*) show. As a consequence of the Greenean method of permeating the facts of reality in an omnipresent sense of suffering, unhappiness and impending catastrophe, the border between reality and imagination becomes blurry, fades and finally disappears.

Key words: Greeneland, reality, imagination

Short biographical information:

Nada Buzadžić (1983) is an English teacher at Agricultural College in the town of Šabac, Serbia. She graduated from the Faculty of Philology (University of Belgrade) in 2007 as an English language and literature teacher. She gained an MA degree in English literature at the same institution in 2009. At the moment she is a PhD student of English literature at the Faculty of Philosophy (University of Novi Sad).



## Cinematic Representations of the American South and Stereotyping

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This presentation aims to investigate the stereotyping of the American South and its lynchpin historical event, the Civil War in *Gone With the Wind* (1939) – with its box-office adjusted for inflation still the highest-grossing film of all time – and *Cold Mountain* (2003). Since the former also holds the illustrious first place based on movie attendance of all time, with Mitchell's novel among the top ten world's bestselling fiction, *Gone With the Wind* has indeleibly shaped the world-wide image of the American South. Similarities in the plotline and the distance of more than sixty years make *Cold Mountain* – based on the 1997 novel of the same name by Charles Frazier – a more than suitable candidate for analysing the difference not only in gender and race-related stereotyping, but also regarding the changing conception of Southern history, which still is a major factor in the construction of Southern regional identity, as confirmed by sociological research (see John Shelton Reed's work). In my view, this comparison will help deconstruct the world-wide image of the idealised Antebellum South and the heroic view of the Civil War as created by Mitchell, while revealing different facets of the region and Southern identity.

### Short biographical information:

Imola Bülgözdi earned her Ph. D. at Eötvös Loránd University in 2010, for the thesis entitled: *The Arduous Search for Female Identity in the American South in Short Stories by Katherine Anne Porter, Eudora Welty, Carson McCullers and Flannery O'Connor*. Her area of expertise is the American South from a Cultural Studies perspective, also interested in representations of the South in novels and their film adaptations. She's currently stay-at-home mom to Villő (4) and Hunor (1.5).

## Longinos and the Early 18th Century Theory of the Sublime by John Dennis

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The sublime of Longinos inspired many generations of philosophers, orators, and writers from the late Roman to (post)modern times. Although the work of Longinos (*Peri hypsous*) had been known in England since the mid-17th century, as it was translated into Latin by two English authors (Langbaine 1636, Hall 1652), more frequent allusions to the sublime appeared only after 1674 when Nicolas Boileau-Despréaux's work on Longinos (*Traité du Sublime on du Merveilleux dans le Discours Traduit du Grec de Longin*) was translated into English. French literary debates on the notion of the sublime also influenced early 18th century British literary critics, who elaborated on the sublime so as to gradually transform it from its original, stricter rhetorical interpretation towards a more imaginative and empiricist psychological aesthetic concept. Within this realm of early 18th century British literary aesthetics I will examine the theory of the sublime by John Dennis (*The Advancement and Reformation of Modern Poetry* (1701) and *The Grounds of Criticism in Poetry* (1704)). Dennis, who was one of the first among the British literary critics of this period, who reinterpreted the rhetorical tradition of the Longinian sublime, reconceptualised it by using the physico-theological theory of Thomas Burnet (*Sacred Theory of Earth* (1681)).

### Short biographical information:

2001-2006: English and History majors, SZTE (MA in 2006)

2003-2009: Classical Philology major, SZTE (MA in 2009)

2006-2009: Ph.D Studies (University of Szeged, Freie Universität Berlin)

2009: Ph.D. final exam

April 2011: expected date of the defence of the dissertation

Current appointment: Assistant Professor, IEAS, SZTE BTK

Competence fields: Hungarian and British history in the 19th-20th centuries; British Literature, Aesthetics and Arts in the 18th-19th centuries

Research fields in English Studies: British social policy in the 20th century; British Literary Aesthetics of the 18th century and the theory of the Sublime; the Gothic Revival

## **Beyond "Teabonics": The Tea Party and Language Policy**

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Linguistically, the supporters of the Tea Party movement have attracted considerable attention mostly due to the "creative" spelling and mangled syntax of the political messages displayed on their protest signs. Looking beyond the obvious and well-publicized demands of the party, this paper is intended to explore the language policy implications of several key issues that are either explicitly mentioned on the official agenda of the movement ("Contract from America") or crop up on websites affiliated with the National Tea Party Federation. These findings are fine-tuned by examining the legislative histories and current proposals of the Tea Party candidates during the 2010 primary season. Finally, the attitudes of the recently formed Congressional "Tea Party Caucus" members are surveyed towards the most assimilation-oriented language-related bills of the 111<sup>th</sup> Congress. Throughout this paper special attention is devoted to three major language policy areas, i.e. the official English question; the debates concerning bilingual education; and the issue of granting minority language access to government services.

### Short biographical information:

Sándor Czeglédi is an associate professor at the Institute of English and American Studies at the University of Pannonia, Veszprém (Hungary). His research interests include U.S. history and language policy, minority rights and Cold War confrontation.

## **Publish or Prohibit: the Role of Censorship in the Reception of 20<sup>th</sup> Century British Fiction in Hungary**

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The paper examines a special aspect of reception, that is, how literary censorship in Hungary influenced the publication, and hence the reception of 20th century English fiction. A general overview of the institutional and non-institutional methods of censorship will be complemented by information drawn from the study of reader's reports. An ongoing research in the archives of Európa Publishing House, the largest publisher of foreign fiction since the 1960's, reveals how political issues mingled with literary considerations. Reader's reports reveal why Aldous Huxley, one of the most popular English authors in pre-war Hungary became almost unavailable in Hungarian by the 60s. Case studies of Arthur Koestler and George Orwell will show how the political implications of some of their works rendered it impossible to publish even one single essay by these writers before 1989, but politically less exposed authors could not escape such scrutiny either. As the works of the prolific Anthony Burgess induced a substantial number of reader's reports, and his career coincided with the Kádár-regime, his case is an excellent example of the difficulties of publishing contemporary foreign literature in Hungary, even during the milder decades of the dictatorship.

Keywords: censorship, 20<sup>th</sup> century fiction, Arthur Koestler, George Orwell, Anthony Burgess

### Short biographical information:

Dr. Zsolt Czigányik is an Assistant Professor at ELTE University in Budapest. His research focuses on 20th century dystopian fiction, he recently defended his PhD thesis on the theme of human freedom in English dystopias. Dr. Czigányik's publications include 'Zippers and Freedom: Discourses of Sexuality in Brave New World and Nineteen Eighty-Four' (CrossSections, 2010); his current project is the study of literary censorship.

## **Early Irish Penitentials**

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People today turn away with disgust from penitentials, considering them excessively severe, rigid drastic and even perverted the way they classify, categorise and punish the precisely defined crimes. Nevertheless, penitentials are one of the greatest contributions of the Irish Church to the Catholic Church. They solved an urgent problem at their time and the penitential literature cannot be called to account for the sale of indulgences or for an excessive sense of guilt especially in respect of sexuality.

Early Irish penitentials demonstrate the synthesizing ability of the Irish culture. They are an exceptional blend of the Celtic and Eastern Christian spiritual traditions bringing about vast changes in the way sin was treated: they put the stress from the act of crime to healing, from the role of the judge to that of the doctor, to the road the believer must walk in the course of his life as the disciple of Christ.

Short biographical information:

Katalin Czottner received her MA in English literature, History and Semitic philology in 1989 from ELTE. She is a PhD student in the Medieval History Program at ELTE. She has been teaching at the English Department of PPCU since 1999. Her special field of interest is early Medieval monasticism.

## The “Spot the Size of a Shilling” on the Back of George Orwell’s Head

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In the effort to find out the true nature of Orwell’s relation with women and his ambiguous at best but rather inimical stance towards femininity and feminism, one is not really helped by either old or more recent biographers of his life, who are apt to support their hypotheses with a selective reading of his fiction. I examine Orwell’s relation with Eileen O’Shaughnessy, his first wife. Analysis is prompted by the recently discovered letters of Eileen to girlfriend Norah Myles, published in Peter Davison’s *The Lost Orwell*. Her letters facilitate a more profound insight into the relationship of wife and husband than it has until now been possible and they provide another, the feminine viewpoint of the marriage, the existence of which has not at all been raised by observers, partly no doubt as a result of Orwell’s own unquestioning and self-evident egotism and biographers’ equally self-evident grasp of gender relations from the dominant masculine perspective.

### Short biographical information:

I graduated in English and Hungarian Language and Literature, and continued my studies at the Modern English Literature PhD programme at ELTE. I write my thesis on George Orwell’s journalism, with special regard to his anti-feminism and his patriotism during WWII and the possible connection between the two. I am in the last phase of writing and will hopefully be able to submit it this year. I have published on Orwell in ‘Élet és Irodalom’ (*A hazafiság bódulatában*), and another article of mine on Orwell will shortly appear in ‘Beszélő’.

## **The Authority of Private Irony in Richard Rorty's Philosophy**

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My paper examines Richard Rorty's conception of "private irony" against the background of the metaphors of conversation, both of which figure prominently throughout his work. The two notions are in apparent contradiction, since the former presupposes a shared discursive space, similar to what Thomas Kuhn calls "normal discourse," while the latter denotes the quasi-poetic ability to devise hitherto unseen metaphors in which to redescribe one's culture in novel terms. My contention is, however, that the apparent contradiction can be resolved if, despite its professed emancipatory potential, we view irony as a rhetorical means of discursive control, which serves to keep the conversational space safe for (Kuhnian) normalcy. The function of private irony, therefore, can be interpreted as that of marking out the limits of publicly acceptable discourse, which makes it part and parcel of Rorty's "normalizing" endeavor.

### Short biographical information:

Csató Péter is Instructor in the North American Department of the Institute of English and American Studies at the University of Debrecen, where he teaches 19<sup>th</sup> and 20<sup>th</sup>-century American literature, as well as courses related to literary theory and cultural studies. His academic interests include contemporary American prose fiction, American philosophy, with special emphasis on New Pragmatism, interpretive theories, post-structuralist literary theory and criticism.

## A Short History of Roots in the History of Linguistics

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The first linguistic work in England that uses the word root as a linguistic term is Palsgrave French grammar (*L'éclaircissement...*, 1530). As is well known, terms relating to morphological analysis were virtually non-existent in ancient and medieval linguistic analysis. In this paper we trace the story of the related notions root, stem and theme in the history of European linguistic thought and place English developments in this context. The ramifications of these analytical terms in other domains related to language will also be explored.

### Short biographical information:

András Cser has an MA in English Language and Literature, Latin Language and Literature, and Theoretical Linguistics from Eötvös Loránd University (Budapest). The topic of his PhD dissertation (2002) was historical phonology. He has been teaching at Pázmány Péter Catholic University since 1994, has given courses at Eötvös Loránd University and the University of Pécs and has given lectures at Helsinki University as an Erasmus teacher. His research focusses on historical linguistics, phonological theory, the phonology of Latin and the history of linguistics. He was visiting scholar at Cambridge University in 1996–97, and reserach visitor at Notre Dame University in 2008.



## Stephen King's *Christine*

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The site of Stephen King's *Christine*, in a twist to the formulaic haunted house motif, is a car. Lifeless objects becoming animate constituted a source of the uncanny for Freud, but malevolent machines have become a particular feature of twentieth-century horror writing: evil objects striking back at their makers.

However, *Christine* is more than an indictment of contemporary society's overreliance upon machines and its obsession with cars as status symbols: King's work could be considered an adolescent rite-of-passage novel, which offers a painfully accurate portrait of teenage culture and the high school milieu, as well.

Through King's sensitive portrayal of the protagonist – a stereotypical loser in the school hierarchy – we come to understand how his vulnerability makes him easy prey to the charms offered by the infernal machine. After a brief phase of regeneration, the boy rapidly deteriorates, as he becomes possessed by the spirit of the car's previous owner, finding out, too late, that his newly-won freedom is, in reality, a form of entrapment, a match made in hell with a vampiric car that feeds off the life-energy of its owners.

### Short biographical information:

Korinna Csetényi is Senior Lecturer at the Department of Modern Languages at the Juhász Gyula Faculty of Education, at the University of Szeged. Her main academic interests are American popular fiction, Gothic and horror literature and the place of Stephen King within this genre, together with his impact on contemporary culture.

## **The Pleasures of Un/Familiarity; Blake Rewriting a Tradition**

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Dinah in *Genesis 34*, Oithona in Macpherson's "Oithona" and Blake's Oothoon's in *Visions of the Daughters of Albion* seem widely unrelated, yet they seem to be part of the same tradition, that of rape scripts, in which the suppressed voice of victims allows for speculations about the culpability. The presentation will address the question of how Blake is re-writing this tradition.

Short biographical information:

Dóra Csikós holds a PhD in English literature. She is a senior lecturer of the English Department of ELTE. Main fields of research: 17-18<sup>th</sup>-century rape narratives; William Blake.

**Wolf into Man: On the “Wereman” as a Twisted Allegory of Social Deviance  
in Bruce Elliot’s Short Story *Wolves Don’t Cry***

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Bruce Elliott’s fantastic short story *Wolves Don’t Cry* (1954) has been frequently published in anthologies of fantasy and science fiction in the past decades. What makes the story unique is its reversal of the classical werewolf plot: here it is a wolf that turns into a human being. Beside having trouble with confronting its new physical limitations, the wereman also has to learn its position in human society: through incarceration into the closed ward. It is this latter aspect of the story, that is, the twisted case of the lycanthrope (i.e., the psychiatrised (wo)man considered socially deviant for thinking themselves an animal, mostly a dog or a wolf) which I am most interested in. What makes a being human? Who decides on the question of humanness? Where is the dividing line between animal and human? Is there such a line? Why is such a boundary necessary within a group (which we might as well label “society”)? In order to answer these questions I would like to analyse Elliott’s short story in the light of medical case descriptions of lycanthropy and relevant theories of social deviance.

Short biographical information:

As an undergraduate I applied three times for ‘Tudományos Ösztöndíj Pályázat’ with success. I participated at the 29<sup>th</sup> OTDK with my paper entitled *Let’s Talk About Sex: A Foucauldian Analysis of D. H. Lawrence’s Lady Chatterley’s Lover*. I also participated at the 10<sup>th</sup> Eötvös Conference with *Tudósok Utópiában: Tudomány és morál problémája Francis Bacon Új Atlantiszának tükrében*. I wrote and defended my thesis (*A Quest for the Self: A Comparative Analysis of Angela Carter’s and Carol Ann Duffy’s Rewrites of the ‘Little Red Riding Hood’ Narrative*) in 2009. That same year I applied with success to the ELTE ITDI’s Modern English and American Literature PhD Program with my research proposal *The Anatomy of the Werewolf: The Motif of Shape Shifting in Modern English and American Literature*. I am in my second year in the program. Currently, I teach as a tutor at ELTE TáTK in the Kiválóságok Köre Tutorial Program (dealing with aspects of globalization).

## The Link between Ishiguro's Short Stories and Novels

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Before his well-known novels, *The Remains of the Day* or *Never Let Me Go*, for instance, Kazuo Ishiguro wrote several short-stories as part of his creative writing training (“Strange and Sometimes Sadness”, “Waiting for J”, “Getting Poisoned”, “Family Supper” and “Village After Dark” from a later period). These short works, however, already bear defining traces of the later novels.

In my speech I intend to highlight what techniques and themes appeared in the short stories, which of them reappeared in the novels and how they were altered, evolving even to leitmotifs of the longer works. While mentioning a number of Ishiguro's trademarks, I shall focus on his suppressed and highly precise narration technique, the usage of the “Japanese card” and the depiction of remembering or hiding memories.

Shortly I would like to touch upon Ishiguro's most recent collection of short-stories, *Nocturnes*, published in 2009 as an independent piece of work. His subject matter and tone has apparently changed significantly in comparison to the earlier short-stories, turning to a different direction altogether that I undertake to characterize briefly.

Short biographical information:

I graduated at Pázmány Péter Catholic University in 2007, majoring in English and German literature and linguistics. I started my PhD studies in 2009, my field of interest is Kazuo Ishiguro's fiction.

## Conceptual Integration and Idiomaticity

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Conceptual integration, a pervasive tool of language employs compressed input spaces to establish links between seemingly distinct scenarios. However, the novel emergent structure of the blend reveals a rich imaginary that draws on the input spaces and exploits clashes in the form of double-scope integration. Inevitably, metaphor, the most salient feature manifest in conceptual integration plays a crucial role in unfolding the way cognition works.

Idiomaticity, which offers insight into how the cognitive mind functions beyond the level of spatial configurations is a valuable target for testing conceptual integration. In addition to blends that may open up unique and amazing scenarios, we can observe how the dynamics of blending in general is present in the elaboration of meaning construction.

Short biographical information:

Professional qualification:

Undergraduate degree: obtained at the Faculty of Humanities of Kossuth University, Debrecen, Hungary (1984) qualified as a teacher of Russian and English literature and linguistics.

Postgraduate degrees:

1/ Doctorate dissertation granted by Kossuth University in 1995. Thesis: *Hungarian Postpositions and their Hungarian Counterparts*. Qualification: cum laude.

2/ PhD in English linguistics, granted by the University of Debrecen in 2002. Thesis: *Spatiality Underlying the Conceptual System of Figurative English*. Qualification: summa cum laude.

## Translation and Transfer of Knowledge in Encyclopedic Compilations 1680-1830

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The history of eighteenth-century encyclopedias has been studied from any number of vantage points, including the commercial (Darnton), the evolution of science (Yeo), the organization of knowledge (Proust, Kelly) and the descriptive and factual (Kafer), to name only a few. Thus scholarship on encyclopedias has been largely driven by the history of ideas, economic history, or the history of the book. Yet for all of the attention paid to encyclopaedic compilations in eighteenth-century studies, the intercultural dimension has been largely overlooked. This is surprising if we consider the number of eighteenth-century encyclopaedias that were translated, and in particular, translated, rewritten, and adapted to reflect different intercultural perspectives by translation specialists who were valued for their ability to render particular cultural contexts from one language into another. While such an intercultural dimension is evident in most areas of knowledge represented in a given encyclopaedic compilation, geographical and historical articles of translated encyclopaedias are the most extensively adapted and rewritten. The relationship between these two disciplines became very close in the eighteenth century when culture and politics advanced as areas to be included under the rubric of geography in encyclopaedic compilations. They are therefore the areas that most dramatically exemplify the intercultural dynamic at work.

The geographical and the historical will be highlighted in the two case studies discussed in this paper, both of which exemplify the intercultural dimensions of the translation and adaptation of French encyclopaedic material into Spanish and Italian. The two case studies are: 1) *La Encyclopédia metódica*: The Spanish translation of the *Encyclopédie méthodique* (1788-1794) and 2) *Il Dizionario geografia moderna composto per l'Enciclopedia metodica* (1797). Not only do they provide evidence of an intercultural dynamic which is replicated many times throughout the age of encyclopedism 1680-1830, but they also raise similar questions in the translation of internet compilations such as Wikipedia. This paper will conclude with reflections on the translation of such media, their use and implications as an area of translations studies that has received little attention, despite the fact that compilations are among the most widely used resources where translation has been employed as one of the primary tools enabling knowledge transfer.

Short biographical information:

Clorinda Donato is the George L. Graziadio Chair of Italian Studies, and Professor of French and Italian at California State University, Long Beach. An eighteenth-century specialist, she has published over forty articles on the reception of the French Enlightenment in Italy, Switzerland, Germany and Spain, with a particular focus on encyclopedism. She has co-edited three collections and has just finished co-editing a new volume on Jesuit accounts of the Americas.

## **Home among the Gum Trees - English Genteel Women in Colonial Australia**

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When British genteel women settled in the Australian colonies in the nineteenth century they often had to face hardship. At first they lived in tents and huts and it was only later that they moved to a proper house. The house was a key element in the genteel lifestyle and genteel women defined themselves within the sphere of their home. This paper looks at the way genteel women reacted to their rough conditions of life. It also shows how women learnt to accept and finally appreciate their abodes. In addition to analyzing the development of housing in colonial Australia as seen by female British settlers this study also looks at the concept of home within the framework of nineteenth century genteel ideals. Homesickness was a state of mind that troubled almost every migrant. It was very difficult to forget one's roots and only some migrant women succeeded in identifying themselves as Australian. I will argue that certain objects such as the piano and the establishment of genteel activities helped women to develop a sense of dual loyalty.

Short biographical information:

Dömötör Ildikó completed her PhD in Australian colonial history at Monash University, Melbourne, Australia in 2004. Her doctoral thesis examined genteel female settlers' lives in rural Australia with a particular interest in their appreciation of the surrounding environment and their attitude to the indigenous people of Australia. After her return home Ildikó worked as an EFL teacher in various secondary schools in Budapest for six years. She joined the English Department at the University College of Nyíregyháza in September 2010.

**Student-Initiated Translations:  
EFL Academic Writers Utilizing L1 Research Sources**

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When an EFL instructor assigns a research-based writing assignment, the common expectation is that the students will locate, use, and reference English-language sources. At the same time, the composition textbooks and learning materials often feature writing topics related to English-speaking nations and cultures. A conundrum occurs when instructors and students must acknowledge the relevance and value of writing about national issues and regional topics for which English language materials and sources are limited or absent. In such cases, can L1 information sources play a role in the EFL composition classroom? This presentation explores when and how L1 information sources may play a role in an EFL composition classroom. Specifically, this presentation identifies how EFL students, utilizing self-initiated translations of L1 sources, create English-language research-based texts about local concerns and issues. With examples and survey data, this presentation looks into the dynamics of student-initiated translations. Finally, the presentation considers the implications of using L1 research sources for students and instructors in EFL writing contexts

Short biographical information:

Alan Dykstra has an undergraduate degree from the University of Michigan and an MA in English Language and Literature from Eastern Michigan University. He currently teaches for City University of Seattle /VSM in Trencin, Slovakia.



**The Branded University:  
A Critical Multimodal Analysis of University Websites in the UK**

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The paper investigates the linguistic and visual design realisation of marketisation of university discourse as evidenced in the websites of UK universities. The study scrutinises the way how the intrusion of promotional discourses into originally non-commercial domains like university communication reinterprets the relationship between students and universities, the former becoming a customer to the latter as a service-provider. Being constantly underfinanced makes universities compete for external funding on the higher education market. As a consequence, they need to brand themselves by adopting managerialist and advertising discourses.

The methods used in the study include quantitative and qualitative Critical Discourse Analysis and multimodal analysis of the co-deployment of linguistic, visual and even hypertextual semiosis. The results of the study show that branding is done multimodally, through synergically using the meaning-making resources / modes of visual design (including image modality, composition and representation; colour; typography), hypertext design (links in the navigation mode) and language design (modality, intertextuality, material processes), and even sound and moving image.

Short biographical information:

Research fields: Visual communication, Critical Discourse Analytical approaches to multimodal texts, Sociolinguistics, History of English.

## Edward Bond's *Lear* as an Adaptation of Difference

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Edward Bond's *Lear* was first performed in 1971, by the Royal Court Theatre. From the first moment on, it has keenly been considered as an adaptation of Shakespeare's *King Lear*, although apart from two names (Lear and Cordelia) there are virtually no concrete common grounds to form links between the two plays. There are, however, certain similar motifs and, more importantly, marked differences to dwell upon, and it proves to be a quite fruitful way of approach to talk about not simply differences but, emanating from the Derridean term, differences activated by Bond's text, resulting in a double gesture of rejection and affirmation of the canonical Shakespeare text.

Short biographical information:

Annamária Fábíán, born 1979, MA in 2003 at ELTE (Hungarian/English majors); currently writing her PhD dissertation on adaptation theory and the drama adaptations of *King Lear*. Married, has one daughter.

## "At-one-ment" from Tyndale to Shakespeare

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The Bible translator William Tyndale (1494-1536) coined the word "atonement" both for the rendering of the Hebrew *yom kippur* and the Greek *katallage* to describe the central notion of Christian faith, i.e. the making of peace (reconciliation) between God and the sinful human being through the cross of Christ. This graphic translation has soon become an established theological term, in its connotations unique, unlike the German *Versöhnung* or the awkward-sounding and misleading Hungarian *kiengesztelődés*. Within a few decades Shakespeare also adopted this word in several of his plays. „Atonement” has been elevated into an aesthetic category in the comedies as well as the romances where young couples are the agents of reconciliation. The paper wishes to investigate the trajectory of this term and identify it as a distinct structural principle in these genres.

Short biographical information:

Professor Dr. Tibor Fabiny is currently the Chair of the Department of English Literatures and Cultures at the Károli Gáspár University of the Reformed Church, Budapest where he teaches Early Modern English literature and culture, including the works of William Tyndale and William Shakespeare. He has had a long interest in the interdisciplinary approaches of religion, the arts and literature. He is the author of a book in English (*The Lion and the Lamb. Figuralism and Fulfilment in the Bible, Art and Literature*, London, Macmillan, 1992) and three other in Hungarian as well as numerous articles related to literature and theology.

**The Pleasures of Anachronism:  
Wordsworth's Chatterton and Chatterton's Rowley**

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In the debate concerning the authenticity of Thomas Chatterton's medieval forgeries, the question of linguistic and cultural anachronism had, from the beginning, been a crucial argument. Recently, K. K. Ruthven has given a deeper analysis to the issue of anachronism(s) in Chatterton's work. Following his distinction of 'prochronism' and 'parachronism,' this paper argues that there are significant similarities as well as differences between Chatterton's anachronistic Rowley, the fictitious 15th-century cleric, and Wordsworth's 'marvellous boy,' Chatterton, at the time of whose death, Wordsworth was barely a few months of age. The analysis of these parallels and contrasts is hoped to shed a clearer light on the constituents of reception, appreciation, and interpretation. In a broader context, the cultural memory of Chatterton, the tragic prodigy, will also be considered within the same theoretical framework.

Short biographical information:

Boldizsár Fejérvári holds MAs in English and Scandinavian Studies. He is currently a junior professor at Pázmány Péter Catholic University, working on his PhD dissertation dedicated to the life and oeuvre of Thomas Chatterton. His publications include numerous translations, essays, and conference lectures on 18th and 19th-century poetry and drama. Since 2000, he has been an editor of *The AnaChronisT* journal.

## **Minority Language Use in Majority Contexts**

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The present study is based on sociolinguistic research and discusses the situation of the Hungarian as a community language in Canada and the Republic of South Africa. The aim of the study is to investigate the language use of the communities in informal encounters, in inner domains and in public sphere in order to provide valuable insight into the functions and status of the Hungarian language in Canada and the Republic of South Africa, which is an important clue in terms of language maintenance.

The questionnaires were filled out in 2008, 2009 and 2010 by people who were ready to reply to my request via the internet as well as my students' requests, consequently the survey results do not reflect the language use of the entire Canadian-Hungarian and South-African-Hungarian communities since they are not wholly represented. The questionnaire is a slightly modified version of the questionnaire used in the sociolinguistics research project called the Hungarian Outside Hungary Project; it was available both in Hungarian and English.

Short biographical information:

Forintos, Éva is Associate Professor in applied linguistics, contactlinguistics and Australian studies at the Institute of English and American Studies at the University of Pannonia in Veszprém. Her main fields of interest are the contactlinguistic study of the Hungarian minority communities' language in Australia, Canada, England and the Republic of South Africa as well as the language use of these communities. Her publications include articles on these research areas.

## **Outlaw or Above the Law? Legal Issues in William Harrison's *Description of England***

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Most of William Harrison's *Description of England*, published as part of *Holinshed's Chronicles* (1577, 1587) can be classified as either compilation or translation, presenting the work of others, with ample reference to classical sources. The remaining chapters, however, are often referred to as a treasure trove of information on certain details of Elizabethan everyday life, such as clothing, housing, food and eating, etc. What is even more valuable for us, I believe, is the attitude (often the bias) these and many other facts are presented with, indicating mainly the author's status in society, and also the transitory nature of life in the late Tudor era. In my paper I intend to show how Harrison's references to legal matters in the *Description of England* can reveal more than just dry facts; and how his combination of fact and fiction can still shed light on the inequalities of sixteenth-century British society, where some groups of society were apparently above the law, while others could easily find themselves outlawed, without ever trying to get on the wrong side of the law...

### Short biographical information:

Kinga Földvály is senior lecturer in the Institute of English and American Studies at Pázmány Péter Catholic University, Piliscsaba. Her main research interests, apart from a close reading of William Harrison's *Description of Britain* include Shakespearean tragedy, problems of genre in film adaptations of Shakespeare's plays, together with twentieth and twenty-first century British literature.

## **Issues in Translating Garner's "Politically Correct Bedtime Stories" into Romanian**

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Against the background of political correctness, the paper examines the translation into Romanian of ten of J.F. Garner's Politically Correct Bedtime Stories. It focuses on the procedures used as part of the semantic translation strategy adopted as the main approach to rendering the source text into the target text. Word-for-word translation, loan translation, transposition, modulation, adaptation, explicitation, etc. are paid attention to. The differences between the original texts and the translated ones in terms of vocabulary, grammar and style, seen from the perspective of gain and loss in translation, are also highlighted.

### Short biographical information:

Loredana Frățilă is a senior lecturer at the University of the West, Timisoara, Romania. Her areas of interest and expertise include English lexicology, discourse analysis and translation studies. She has participated in numerous international conferences, has published articles both in Romania and abroad. Her latest book is *English for Sports and Games* (2010, University of the West Press, Timisoara) and the latest volume that she co-edited together with prof. Hortensia Parlog is *Language in Use. The Case of Youth Entertainment Magazines* (2010, Cambridge Scholars Publishing, Newcastle, UK).

## **Cultural Memory and Tibor Fischer's *Voyage to the End of the Room***

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The paper examines what cultural memories Tibor Fischer foregrounds in this work. The literary tradition of travel writing is relied upon, especially Sterne's *A Sentimental Journey* (1768) and Xavier de Maistre's *Voyage autour de ma chambre* (1794), but the work also allows us to remember the war in Yugoslavia that appeared to the rest of the world as a peculiar form of travel narrative and an example of virtual reality seen through images on screen. The presentation of various forms of virtual reality, from computer games through travelling without arriving (or arriving without travelling) to remote controlled investigation encourages us to enlarge our concept of virtual reality retrospectively and notice that it has always been possible to travel mentally only or to travel physically without allowing the experience to take effect. The work emphasizes how we select what to experience in the present and what to cultivate as memories or obsessions from the past and how we might prefer virtual reality to experience.

Short biographical information:

Judit Friedrich CSc is an associate professor and currently HOD at the Department of English Studies at ELTE Budapest. Her interests include postmodernist fiction, cultural memory and Gender studies.



## **A Contrastive Study of Pragmatic Markers in English and Hungarian**

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Keywords: pragmatic markers, discourse markers, translation equivalents, parallel corpus, grammaticalization

Over the last thirty years or so Pragmatic Markers (non-propositional uses of “you know”, “of course”, “actually”, “surely”, etc.) have been studied from a variety of perspectives (Gricean Pragmatics, Relevance Theory, Interactional Sociolinguistics, Variation Analysis, Grammaticalization Theory, to mention but a few). More recently, however, there has been an increasing interest in cross-linguistic studies. Not only do such studies offer important insight into the similarities and differences between the languages compared, they also shed light on (possibly universal) interpersonal and organizational functions pragmatic markers fulfil across languages and cultures. The present study compares translation equivalents of selected pragmatic markers in an English-Hungarian translation corpus.

Short biographical information:

Currently a full-time lecturer at the Institute of English and American Studies, University of Debrecen. Academic interests include the sociolinguistics / pragmatics interface, cross-cultural pragmatics / communication, reinterpretations of the pragmatic marker-discourse marker dichotomy and grammaticalization theory.

## **Reterritorializing via Cultural Memory: Identity Politics in the Speeches of Elijah Muhammad**

GAÁL-SZABÓ, PÉTER

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The Honorable Elijah Muhammad represents a controversial figure of African American religious history. As the leader and ideologist of the Nation of Islam, he played an important role in shaping Black Muslim cultural identity, which presented in the decades of the 1950s and 1960s an antithesis of the values and norms of mainstream American society.

The paper examines the dynamics of identity formation in Muhammad's speeches with special emphasis on an authenticated Black Muslim cultural memory as a means of reclaiming subjectivity. In the process of enculturation Muhammad rewrites culture, establishing genealogy in/through the text, which, at the same time, renders history contested. Carving out space for himself and the Black Muslim community facilitates in this way a ground to communicate effectively: rendering the American landscape heterotopous, he is able to step out of a position of subjugation and enforce an intercultural arena, in which he manages to portray Black Muslims as actors.

Short biographical information:

Péter Gaál-Szabó is an assistant lecturer at the Ferenc Kölcsey Teacher Training College of the Reformed Church, Debrecen. He earned his PhD at the University of Debrecen in 2009, having completed his thesis on the cultural spaces of Zora Neale Hurston. His research interests include African American literature and culture, the anthropology of space and place, as well as intercultural communication.

## **Conversational and Didactic Tone in the Eighteenth Century Periodical Essay: Addison's Example**

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The difficulties of defining the essay as genre have often been discussed. This paper proposes a tentative answer (or a working definition) by emphasising the importance of the rhetorical situation the essay establishes between the author and the reader. While allowing for considerable variety, this approach yields a basis of generic classification. I suggest that conversation is the model of communication that all essayists may not achieve, some may not even strive for, but all of them have to reflect on. In the paper I discuss some examples from Joseph Addison's *Spectator* to demonstrate this thesis

Short biographical information:

Bálint Gárdos is a research assistant at the faculty of English at Eötvös Loránd University. He has recently submitted his PhD dissertation on the essay as a genre in English Romanticism. He has published papers, reviews and translations in the field of the classics of the British essay. He is a co-editor of *The AnaChronisT*.

## **Performativity in Women's Autobiographical Practices**

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Autobiography has been employed by many women writers to make formerly invisible subjects to become visible. These narratives of self-discovery explore not only the diverse experiences of women, but also allow for the creation of subjectivities to exist outside the patriarchal matrix. Women's autobiographical texts are discourses of identity through which women, both writer and character alike, become speaking subjects.

I place my study within a feminist poststructuralist theoretical framework and I draw on the reconstructive nature of theorists, such as Julia Kristeva, Judith Butler, Chris Weedon, Michael Foucault, and Roland Barthes, and link them to the autobiographical writings of Elizabeth Cady Stanton, Harriet Jacobs, Zora Neale Hurston, Maya Angelou, Leslie Marmon Silko, Maxine Hong Kingston, and Jamaica Kincaid to uncover the processes of feminine identity construction. I will prove that autobiographical storytelling is a performative that constructs female subjectivities through the process of different narrative strategies, such as gaps, erasures, and omissions. Their life stories are not only collections of events, but chronicles of experiences, dreams, and voices that allow for the construction of subjectivities. Autobiography as a genre is not only a passive recording of events, but an active process of self-creation, in which subjectivity becomes a product, a creation of the female author.

Short biographical information:

Ildikó Geiger, MA in American Studies at Eötvös Loránd University, Budapest. Special interest in American literature of the 1920s and 30s focusing on women writers and experimental writing techniques. Currently, a PhD student of the Doctoral School of Literary Studies at ELTE. Her Thesis was published in Germany in 2009.

## Trends in 19<sup>th</sup>-Century Hungarian Travel Writing on the United States of America

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Hungarians began to write travel accounts of trips to the US during the Age of Reform, as of the 1830s, and continued to do so until World War I cut off ties between the two cultures. This 80-year period yielded over 100 pieces of travel writing. Hungarians used their experiences in the new world primarily to comment on the state of their homeland. Before 1849, this was done under heavy preliminary censorship, while after 1849, and especially after 1867, censorship became self-imposed. Travellers in the age of reform were few and far between: Bölöni Farkas, Harszthy, Nentvich, Rosti, and Xántus. They were followed by the Kossuth émigrés, who belonged to the Age of Reform in terms of their mentality (Pulszky) but published only after 1849. The democratization of travel and large-scale emigration brought about arguably the most interesting and diverse body of work put out by Hungarians on the US after 1867. All three groups will be introduced in detail, with special focus on the travellers' perception of American democracy and progress as well as that of Hungary's modernization.

### Short biographical information:

Tibor Glant is associate professor and chair of the North American Department at the University of Debrecen, Hungary. He majored in English and history at Debrecen (1986-91), holds an MA (1992) and Ph.D. (1996) from the University of Warwick (UK) in American history, and completed his Habilitation at Debrecen in 2008. His main interests lie in American history, culture, and film in the 20<sup>th</sup> century and in US-Hungarian relations. His books include *Through the Prism of the Habsburg Monarchy: Hungary in American Diplomacy and Public Opinion during World War I* (1998, in Hungarian: 2008), *Remember Hungary 1956: Essays on the Hungarian Revolution and War of Independence in American Memory* (2007, in Hungarian: 2008) and *A Szent Korona amerikai kalandja, 1945-78* (1997). His most recent work analyzes Hungarian travel writing on the US in the second half of the 19<sup>th</sup> century.

## **Transculturating Ulysses: The Fate of ‘Irishisms’ in the Reworked Hungarian Translation of James Joyce’s Ulysses**

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In a 1967 translation issue of the *James Joyce Quarterly*, Péter Egri commended Endre Gáspár’s 1947 translation of *Ulysses* by noting that “even if some of the peculiarly Irish linguistic and literary qualities got blurred or lost, Joyce’s wit, surrealist, expressionist, impressionist, naturalistic and symbolic effects as well as his musical tones were rendered with ingenuity and versatility.” The implication of Egri’s comment, that the dwindling of the Irish dimension does not greatly damage the text fully complied with the then critical consensus that Joyce was a cosmopolitan modernist aesthete – a consensus that downplayed or entirely ignored his Irishness. This critical attitude, however, underwent a decisive turn with the emergence of more politically-minded readings of Joyce’s texts in the 1980s, and from the early 1990s, with the introduction of postcolonial theory into Joyce studies the “modernist Joyce” got supplemented, and by some even supplanted by the “Irish Joyce.” Both Gáspár’s and Miklós Szentkuthy’s 1974 translations of *Ulysses* precede “the Irish turn” in Joyce studies. However, our recent collective enterprise to thoroughly rework Szentkuthy’s translation and provide a new critical edition of the text was conceived in the full awareness of this turn. In this paper I will reflect upon how this shaped our attitude to the task and by what means the new translation tries to partially overcome this pervasively Irish text’s resistance.

### Short biographical information:

Instructor at the Institute of English and American Studies, University of Debrecen since 1993. Her primary fields of interest are Irish literature and culture, particularly James Joyce. Her Ph.D. dissertation *A Tale of a Pub* (2003) re-examines the representation of Irish cultural nationalism in the “Cyclops” episode of *Ulysses*. For the past seven years she has participated in the collective project aiming to provide a new Hungarian critical edition of *Ulysses*.

## **The Gap and the Crack: A Deleuzeian Reading of the Huston Canon**

GYÖRI, ZSOLT

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In my presentation I apply the theoretical arguments of Gilles Deleuze's film theory to the rich oeuvre of Hollywood filmmaker John Huston in order to examine how his films enrich our understanding of classical narration, or what Deleuze calls the movement-image. My inquiries into the Huston canon hope to prove that the Deleuzeian argument concerning the action-image and the mental-image are to be understood as investigations into the psychic and physical realities of the classical hero, who is the chief vehicle of cinematic realism. For Deleuze the classical hero, a person in possession of the ability to act, is responsible for linking situations to actions and vice versa, that is, bridging the gap (often experienced as a crack within the self and the community) between the two. In my understanding Huston's uniqueness as a practitioner of the movement-image is most apparent in his lifelong fascination with characters losing and regaining control over situations. I furthermore believe that his oeuvre can be thematized according to the distribution and function of the cracks and the gaps within the narratives belonging to various genres.

### Short biographical information:

Zsolt Györi is an Assistant Professor at Eszterházy Károly College where he teaches courses in Film Studies and British Studies. Part of his research involves the study of cultural/historical memory as used by the films of wartime British filmmakers. Györi is the editor of a recently published collection of essays on British cinema, he has attended numerous national and international conferences and symposia and published articles related to film in journals and anthologies mainly in Hungary.

## Nationalism Studies and Literary Theory

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Benedict Anderson's *Imagined Communities* has opened the way towards postmodern theorising of nations and nationalism, making the discourse of nationalism studies interdisciplinary, stimulating, yet profoundly contradictory. My presentation investigates how the modern nation is imagined by historians who call themselves "modernist" (such as Ernest Gellner, Tom Nairn, Benedict Anderson, etc.) and how it appears in writings influenced by postmodern theories (Homi Bhabha, Michael Hardt and Antonio Negri, etc.). I focus on the "Janus-faced" nature of the nation in both discourses, which strangely echoes the paradoxical split at the heart of modernity itself, as it is defined by Walter Benjamin, who argues that modernity is both a drastic break from the past as well as its continuous renewal. In my view, though the nation appears to be a profoundly rational entity in the historical discourse, the apotheosis of the ideals of modernity, its depiction as a "Janus-faced" category evokes an originary fantasy, an undivided, androgynous totality, which renders it illusory as well as irrational. I argue that this fantasy remains a haunting vision in postmodern theoretical texts, such as Homi Bhabha's writings, as well.

### Short biographical information:

Dr. Ágnes Györke is a junior lecturer at the University of Debrecen, Institute of English and American Studies, Department of British Studies. Her special academic interests include contemporary British and postcolonial literature, gender studies, and cultural studies. She has published scholarly articles on Rushdie, Gárdonyi Géza, and theories of the (post)modern nation, and has written a number of reviews about contemporary novels in *Élet és Irodalom*. She was a visiting scholar at Indiana University in 2002-2003, and was enrolled in the doctoral support programme at Central European University, Department of Gender Studies, in 2005-2006. She gained her Ph.D. in 2009; the title of her dissertation is *Postmodern Nations in Salman Rushdie's Fiction*.



## **The Subcultural Logic of Steampunk**

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Since the publication of Paul diFilippo's *Steampunk Trilogy* (1995) steampunk has moved from a science fiction subgenre to a comprehensive cultural phenomenon. The subculture of steampunk can be traced back in comics, novels, films, music, and many other fields of culture. The permeative success of the Victorian mode of science fiction reveals that steampunk has become a subcultural movement with its own underlying logic. In order to understand and evaluate this (sub)cultural specificity, the paper will investigate the main landmarks of different steampunk paraphernalia and the culturally relevant characteristics of Victorian science fiction.

Short biographical information:

Norbert Gyuris is assistant professor at the Institute of English Studies, University of Pécs. He wrote his Ph.D. dissertation on the cross-section of authorship, simulation, narratology and hypertext. His field of interest and study include contemporary American fiction, simulation theory, virtuality, popular culture and science fiction.

## **Metaphoric and Metonymic Patterns in English Idioms Involving the Parts of the Face: the Eye and Ear**

HALAS, ANA

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This paper is based on the research the aim of which is to identify and examine metaphoric and metonymic patterns which are at work in English idioms which contain the lexemes denoting face parts, in particular, the eye and ear. Since these parts of the face represent two different senses (the sense of sight and hearing), the idioms with the lexemes eye and ear are suitable sources of data for proving one of the basic assumptions in Cognitive Linguistics according to which we conceptualize abstract notions on the basis of different modes of perception in addition to emotional experience and cultural patterns we are in touch with. This correlation between our experience and abstract ideas is enabled by the cognitive mechanisms – metaphor and metonymy realized in a language. Thus, the examination of the idioms in question shows the way in which the reference to human senses is used for understanding more abstract notions. The corpus for this research contains 100 English idioms taken from *Oxford Idioms Dictionary* (2006), *Longman Dictionary of Idioms* (1979), *Collins Cobuild Dictionary of Idioms* (1995). The focus of the analysis is on the most frequent and most productive conceptual patterns that appear in the corpus.

Key words: Cognitive Linguistics, metaphor, metonymy, an idiom, an eye, an ear.

Short biographical information:

Date of birth: 3 July 1984

Academic career:

- BA in ELT majoring in linguistics (September 2007), University of Novi Sad, Faculty of Humanities
- MA in ELT majoring in linguistics (September 2008), University of Novi Sad, Faculty of Humanities (MA thesis: Views on Language Change: Attitudes towards «Bad English»)
- a second-year PhD student of Language and Literature (module Language), University of Novi Sad, Faculty of Humanities
- teaching assistant at the University of Novi Sad, Faculty of Humanities, Department for the English Language and Literature

Research fields: Lexicology (Semantics and Pragmatics), Contrastive Lexicology, Lexicography, Cognitive Linguistics, History of the English Language, Sociolinguistics

**“An Unmitigated Disaster” – Pictures of Alienation in  
Kazuo Ishiguro’s *The Unconsoled* and Franz Kafka’s *The Trial***

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Alienation from social, personal bonds is a phenomenon that is rooted in modern experience. Its literary descriptions appear as early as the 19<sup>th</sup> century and the topic extends well into contemporary literature. By choosing a Modernist and a Postmodern work of art, certain general characteristics of this theme and also deviations of these two approaches can be detected in their treatment of the topic of alienation.

In the first part of my work I intend to compare Kafka’s *The Trial* and Ishiguro’s *The Unconsoled* from the point of view of the social, historical, and political context of these literary works. Both novels are set in a hardly recognizable Central-European scene, and the alienation of both main characters can be stated to be attached to this setting considerably.

The second part of my analysis would concentrate on the differences of the two novels with regards to the presentation of the protagonist’s alienation from personal relationships. *The Trial* presents the alienation in the web of a number of impersonally personal secondary relations which tie the main figure to a much sought abstract existence – law. *The Unconsoled* delineates a character in alienation from his personal bonds paradoxically in his never ending search for his identity.

In analysing the notion of alienation, the philosophical (Kierkegaard, Sartre, and others), and sociological (Weber, Durkheim, Tönnies) background of the topic would be drawn into the literary study.

Short biographical information:

Birth: 11<sup>th</sup> August 1984, Budapest

Education: - Szent Benedek Ált. Isk és Gimn. Budapest

▪ Graduation: 2003

- Eötvös Loránd University Budapest

Master of Arts

Majors:

▪ English – Graduation: 2009

▪ History – Graduation: 2010

Thesis topic in English literature: dystopian literary works

Field of interest: Modernist and Postmodern literature

## **Oh Em Glee: Analyzing Gay Presence in Contemporary American Media**

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Within recent memory, gay men have gained more frequent and realistic depictions in contemporary American media. Through films and prime-time television, more gay male characters have had lead roles, either individually or as the counterpart to a heterosexual female. In this study, I will evaluate the representations of several gay characters, focusing primarily on the character of Kurt Hummel in *Glee*. Using *Glee*, I will discuss the differences between his representation as a high school student and those of his adult peers. Ultimately, I argue that the representation of gay males, from high-school characters to adults, have served to further expand the privilege of heterosexual males for its viewing audience.

### Short biographical information:

James Harrell graduated with a BS in Policy and Management and Spanish Studies from Carnegie Mellon University in Pittsburgh, PA. He holds a MA from the University of Alcala, specializing in Multicultural and Bilingual Education. Currently, James is teaching at Pázmány Péter Catholic University as a Fulbright English Teaching Assistant.

## Addison's Criticism of the Notion of "Poetical Justice"

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The history of the term "poetical justice" reaches back to Aristotle but in the early eighteenth century we can find its criticism in Joseph Addison's discussion of tragedies on the pages of *The Spectator*. In Number 40, Addison refers to the notorious "mending" of Shakespeare's *King Lear* by Nahum Tate and criticizes the poetical method employed by contemporary playwrights such as William Congreve, Nicholas Rowe, and Edmund Smith, who equally distribute the rewards and punishments in their plays. I will attempt to place Addison's remarks in the context of the aesthetical debates concerning "poetical justice" in early eighteenth-century drama as well as in the newly-born genre of the novel.

Short biographical information:

Gabriella Hartvig is an associate professor at the University of Pécs. She teaches eighteenth-century English and Anglo-Irish literature and reception studies. She is the author of a book on the early Hungarian reception of Laurence Sterne, *Laurence Sterne Magyarországon: 1790-1860* (Budapest: Argumentum, 2000). She has also published essays in the journals *The Shandean*, *The AnaChronist*, *Hungarian Journal of English and American Studies* and contributed to the series "The Reception of British and Irish Authors in Europe" on the receptions of Sterne, Ossian, and Jonathan Swift. Her more recent publications include a chapter to the volume *Literary and Cultural Relations: Ireland, Hungary, and Central and Eastern Europe* (Dublin: Carysfort, 2009) and a comparative analysis of *Brave New World* and *Kazohinia* in the volume *Az utópia ezer arca* ("The thousand faces of utopia", Pécs: PTE, 2010. Web).

## Infixation in English from a Historical Standpoint

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In standard handbooks of English morphology (e.g. Jensen 1990, Katamba 1993, etc.) the term infixation is often loosely applied to the much narrower notion of tmesis, i.e. expletive infixation (e.g. *abso-blooming-lutely*). Misleading statements further complicate the terminological problem, e.g. the vocalic difference in word pairs like *goose-geese* or *drive-drove* is labeled as inflectional infixing (Hockett 1958), or the plural suffix *-s* in the words *passers-by*, *mothers-in-law* is said to behave as “something like an infix” (Trask 2000).

This paper will emphasize the importance of distinguishing the fossilized occurrences of a once productive ancient infix from the phenomenon of (quasi)infixation that became productive only in Modern English. Criteria for making this distinction will be proposed and etymological examples of true infixes will be surveyed, among them ‘infix doublets’ like *bleak – blank*, where the latter form must have been derived by a nasal infix from the same stem as that of *bleak*, cf.:

- a. *bleak*<sup>2</sup> adj. < Proto-Germanic \**blaika-* ‘shining white’ < extended form of PIE \**bhleh*<sub>1</sub>- ‘white’,
- b. *blank*<sup>1</sup> (MidEng borrowing of OF *blanc* ‘white’ < Rom. \**blancus* ‘white’, which itself is a borrowing from Proto-Germanic \**blenk-/blank-* ‘to shine, dazzle’ extended form of PIE \**bhleh*<sub>1</sub>- ‘white’ (Watkins 2007:9, *bhel*<sup>-1</sup> ‘to shine, flash; shining white’).

### References:

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### Short biographical information:

associate professor, specializing in historical comparative linguistics  
MA 1981 (English and Russian double major, Kossuth Lajos University, Debrecen)  
doctor univ. 1992 (English historical linguistics, Eötvös University, Budapest)  
PhD 2002 (Iranian studies, Eötvös University, Budapest)  
Fulbright alumna 1993-1994 (University of Michigan, Ann Arbor, Mich.)  
Eötvös scholarship 1997, 1998 (Leiden University, The Netherlands)

**Clara's Multiple Identities in Adrienne Kennedy's *A Movie Star Has to Star in Black And White***

HOSSZU, CSILLA TIMEA  
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At first reading Adrienne Kennedy's play is confusing in terms of identifying the characters. It is not only hard for the reader to guess who is speaking for whom but also it is difficult to find a logical line along which to decode the play as a whole. The female protagonist, Clara makes efforts to catch up with herself and live a normal life after a series of tragic events. Consciously or unconsciously she keeps talking through famous film stars taking on some kind of mask that might protect her. This way she distances herself from her pain and manages to become a mere observer of her own tragedy. At the same time she creates her own universe inhabited by other stars that all live and re-live her tragedy and along with them we also see the same things over and over again but from multiple angles. Kennedy is a master of creating troubled female characters as shown by her invention of Clara. In this play Kennedy does not only create troubled characters but troubled readers/viewers as well. In my paper I attempt to decode the multiple identities of the protagonist, the idea behind stepping out from one's life and making somebody else substitute and speak for her. (CSTH)

Short biographical information:

2007 – Graduation at Partium Christian University, Oradea, Romania, Faculty of English Language.

Currently a 1st year Ph.D student at the University of Debrecen, Hungary, studying English Literary History.

Research topic: Robert Holdstock's Mythago series.

## **What is Transferred from Novel to Film? Some Criticism of Brian McFarlane's Adaptation Analysis Method**

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Brian McFarlane's adaptation analysis method, first described in *Novel to Film* (1996), is one of the most elaborated ones, and is often used in some form by contemporary scholars, critics.

McFarlane attempts to use Roland Barthes' narrative theory for the comparison of novels and films. In any narrative Barthes distinguishes two main groups of functions: functions proper and indices. McFarlane's ultimate aim with this taxonomy is to determine what elements of a novel are subject to adaptation proper and which ones are transferred directly into film. He concludes that a certain type of functions proper is transferable, while indices are more broadly open to adaptation than to the directness of transfer.

I find McFarlane's theory problematic. With the help of some Henry James texts and the adaptations based on them I will try to demonstrate that functions proper are far too complex to enable a simple transfer. My point is that what is actually transferred from novel to film is something rather similar to the narrative functions described by early 20<sup>th</sup> century formalist Vladimir Propp.

Short biographical information:

I have taught Business English at Külkereskedelmi Főiskola and BGF, its successor, since 1993. Currently I am working on my PhD in the Modern English and American Literature Programme at ELTE. My dissertation, which is under the supervision of Professor Aladár Sarbu, focuses on the translation of Henry James novels into the language of film.



## ***The Little Princess: a Feature Film and the Empire***

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In the film *Little Princess* (1939, Fox Film) produced on the basis of Frances Hodgson Burnett's juvenile fiction there is an insertion of an episode that is not based on the novel: the protagonist (the young girl featured by Shirley Temple) is rescued from her plight and then reunited with her father by the intervention of Queen Victoria herself. Why should an American film propagate the British empire in 1939? The paper wishes to investigate the intricate ways of imperial propaganda in the year of the outburst of the World War II.

Short biographical information:

Hübner, Andrea graduated in English Studies, History and Art History from ELTE and she also studied Egyptology for three years. She completed her PhD studies in Romanticism and Modernism at ELTE. She taught at ELTE, Department of English Studies for ten years (Introduction to Literature, Poetry, British History, British Civilization, Orientalism, Postcolonial Theory, British Studies, Postcolonial Theory and English Literature, etc). Her main fields of study are: the migration of symbols in written and pictorial tradition, postcolonial theory, culture theories, intercultural communication, emblem art, Blake and Gnostic tradition. The title of her PhD dissertation soon to be handed in is: *The Postcolonial Exotic: the domestication of the alien. A study in pictorial and written tradition.*

## **Translation, Pragmatics, and Communicative Language Teaching**

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The three notions in the title seldom, if ever, appear together in the literature. The connection between pragmatics, the theory of contextual language use, and Communicative Language Teaching is rarely made even though Communicative Language Teaching claims to focus on teaching language use in context. In addition, translation has been banished from Communicative Language Teaching as the approach promotes natural learning and the use of the target language only. This talk aims to reconcile the differences and establish a link between the three notions. First, I will demonstrate how Communicative Language Teaching has been informed by pragmatic theory. Then, with the help of sample tasks, I will argue that translation can be perceived as a pragmatic activity and as such should, therefore, have a place in the practice of Communicative Language Teaching.

### Short biographical information:

Éva Illés teaches at Eötvös Loránd University, Budapest. She holds a PhD in ESOL from the University of London Institute of Education. She has a wide range of experience including TESOL, TEFL, teacher training and materials development. Her interests include pragmatics, discourse analysis, English as a Lingua Franca and the application of applied linguistic theory in language teaching.

## Structure and Chronology in Milton's *Paradise Lost*

ITTZÉS, GÁBOR

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Since the time of Milton's early critics in the 18<sup>th</sup> century, the problem of epic chronology in *Paradise Lost* has been a much-debated issue which received considerable scholarly attention in the 20<sup>th</sup> century. Several detailed proposals have been made over the last seventy years, of which the most influential is Gunnar Qvarnström and Alastair Fowler's 33-day chronology, but that, too, has failed to produce consensus. Recently the very possibility of an overarching time scheme has been challenged. This paper reviews the available options, examines some of the controversial issues, and explores what is at stake interpretively in the debate. In addition to clarifying some questions of detail with far-reaching implications, the paper identifies narrative and poetic levels of time-keeping and argues that not only cognitive assertions but also structural and metaphoric pointers should be taken into account when determining the details or impossibility of epic chronology in *Paradise Lost*.

Short biographical information:

MA and PhD in English (ELTE), MTS and ThD in Systematic and Historical Theology (Harvard, Cambridge, Mass.), currently associate professor at Semmelweis University, Budapest. Research interests include 17<sup>th</sup>-century English poetry (esp. Milton) and 16<sup>th</sup>-century German Reformation theology (esp. Luther, Melancthon and the early confessional era).

**Upton Sinclair (1878-1968)**  
**American Writer: Advocate of Democracy and World Peace**

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Upton Sinclair, the Pulitzer Prize-winning American author is best known as a muckraker after his first and best-known novel *The Jungle* (1906). He wrote more than 90 books in several genres. The topic this paper will discuss is the lengthy, eleven-novel cycle, the Lanny Budd series – named after the main hero – which tackles world history between 1919 and 1953. The angle is that of the top politicians and economic gurus of Europe and the power elite of the United States. Lanny Budd is the American art expert, ‘connoisseur’ of paintings, raised and attached to Europe who becomes a secret presidential agent of F.D.Roosevelt. In this capacity using art as a camouflage he contributes to the successful concluding of World War II for the United States. The seemingly detached ivory tower dweller is deep down a dedicated American democrat with strong emotional ties to France, England and a democratic Germany. The paper will tackle how far aims and contents and artistic skills are balanced in the eleven novels of the Lanny Budd series.

Short biographical information:

Anna Jakabfi, a double major of English and French languages and literatures took her MA degree at ELTE with a thesis on Upton Sinclair’s early novels in 1967. She has been teaching various subjects in Canadian Studies at ELTE since 1979. She has worked in several fields of international relations. She took her university doctorate at ELTE in 1978, her Ph.D. (kandidátus) at the Hungarian Academy of Sciences in 1989. She kept publishing articles, made book contributions and took part in many international conferences in Europe and Canada. She was founding president of the Hungarian–Canadian Friendship Society (1994-96). Besides ELTE she has taught Canada related subjects at the Technical University of Budapest, Corvinus University of Budapest, the University of Pécs and is at present visiting professor at Kodolányi János University of Applied Sciences. She was awarded the first Certificate of Merit of the Central European Association of Canadian Studies (CEACS) in Debrecen 2006. She obtained the degree of Habilitation at ELTE in 2010.

## A Visually Impaired EFL Teacher in a Sighted Classroom Context

JUHÁSZ, ANDREA  
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In this talk the results of an exploratory case study on a visually impaired language teacher will be presented. The aim of the study was to explore how a visually handicapped EFL teacher experiences the sighted world of foreign language teaching. Classroom observations and semi-structured interviews were conducted both with the teacher and some students, and the transcripts were analysed using qualitative methods of data analysis. The outcomes of the study revealed that the teacher's inability to see strengthened the sense of empathy of both the teacher and the students, which resulted in an improved tolerance and social acceptance in both parties, and a more friendly classroom atmosphere. On the basis of the participants' responses, it can be concluded that the problems experienced by a visually impaired EFL teacher, such as preparation, correction of written assignments, use of blackboard and lack of eye contact, are mainly practical, not professional. According to the informant, her handicap can be an advantage in certain aspects of language teaching, for instance, monitoring pairwork and developing communicative competence, if the circumstances are properly exploited.

### Short biographical information:

NAME: Andrea Juhász

DATE OF BIRTH: 13/05/1984

PLACE OF BIRTH: Budapest, Hungary

### EDUCATION

Eötvös Loránd University (Budapest, Hungary) 2002 – 2007

MA in English philology and teaching (2007)

MA in Spanish philology and teaching (2007)

Eötvös Loránd University (Budapest, Hungary)

Language Pedagogy PhD Programme 2008 – present

### WORK

Shetland UK Language School (Budapest, Hungary)

English /Spanish teacher January 2006 – present

### RESEARCH INTERESTS

- individual differences in EFL teaching and learning
- adult language learners
- developing communicative competence

## **Latin Legal and Linguistic Elements in the Discourse of the Law**

JUMANCA, ROMANITA ADINA

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Fully aware of the complexity of the English legal discourse, I have chosen to narrow down to the Latin elements still preserved in Common legal use and to the Latin influence undergone by this type of discourse. The Latin element or elements have been present in the English legal language even from the very beginning, namely starting with the historical period, when the Roman Law principles started to influence the Anglo-Saxon Common law.

When referring to the Latin elements, I focus my analysis on both juridical environment and linguistic context.

Short biographical information:

Romanita Jumanca is an assistant lecturer at the University of the West, Timisoara, Romania. She is interested in the analysis of discourse, mainly on the legal discourse, on its Latinity. She is also a PhD student.

She has participated in various national and international conferences, publishing articles.

## **The Problem of Authenticity in Contemporary Gone Indian Stories**

KÁDÁR, JUDIT ÁGNES  
Eszterházy Károly College, Eger  
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Among others, Philip Deloria claims that authenticity is a central problem of all passing experiences. As a part of a larger research project on recent North-American indigenization novels, now I focus on some contemporary going Indian stories that present various aspects of ethnic/ trans-cultural shape shifting and the problem of authenticity in particular. The non-Native Canadian Philip Kreiner's *Contact Prints* (1987), the environmentalist and "(Mostly) White Guy" Robert Hunter's *Red Blood* (1999) and the partly Ojibwa Luise Erdrich's *The Painted Drum* (2005) depict three different types of passing/Othering, that our contemporaries experience and that do not seem to be any different from similar processes of acculturation in the past, in the framework of very a modernist, a popular and a postmodernist piece of fiction. Whether it is someone recognizing the mercantile power of Indianness, the spiritual force of Native culture or on a deeper level of genetic, spiritual and mythological identification, the essential core, her cultural umbilical cord that someone recognizes as an essential need in herself, the reader is invited to explore on the one hand the difference between masking, superficial identification and acculturation/integration, even values attached to mainstream and ethnic minority culture, and on the other hand his/her own identity concept and cultural attachments

### Short biographical information:

Judit Kádár has taught American and Canadian culture studies at the Department of American Studies of Eszterházy Károly College in Eger, Hungary for nineteen years, more recently with a focus on ethnic and multicultural studies. She has organized some conferences (HAAS, HUSSE5) and special Canadian Studies events, such as the first Young Canadianists' Forum, the first Canada4U Day and the MI/MÁS Conferences on Tolerance. She published a textbook (*Critical Perspectives on English-Canadian Literature*, 1996.) and co-edited *HUSSE Papers 2001*, the *EJAS Canadiana* special issue (2007) and *MI/MÁS1-Thoughts about Tolerance* (2009). She is a member of HUSSE, ICCS-CEACS, ICLA, HAAS and MESEA. She has received some research grants (FEFA, FEP,FRP/CEACS, JFK) and hold a temporary lecturing position at GCSU (Georgia, USA, 2009). As for her field of research, earlier she studied alternative histories and epistemological relativism in recent western Canadian fiction, while currently she is exploring the epistemological, psychological and sociological implications of the gone indigenous passage rites (Othering) in Canadian and American literature and culture. Presently she works on her research project entitled: "Going Indian: Cultural Appropriation in the Narrative De/Re-Construction of Ethnic Identity in Recent North-American Literature." She also studies intercultural and transnational tendencies in North American culture.

**“And never from this pallet of dim night / Depart again”:  
Parts of Names and Names of Parts in Shakespeare’s *Romeo and Juliet***

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“What’s in a name?” – Juliet famously asks (2.1.85), the question not only overheard by Romeo but also providing a title for several articles on reference- and name-theory in the philosophy of language. This presentation will look at *Romeo and Juliet* as a re-enactment of the debate still going on in name-theory over the problem of reference, while trying to put the tragedy in a new interpretative light from the perspective of the philosophy of language. In name-theory one party argues that names refer by making use of an epistemological bundle of the parts of a person or an object (Frege, Strawson), while the other claims that names are rigid designators (Kripke, Soams), which means that names are anchored in the essence of phenomena. Juliet thinks that persons and things do not change if we alter their names, while the older generation, including her father, seem to take names to be “rigid designators”. The paper will argue that we get a deeper insight into the nature of this conflict, as well as into the conflict of the play if we analyse the various meanings the word part (both as Noun and Verb) has in *Romeo and Juliet*.

Short biographical information:

Géza Kállay is full professor at the Department of English Studies (DES), in the School of English and American Studies (SEAS) at ELTE, and holds a PhD degree from the Catholic University of Leuven. He has been a visiting professor teaching both literature and philosophy at the University of California, Santa Cruz on several occasions. As his eight books testify to it, his main field of research has been the relationship between literature and philosophy, especially the possibility of applying a Wittgensteinian-Cavellean aesthetic framework to Shakespearean drama. He is the head of the disciplinary MA Program in English studies and of the PhD Program in Early Modern English Literature and Culture at ELTE, and co-chief-editor of *The Anachronist*, the annual journal of DES.



**Impish Throbbing: Impulses and Imperatives in “the Heart of the Story”  
(A Reading of Eudora Welty’s “Death of a Travelling Salesman”)**

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In Eudora Welty’s first published story, Bowman, the salesman, after getting lost in the countryside and finding shelter in an awkward household, has strange sensations which he later identifies as the throbbing of his heart. My paper, borrowing the title of Peter Schmidt’s book, *The Heart of the Story*, wishes to examine the motif of the heart in the text as well as the unusual gestures performed by the characters acting upon their heart’s impulses. The final shock for Bowman, the ordinariness of the situation (“a marriage, a fruitful marriage”) also implies an imperative: the privacy he accidentally found has to be preserved and he must leave the place, even at the expense of the bursting of his heart. I will also investigate the structural and rhythmical implications of the heart-motif, and study the possibilities offered by the “cardiology” of reading and writing.

Short biographical information:

Katalin G. Kállay is Associate Professor of American literature at Károli Gáspár University of the Hungarian Reformed Church and she also teaches summer courses at the University of California in Santa Cruz. She took an M.A. at L. Eötvös University, Budapest and defended her Ph.D. at the Catholic University in Leuven, Belgium. Her first book on nineteenth century American short stories, *Going Home through Seven Paths to Nowhere: Reading Short Stories by Hawthorne, Poe, Melville and James*, was published in 2003 by the Hungarian Academy of Science. Her fields of research include 19<sup>th</sup> and 20<sup>th</sup> century American fiction (she has recently turned to the study of Southern women writers), literary responses to the Holocaust and the relationship between literature and philosophy.

## **Genre as Symptom: Transgressive Fiction, Psychoanalysis and Chuck Palahniuk**

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This paper -also being a part of a bigger project- tries to localize and find an analogy to the Lacanian Symptom in transgressive fiction. In this genre it is essential to observe traumas and secrets, not to mention the transgression of social norms – we might say these are genre-specific properties -, which all can result in situations that share the same logic of the Lacanian Symptom. Some excerpts of the works of Chuck Palahniuk are to be scrutinized, which not only contentwise, but also in their forms serve remarkable examples of the genre.

On a greater scale, the Lacanian Symptom can be observed, namely a number of novels, short stories and essays could be tracked for symptomatic signs – in a psychoanalytical sense – just like in the case of Chuck Palahniuk. In his works, one can find a seemingly coherent pattern of his symptom, which is supported by his essays and other paratexts. Transgressive fiction, thus, provides a textual frame for symptomatic manifestations both for characters and (implied) authors, as well.

Short biographical information:

I am currently a PhD student at the University of Szeged. My main fields of interest involve psychoanalysis, new media and contemporary transgressive US Fiction.

## **Personifications of the Female Body in Print Advertisements**

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Based on a corpus of print advertisements in British glossy magazines, the present paper uses Conceptual Metaphor Theory in an attempt to analyze the way in which copywriters rely on personification to endow female body parts with human attributes for rhetorical purposes. Linguistic realizations of the personification metaphor BODY PART IS A HUMAN BEING take several forms in the language of advertising and highlight various human aspects. As such, we shall illustrate that, from the point of view of morphology, body parts are usually personified by means of adjectives and verbs, but also nouns or even adverbs. On the other hand, from a semantic standpoint, personifications of body parts range from highly conventional to highly creative. When portrayed as human beings, female body parts apparently have a life cycle of their own as well as all sorts of human traits, abilities, feelings and needs.

Short biographical information:

Annamaria Kilyeni is an Assistant Lecturer at the Department of Communication and Foreign Languages, “Politehnica” University of Timișoara, Romania, where she teaches Communication Mediation Practice, Translation Practice and EFL. She holds an M.A. degree in Terminology and Translation Studies from the University of the West, Timișoara, Romania, where she is currently finishing her PhD studies in Linguistics. Her research focuses on cognitive linguistics, terminology and the analysis of advertising discourse.

**Understanding the Global Financial Crisis:  
A Cross-linguistic and Cross-cultural Analysis of Metaphors in English,  
Romanian and Serbian**

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Under the theoretical wing of Conceptual Metaphor Theory, as initiated by Lakoff and Johnson (1980), in this paper we set out to comparatively investigate the conceptual metaphors used for the conceptualisation of the global economic and financial crisis in English, Romanian and Serbian. The data collection used for the analysis has been gathered from various sources – different business-oriented dailies and weeklies, business and economy sections of a number of dailies of general orientation, as well as from some electronic news media in the three selected languages in the period 2008-2010. By adopting a cross-linguistic and cross-cultural approach to metaphor analysis in popular economic and business discourse, our main aim is to establish whether the same conceptual metaphors are used in English, Romanian and Serbian for the conceptualisation of the most severe economic crisis since the Great Depression, or, alternatively, whether any culture-specific aspects may be found in the three languages. We also focus on any influence English, as well as the culture determined by the English language, may exert on Romanian and Serbian as regards conceptual and linguistic metaphors serving to structure the understanding of the global financial crisis.

Short biographical information:

**Nadežda Silaški** currently works as an Assistant Professor at the Faculty of Economics, University of Belgrade. She got her PhD degree in linguistics in 2005. Her fields of interest include ESP, discourse analysis and cognitive linguistics. She has published a number of papers in Serbian and international linguistics journals and participated in numerous international conferences. She is the co-author of a monograph on Serbian public discourse and three ESP economics textbooks.

**Annamaria Kilyeni** is an Assistant Lecturer at the Department of Communication and Foreign Languages, “Politehnica” University of Timișoara, Romania, where she teaches Communication Mediation Practice, Translation Practice and EFL. She holds an M.A. degree in Terminology and Translation Studies from the University of the West, Timișoara, Romania, where she is currently finishing her PhD studies in Linguistics. Her research focuses on cognitive linguistics, terminology and the analysis of advertising discourse.

## **Dickens and his *Great Expectations* in Post-Victorian Fiction**

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This paper examines the uses and abuses of the cultic Victorian novelist and his text in twenty-first-century literary adaptations of the nineteenth century. Concerns with authorship, identity and imperial legacies are surveyed in Peter Carey's *Jack Maggs* and Lloyd Jones's *Mister Pip*. The construction of Dickens as a celebrity happens in parallel to demythologising him as a self-centred writer with a notorious private life, as the fictionalised author figures in both texts exemplify. *Great Expectations* functions in similarly diverse ways in the scrutinised novels: it inspires narratives of escape and empowerment, causes conflicts and wars, features a teaching tool as well as a means of colonisation, as the fate of the book, its instigated accounts and their authors prove. The focal points in this case study seem to imply the main areas of engagements contemporary rewritings have with their predecessors, which is supported by analogies of adapting Brontë and her *Jane Eyre*.

Short biographical information:

Andrea Kirchknopf is CEU Faculty and finalising her PhD at ELTE. Her research focuses on postmodern British fiction and Cultural Studies. Her current contributions are to the emerging field of Neo-Victorian Studies, including the article "(Re)workings of Nineteenth-Century Fiction: Definitions, Terminology, Contexts" (*Neo-Victorian Studies*, 2008). She was awarded research grants by ERASMUS and ESSE, and is co-editor of *The Anachronist*.

## **Dramatic Dissections: The Semiography of Early Modern and Postmodern Representations of the Subject**

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This paper focuses on the affinity between the early modern (or protomodern) and the postmodern. The methodology is grounded in the interpretive procedures of semiography, which recontextualizes the findings of iconological research in the new theoretical framework of the postsemiotics of the subject and the poststructuralist theories of signification and mediality.

Through the analysis of dramas, stage productions and cultural representations, my aim is to show that both the early modern and the postmodern period are characterized by an epistemological crisis which arises from the questioning of the earlier conceptual paradigms and the absence of a new, stable world model. Protomodern and postmodern plays both use comparable representational strategies to thematize the dilemmas concerning the identity of the human being and the possibilities of getting to know reality.

The epistemological uncertainties of the early modern and the postmodern give rise to a characteristic inwardness, an anatomical interest and an anatomical desire that are behind several representational techniques. It is this anatomical perspective that I scrutinize through discussing the semiography of violence, abjection and the fantastic which are characteristic of the traditions of early modern drama, tragedies in particular, and which survive mainly in the postmodern experimental theater, performance art and certain subgenres of the cinema.

### Short biographical information:

Dr. Attila Kiss is an Associate Professor and the Head of the English Department at the Institute of English and American Studies of the University of Szeged, Hungary. He is the co-founder of REGCIS, the Research Group for Cultural Iconology and Semiography.

**“Suicides have a special language”:  
Suicide as Textual Self-Reflexivity in Ann Sexton’s Poetry**

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This essay argues that in Anne Sexton’s poetry self-reflexivity is to be understood as a textual strategy whereby the poems interrogate their own identity (as well as that of the poems’ persona), as opposed to the traditional biographic approach of interpretation in which self-reflexivity was a synonym of narcissistic self-absorption, the events of the poet’s life (including her suicide attempts) being mirrored in her texts. Sexton’s main concern lies in constructing the self through textual coding -- consequently, her depiction of suicide is not merely a representation of her own desire to die, but a poetic method of self-fashioning. Through the interpretation of some representative poems (for example, “The Double Image,” “Wanting to Die” and “Sylvia’s Death”) this essay will show how Sexton’s works use suicide as a textual / linguistic method, a poetic device of self-reflection (for instance, as a metonymy of poetry in “Sylvia’s Death”) and identity construction. (BK)

Short biographical information:

Boglárka Kiss is a first year PhD student in the American Studies Programme of the Doctoral School of Literature at the University of Debrecen. Her research interests include suicide as a discursive model in 20<sup>th</sup> century women’s literature, as well as Sylvia Plath’s and Ann Sexton’s poetry. Her essay entitled “‘Killed by a Surfeit of Words’ - Textual Fates and Feminine Intertextuality in Charlotte Perkins Gilman’s ‘The Yellow Wallpaper,’ Margaret Atwood’s *Lady Oracle* and Sylvia Plath’s *The Bell Jar*” won second prize at the 29<sup>th</sup> National Conference for Young Scholars. She has published reviews on contemporary Hungarian fiction and poetry in *Debreceni Disputa* and *Szkholion*.

## Self-Loss and Self-Recovery: *King Lear* and its Hungarian Dresses

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Among many cultural traditions and historical circumstances that influenced Shakespeare when writing *King Lear*, the “praise of paradoxes” (like “nothing versus everything”) plays a central role: The king who should represent absolute maturity, wisdom and security, turns out to be stupid, the “most loving” father does not know his children, the first born legal is chased away and disinherited, the most miserable human state (the madman’s) is the best protection against all harms, kings become beggars, the country is given to be ruled to the one who can endure the most, etc.

It is itself a paradox that Shakespeare, borrowing material from so many sources, altered all firmly to make his tragedy not only unbearably painful, but also complex, so as to bear clear patterns of self-losses and self-recoveries as well.

Literary translation, as the most impossible genre, springs from a paradoxical effort to express what has already been expressed by destroying (a shape, a vehicle) in order to create it anew. Drama translation ideally applies for both the page and stage dimensions. Looking at the most relevant cases, concerning the historical and critical survey of the Hungarian *King Lear* variants, the lecture will be based on my recently published (Hungarian) book (*Clowns of Sorrow: Lear in Hungarian Dress*, Preotea 2010 Budapest).

### Short biographical information:

I graduated from Babes-Bolyai University Kolozsvár in 1988. I defended my PhD (then candidature) in 1998 in Budapest. I studied dramapedagogy in 2004. I taught English language in Moldova and Transylvania. I won a research sholarship to Oxford and spent half a year there and in Startford-upon Avon in 1992. I taught Shakespeare as a guest teacher at Babes-Bolyai University for a year. I was a postgraduate teaching fellow at the English Department of Loránd Eötvös University Budapest from 1994 till 1997. I taught Hungarian literature at the Hungarian Department of Loránd Eötvös University Budapest between 1997-1998. From 1998 till 2008 I worked at the English Department of János Kodolányi University College. Currently I teach at the University College of Nyíregyháza.



## Addison's Cartesian Passage

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In his foundational essay on “The Pleasures of the Imagination,” Addison at one point (*Spectator*, No. 417) makes one of his few remarks on association, and stops to tell us how “a Cartesian would account for” the phenomenon. Historians of aesthetics have often felt that despite his reliance on it, Addison subscribes to the Cartesian explanation only with reservations, if at all. Descartes’ remarks on association are made in the course of his discussion of memory, and I suggest that Addison’s reservation about the Cartesian ideas in question has to do with his recognition that the Cartesian account of memory threatens the psychological basis of critical ideas that Addison entertains. I point this out through sketching the Cartesian background of Addison’s passage, and then analysing the passage itself in the context of the essay in which it appears. I conclude that Addison’s reaction to the threat of the Cartesian account of memory he invokes results in his relating the constructive procedures of association to the imagination instead of memory. Thus, Addison’s Cartesian passage is suggested to encapsulate a general drift in the history of aesthetics, concerning the changing relation of imagination and memory.

### Short biographical information:

Zsolt Komáromy has an MA in aesthetics and a PhD in literature from Eötvös Loránd University, Budapest, where he currently works as an assistant professor in the School of English and American Studies. His research interest is eighteenth-century and early Romantic literature and criticism. His book *Figures of Memory. From the Muses to Eighteenth-Century British Aesthetics* is due to appear in 2011 with Bucknell University Press. He is currently working on an annotated Hungarian translation of Coleridge’s *Biographia Literaria*.

## **The Lexicon-Pragmatics Interface: Contextualization and Pragmatic Enrichment**

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Cognitive approaches to the lexicon emphasize the pragmatic mechanisms by which linguistically-specified word meanings get modified in use to a crucial extent. There is growing evidence in the literature that meaning extension takes place both by metaphorization and contextual fine-tuning in a systematic way. It is assumed that conceptualization of situations and contexts play a decisive role in natural language processing and language use. It is claimed further that we need to acknowledge different types of ontologies to be able to delineate linguistic meaning, pragmatic meaning, contextual meaning and speaker meaning. The paper scrutinizes on different types of contexts relevant to the knowledge of language: (i) contexts of linguistic meaning, (ii) contexts of pretext and context, (iii) context of situation, (iv) context of culture, (v) context of interactional discourse, (vi) context of the self in cognition and culture and (vii) context of the web experience for identity.

It is assumed that much of the information about situations, events, acts, social relations, etc. will be conceptualized (type meanings) and contextualized (token meanings) in the mental lexicon of the individuals.

Short biographical information:

László I. Komlósi has an MA in English and Russian studies from József Attila University (1978), a doctor universitatis degree from JATE (1981), a Candidate of Science degree from the HAS (1989) and a doctor habil. qualification from Kossuth Lajos University Debrecen (1998). He has been a faculty member of Janus Pannonius University, then University of Pécs since 1978. His main research areas include lexical semantics, pragmatics, cognitive linguistics and argumentation theory.

## Hungarian ESP Students' Awareness of English as a Lingua Franca

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English has spread to become an international language, the Latin of the 21st century. English as a lingua franca (ELF) is most frequently defined as a contact language used chiefly by non-mother tongue speakers. It is gradually gaining acceptance as a distinct variety of English that is not tied to its native speakers. In a thought provoking article, Widdowson (1997) argues that English as an international language is actually English for specific purposes (ESP), which, through the development of autonomous registers guarantees specialist communication within global expert communities. The scope of ESP is steadily growing and due to globalization and the increasing mobility of the workforce the demand for ESP courses is expected to continue to rise in Eastern Europe as well. The authors of this paper report on a questionnaire survey conducted at five Hungarian universities to find out how far young ESP learners/users in Hungary are aware of ELF and whether in their learning and using of English they depend on native speaker norms or follow ELF values. Factor analytic results show a double-faced picture with the emergence of ELF and the prevailing of some native norms as well.

Short biographical information:

**Edit H. Kontra** is associate professor at the Department of English Applied Linguistics of Eötvös Loránd University, Budapest. Her current research interest lies in second language acquisition, individual differences, language learning in dyslexia, and the Deaf language learner.

**Kata Csizér** is assistant professor at the Department of English Applied Linguistics of Eötvös Loránd University, Budapest. Her current research interest lies in second language motivation research, individual differences, intercultural contact and autonomy in language learning.

## **Tricks of the Trade: Emily Dickinson on Poets and Poetry**

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What is a poet? What is poetry? Reading Emily Dickinson's poems, we may find that the above questions do not remain unanswered. Though Dickinson refused to publish her poems during her lifetime, she identified herself as a poet, clearly defined poetry and described the role of poets. She thought of poetry as an equivalent of love, a divine occupation, while poets are messengers, the mediators of God's truth and act as an intermediary between the world and God. She also offered an insight into her "tricks of the trade", her writing method characterized by "slant" telling, circumference, reproduction, real life experience filtered through imagination and transformation as a result of the process of distillation and condensation. In my paper I would like to discuss some of her poems which reveal her ideas on the above topics.

### Short biographical information:

Judit Kónyi is a lecturer at the English Department of Budapest Business School, College of International Management and Business Studies. She is doing her PhD studies at Pázmány Péter Catholic University. Her topic of dissertation is Emily Dickinson and her publishing options.

## **Macbeth in Bivio**

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The encounter with the weird sisters marks a crucial turning point in Macbeth's life. He is "in bivio": he is to make a choice whether to subjugate himself to a destiny he does not know or to make events happen according to his own desire. This situation parallels the Renaissance topos of the heroic Hercules at the crossroads, who is to choose between the narrow path leading to virtue and the broad and easy way proposing pleasures with vice. The allegory of the letter Y (bivium, two-ways) made proverbial by Petrarch, represents the power of choice and a firm control over one's life. Such is the situation of the Shakespearean hero, which can be found in the iconographic variations of the Renaissance portrayals of the choice of Hercules, including the hero in bivio, the subjugation of Fortune, and the encounter with the three fates. The metamorphosis of the two-faced "bivium" into Hecate Triformis (three-faced), eventually makes the Shakespearean hero not only look into the two byways of life, but also into the third path of the eternal present, which holds our destiny.

### Short biographical information:

Emőke Korzenszky is a PhD student at Loránd Eötvös University's English Renaissance and Baroque Literature Doctoral Program. She is also a graduate student of the Faculty of Theology at Pázmány Péter Catholic University. She works as a government official appointed as Head of Department at the Deputy State Secretariat for European Union and International Relations of the Ministry of National Development.

## **The Impact of the Attitudes of the Social Environment upon the Adult Language Learner's Attitudes to Learning English**

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A good command of English has become indispensable for adults not only at their workplace but also in their every day life. The fact that in most cases English knowledge represents an external demand on adult learners brings the influence of social environment into perspective. Bronfenbrenner (1979) in his groundbreaking work states that the attitudes and motivations of the social environment strongly affect the individual's own attitudes and motivations. Therefore, it can be hypothesised that the learning process and the attitudes of adult English language learners are channelled by the attitudes and motivations of the social environment. The author of the present paper reports on a questionnaire study conducted in language schools in Budapest aiming at modelling the nature of effect of the attitudes to English language learning of the social environment upon adult learners' own attitudes to learning English. With the help of route model the possible nature of social environmental influence has been mapped. The results show the strong impact of the language teacher, the workplace, the family and the language school on adult EFL learners' cognitive and affective attitudes to learning English.

### Short biographical information:

Kovács Ágnes is a PhD student in language pedagogy at the Department of English Applied Linguistics at Eötvös Loránd University. Her research interest lies in adult language learning, attitude and motivational research, and ways of personality formation with the assistance of English language learning.

## **The Experience of Travel as an Alien: Lamberth Strether in Paris and Henry James in New York City**

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Lambert Strether, the American hero of Henry James' *The Ambassadors* (1903) has a cross-cultural travel experience of French manners that changes his ideas of and makes him an ex-patriot for the rest of his life. Henry James, the American author-hero of the travelogue *The American Scene* (1909) has a cross-cultural travel experience of American manners that are basically different from his American consciousness. I wish to compare the travel experiences of the two protagonists in terms of their changing ideas of manners, social life, and cultural difference. I argue that both Strether in *The Ambassadors* and James in *The American Scene* are bewildered by cultural difference and feel threatened, but while Strether manages to articulate his new position as a result, James' position remains that of the outsider.

Short biographical information:

MA 1997, 1998. English, Hungarian.

PhD 2004. *The Power of the Imagination: A Contextual Model of Understanding in Henry James*. University of Szeged, Faculty of Arts, Literary Studies PhD Program.

Current research interests: American modernism, American fiction, theories of the novel, ethnography and literature, nonfiction by Henry James and Edith Wharton.

## **Representations of Central- and East-european Immigrants in the Literature of Celtic Tiger Ireland**

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Emigration, exile, and return to the homeland have been part of the Irish national experience for decades, forming a tradition remarkable for its intensity. Hundreds of Irish literary works address the economic, communal as well as spiritual constraints of living elsewhere, with special attention to the ways in which these constraints affect identity and self-awareness. From the mid-1990s onwards, the growing economic prosperity of the Republic of Ireland known by the name Celtic Tiger has triggered a reverse phenomenon, the appearance of thousands of newcomers especially from Central- and East-european countries. Given that in the contemporary Irish society certain psychological patterns still recognizably linked with the colonial heritage can be identified, for instance with regard to the tolerance of otherness, immigration to Ireland caused problems along with those created by globalisation in general.

The present paper investigates strategies of representing immigrants from our region in some pieces of Irish fiction and drama written in the new millenium. My aim is to discuss the links between the above mentioned patterns and the variety of roles the works assign to foreigners in the Irish society.

### Short biographical information:

Mária Kurdi teaches in the Institute of English Studies at the University of Pécs. Her main fields of research are Irish drama and English-speaking drama in general. Her publications include two books on contemporary Irish drama, a collection of interviews with Irish playwrights, an anthology of critical material for the study of Irish literature, and several articles in journals and scholarly volumes. She is editor and co-editor of books and journal issues containing essays on modern Irish literature, Irish and international drama. Her new book on Irish women playwrights is forthcoming with Edwin Mellen. Mária Kurdi was president of HUSSE for two terms.



## **Teaching Linguistics at UD: A Generative Linguistic and Computational Perspective**

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In this paper, first, we offer a brief overview of the architecture of the linguistics components of our BA and MA curricula at the Institute of English and American Studies at the University of Debrecen (as compared to our pre-Bologna system). Then our focus is those aspects of these linguistics components that are directly relevant from the perspective of our LFGRG (Lexical-Functional Research Group), at the Department of English Linguistics: (i) generative grammar and (ii) computational linguistics. As regards (i), we explain why the two generative linguistic models we concentrate on are Chomsky's Government and Binding Theory (GB) and Lexical-Functional Grammar (LFG): the former is still the most widely-spoken lingua franca of generative linguistics, while the latter is an outstanding example of a strongly lexicalist version of generative grammar. Moreover, the two theories provide excellent alternative viewpoints for the treatment and comparison of typologically different languages like English and Hungarian. Furthermore, LFG has an extremely strong computational implementational potential. As far as (ii) is concerned, in addition to the "regular" computational linguistic topics (theory and practice, concordancing, networked computing, etc.), we introduce advanced students to the XLE implementational platform of LFG (which our research group also uses). With respect to methodological, didactic issues, we emphasize the importance of practice: in-class and homework assignments and exercises as well as hands-on experience, especially in the case of computational (and implementational) areas.

Short biographical information:

**Tibor Laczkó** is Associate Professor of Linguistics at the Department of English Linguistics, University of Debrecen. His general theoretical interest is generative grammar, mainly Lexical-Functional Grammar. His research areas include Hungarian and English syntactic, morphological and morphosyntactic phenomena. Currently, he is the leader of a project aiming at developing an LFG-based computational grammar of Hungarian.

**György Rákosi** is lecturer in linguistics at the Institute of English and American Studies at the University of Debrecen. He earned his PhD from the Utrecht Institute of Linguistics, defending his thesis *Dative experiencer predicates in Hungarian* in Utrecht in 2006. His main academic interest lies in generative syntax and in formal semantics in general, and in particular he works on argument structure-related phenomena. He is currently also working in a project aimed at developing an LFG-based computational grammar of Hungarian.

## **Paranoid Narration and the Uncanny in Daphne du Maurier's *Rebecca***

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Sigmund Freud's concept of the uncanny can be a useful tool in gender-sensitive reading. Focusing both on its Freudian sense (doubling, compulsive repetition, repressions and madness) and on its subversive, ironic aspects, this essay argues that the attributes of the unheimlich function not only psychologically but – most importantly – socioculturally in ways which highlight the constructedness of gender notions and their permeability. Daphne du Maurier's female Gothic, *Rebecca* (1938) illustrates the uncanny at work. The novel's unnamed narrator struggles with the memory of her husband's first wife and by becoming preoccupied with Rebecca, she slides into a paranoid state which prevails in her narration and in the novel's plot. This implies that the private sphere dedicated to women has a discomfoting unfamiliarity and female experience is often unfolded in slant, unconsciously uncanny ways. (KLK)

Short biographical information:

2nd year PhD-student on the British Literature Programme at the University of Debrecen. Working under the aegis of Gender Studies, field of interest includes the uncanniness of female experience and of various sociocultural phenomena and how these are formulated in (especially popular) literature.

## **Cooperative Speech Acts in English Major Novice Presenters' Speeches**

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In recent years increasing research attention has been devoted to the development of presentation skills (e.g., Rowley-Jolivet & Carter-Thomas, 2005; Sazdovska, 2009; Yates & Orlikowski, 2007). An interactive oral discourse type, presentation is characterised with specific speech acts, of which cooperative acts have proved to be of a highly developmental nature (Sazdovska, 2009). The aim of the present paper is to report on a study which investigated the different linguistic realisations and pragmatic functions of cooperative acts in English-major novice presenters' speeches as well as the influence of cooperative speech acts on peers' overall perceptions of presentation quality.

Short biographical information:

Ágnes Magnuczné Godó, PhD is a lecturer at the Department of English Language and Literature, University of Miskolc. Her areas of research interest include contrastive rhetoric, discourse analysis as well as the development of academic writing and presentation skills.

## **The Idea of Kierkegaardian Sensual Genius in a Narrative Form: The Analysis of the Myth of Don Juan in Brigid Brophy's *The Snow Ball***

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All the versions of the Don Juan myth are compared to Mozart's *Don Giovanni*, who enhanced the character of Don Juan into an ideal figure. It was Soren Kierkegaard who illuminated the difference between the Mozartian Don Giovanni and the epic Don Juans by claiming that the essence of Don Juan is sensual genius best expressed in Mozart's opera: Being a chatacrestic figure he is always forming without having a permanent form of existence. Kierkegaard argues that because of its ungraspability the most adequate way of representation is the abstarctness of the realm of music, therefore the literary adaptations of Don Juan are either weak or comic due to the concreteness of words. He establishes firm boundaries between concrete-abstarct, words-sensuality as an essential part of the idea of sensual genius, which Brigid Brophy's novel, *The Snow Ball*, aims to deconstruct. The presentation will investigate why and how Brophy's characters try to solve the riddles of Mozart's opera although they are aware of the 'unreadability' of music. By deconstructing the Kierkegaardian binary oppositions the novel rewrites the relationship between different spheres. Is it possible for Brophy's narrative work to provide an explanation for the mysteries of an opera?

Short biographical information:

I obtained my MA degree as an English major student at the University of Debrecen in 2009 and I started my studies as a first year p.h.d. student in September 2010. My field of interest is the myth of Don Juan in contemporary English fiction.

## **‘A Puritan Faun’: The Reception of D. H. Lawrence in Hungary**

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My paper seeks to give an account of the career of D. H. Lawrence’s oeuvre in Hungary with respect to the history of descriptive and evaluative criticism, and publishing. It endeavours to trace the formation of the author’s profile in Hungarian cultural memory from Antal Szerb’s 1936 appreciation of Lawrence’s art of short fiction as surpassing the merit of his novels; to his ‘under-cover’ reappearance in the present day, by the side of Jane Austen and Elizabeth Gaskell, on the covers of editions deceptively marketed as light romance fiction. Discussing the publication history of Lawrence’s fiction, the presentation drafts the agendas involved in cultural politics’ handling of the author of *Lady Chatterley’s Lover* (not to appear before 1983). At the point of inception of a project to research into testimonies of the implicit censorship of the post-war decades, readers’ reports commissioned by Hungary’s state-controlled publishers constitute an indispensable resource for any investigation of the kind here attempted.

### Short biographical information:

I am a doctoral student at the Modern English and American Literature Programme of Loránd Eötvös University, where I graduated in English and Hungarian literary studies in 2008. My work centers on the rhetoric of narrative techniques that inscribe communal subjectivity and locality in the works of Dickens, Hardy and D. H. Lawrence; with the further aim of investigating the repercussions of this aspect of Dickensian narrative in fiction by two Hungarian novelists and literary journalists who claimed to have been influenced by him, Kálmán Mikszáth and Gyula Krúdy. I have completed the Hungarian contribution to the forthcoming volume *The Reception of Charles Dickens in Europe* and published a paper on the 19th-century contexts of Dickensian influence on Hungarian literary journalism.

## **The American-Hungarian Separate Peace Treaty of 1921 and the Question of the Revision of Trianon**

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One of the most important issues in Hungary during the interwar era was the revision of the Treaty of Trianon. The popular Hungarian images of the US fed often unfounded expectations that the US as the arbiter of justice would promote and support Hungary's cause. The myth of America and, consequently, the expectations toward her were based on significant political, historical and ideological tenets. One of the core building blocks of such revisionist expectations was that the separate peace the US made with Hungary (signed on August 29, 1921) did not mention the boundaries of the Treaty of Trianon because the US did not approve the frontiers of Hungary. Not mentioning the frontiers of Hungary in the US-Hungarian separate peace created an important precedent inasmuch as it made the readjustment of the Hungarian frontiers possible in the future in which, as was argued, the US may undertake an important role. The present paper proposes to examine the validity of this belief.

### Short biographical information:

Éva Mathey is a research assistant at the North American Department at the Institute of English and American Studies, the University of Debrecen. Since her graduation at Lajos Kossuth University, Debrecen she has been teaching courses on American history, politics, society and culture. Her special area of research includes Hungarian-American links and contacts, with special focus on diplomatic relations between the United States and Hungary between the world wars.

**From Eden to Nod:  
Spatialized Mourning in Alan Warner's Novel *These Demented Lands***

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Throughout the close reading of the contemporary Scottish novel *These Demented Lands* (1998), the present inquiry positions itself in the intersection of diverse disciplinary fields, drawing upon a theoretical background that builds on the insights of literary criticism, visual and cultural studies. By highlighting the narrative strategies of the novel, the primary concern of this paper is to explore how grief (which is a strong thematic element in the text) affects the novel's imagery of space both thematically and representationally. The elaboration of this idea is based on the dynamics of mourning and the investigation of the ways how narrative devices perform the very process of coming to terms with the loss on a narrative as well as on a cultural level. For underneath this layer lies another one, which focuses on the possible historical function of such a mournful spatial design in a broader literary/cultural plane, that is, on the exploration whether the expressive potential residing in the mediality of space represented in *These Demented Lands* can allegorise the shift between the modern and the postmodern.

Short biographical information:

Gyöngy Éva Máté is a first year Ph.D. student in the British Studies Programme of the Doctoral School of Literature at the University of Debrecen. Her research interest focuses on the questions of mediality, narrativity and mourning in contemporary British fiction. She has published her scholarly articles in *Debreceni Disputa* and *Szkholion*.

**The Respresentation of Stoker's Contemporary Social Conditions in Browning's  
*Dracula* and Coppola's *Bram Stoker's Dracula***

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Bram Stoker's *Dracula* can be elucidated as a cultural allegory. In this kind of interpretation, the characters from the literary work of art can be broken down into two groups standing in opposition to one another. In the one group, there are vampires, while human figures can be found in the other. However, in addition to the obvious opposition in accordance with the vampire-human dichotomy on the level of the *sensus literalis*, its corresponding antagonism can be discovered on the level of the *sensus allegoricus*. Among the four Victorian character archetypes, the Dandy is represented as Count Dracula, the New Woman is disguised in female vampires, the gentleman is delineated in most of the human male characters as well as the angel-in-the-house is hidden in the figure of Mina Harker. My paper concentrates on the characteristics of the aforementioned archetypes depicted in the two most famous film adaptations, namely Tod Browning's *Dracula* and Francis Ford Coppola's *Bram Stoker's Dracula*.

Short biographical information:

June, 2010: MA, Phylologist and Teacher in English Literature and Linguistics – Phylologist in Computer Science of Library, Specialization in Business English and Informatics

May, 2010: “Vámpírok egy fantáziatársadalomban” - review on *Budapest éjjél után* by John Leriél, Prae.hu literature section, available:

<http://prae.hu/prae/articles.php?aid=2697>

November, 2009: Student Scholar Circle Conference, paper: *Draculas as the Representations of the Stokerian Social Environment*

October, 2009: “Nők a labirintusban” - criticism on *A Maffia-klub* by Orsolya Karafiáth, Prae.hu literature section, available:

[http://prae.hu/prae/articles.php?menu\\_id=&aid=2297](http://prae.hu/prae/articles.php?menu_id=&aid=2297)

November, 2007: Student Scholar Circle Conference, paper: *Bram Stoker's Dracula as a Cultural Allegory*

September, 2007 – December, 2008: Business English Specialization Stream, University of Szeged.



## **“His paintings don’t tell stories”—The Intermediality of Vermeerian Spaces**

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The fusion of spatial and temporal arts in the frame of a moving image adopting a novel that tells the story of Vermeer’s domestic intricacies and artistic struggle for precision raises a set of issues about the interrelatedness of image and text. How could Tracy Chevalier’s novel (1999) through its textual linearity re-tell Vermeer’s spatial stories of (what Ann Hurley calls) the “off-focus” objects? Since the viewer is forced to follow the route delineated by open boxes, doors ajar or gaping rooms in the background of paintings, narrative movement automatically appears to be inscribed in the act of viewing. How could Peter Webber’s film adaptation (2003) recapture Vermeer’s suspended temporality? What happens to the enigmatic spaces of “embedded narratives” (as Wolfgang Kemp terms the secondary visual stories of Dutch paintings) if the camera potentially steals into them? What position can the viewer occupy in an intermedially demarcated space?

The answers rest in Chevalier’s micro-narratives filling in the abyss left behind Vermeer’s parergonal means as well as in Webber’s transfiguring the painter’s canvases into the Vermeers’ domestic spaces.

### Short biographical information:

Gabriella Moise is a junior lecturer at the Department of British Studies of the Institute of English and American Studies, University of Debrecen, Hungary. She is currently working on her dissertation on Virginia Woolf’s *To the Lighthouse* focusing on the spatial embodiment of Modernist vision and visibility, employing primarily the theory of French phenomenologist Maurice Merleau-Ponty. Her main teaching and research fields include the theory of visual culture, art history (with special emphasis on 20th century artistic tendencies), Modernist literature and aesthetics, and film studies (especially moving images devoted to the interaction of the spatial and the temporal arts).

## The Psychic Spatial Dimension in Rawi Hage's *Cockroach* (2008)

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Rawi Hage's second novel to date *Cockroach* (2008) has been referred to as a "must-read" on the recent Canadian literary critical scene. The author has been considered to be a major Montréal author of Lebanese origin. He has been living in Montréal since 1992.

My intention is to explore the unnamed and unreliable protagonist's search for his cultural acceptability in North America via positioning himself in a psychic trip in Montréal's underground world. Montréal "infested with newcomers" is seen through the existential exploration of the immigrant's life trying to situate himself in liminal spaces be it geographic, linguistic, cultural, religious or sexual.

I shall elaborate on how the story unfolds through different places and spaces in order to be able to illustrate the final space of the displacement. The narrative shifts among multi-layered cinematographic scenes suggesting the existence of a metropolis (Montréal) transformed into an alien example of topography filled with phantasmagorical elements. The spaces of the worlds of the ground and the underground support each other in their own idiosyncratic ways where hope and survival are of equivocal disposition. My aim is to disclose the novel's spacious dimension/s trusting that it can add to the understanding of the literary immigrant's imaginary text more in depth.

### Short biographical information:

Judit Molnár is Associate Professor (PhD, CSc dr. habil) at the North American Department, University of Debrecen, Hungary, where she is also the Director of the Canadian Studies Centre. She teaches courses on the various aspects of Canadian literature and culture. She has published widely on Canadian literature, organized conferences in the same field, and has edited books related to Canada. Her main fields of interest are multicultural literatures in Canada and English-language writing in Québec.

**In Search of the Lost Dialect in Audiovisual Translation:  
A case study of the German, Italian and Hungarian versions of *Without a Trace***

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This paper offers a case study on the audiovisual transfer of dialects in the German, Italian and Hungarian versions of the first three seasons of the American crime series *Without a Trace*. Although the general practice by common consent within the dubbing industry prevents scriptwriters to verbally signal such speech characteristics as for instance an idiolect, it raises many problems when the use of these linguistic peculiarities in the source text proves to be what translation theory calls “a plot-carrying element.” Among the complex set of linguistic challenges, the paper focuses on two particular cases while comparing the different dubbed versions. First, it studies “scenes of interpretation” in which different sets of codes are used and the interpreter gains essential information through realizing the dialect his or her partner speaks. Secondly, it is also interested in those cases when the use of language provides information about the social status of the characters for instance when they utter grammatically well-formed sentences with a strong accent typically used by one particular group of immigrants.

Short biographical information:

Judit Mudriczki received her PhD in Literature and Cultural Studies at Pázmány Péter Catholic University in 2010, and she is currently teaching at the Department of International Studies. Besides her academic interests, she has considerable experience in various fields of translation, one of which is dubbing and subtitling.

**Embodied Absences:  
Representations of Trauma in Don DeLillo's *The Body Artist* and  
Michael Cunningham's *Specimen Days***

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The past two decades have produced a vast body of research on the structure of the traumatic experience. Using Freud's theory of trauma as a point of departure a number of recent works have pointed to the inherently paradoxical nature of trauma, insofar as it manifests itself as an inassimilable void in the psyche of the traumatized subject. Such a dislocation of experience and cognition, seeing and knowing, results in the compulsive reenactment of the experience that refuses to be integrated into consciousness.

DeLillo's *The Body Artist* (2001) and Cunningham's *Specimen Days* (2005) are novels that showcase a particular aspect of traumatic reenactment. In both cases the traumatic void, which manifests itself in the subject's inability to wrap the experience that possesses him/her into a believable narrative, acquires a full flesh body that makes the "unknowable" traumatic memory accessible. In *The Body Artist* this "foreign body" materializes in the phantom-like creature of Mr. Tuttle, who suddenly appears in the house of a woman traumatized by her husband's suicide. In *Specimen Days*, Lucas, a "misshapen" 12-year-old boy, who compulsively recites Whitman's *Leaves Grass* in moments of unbearable excitement, voices the unassimilated silence of a woman who blames herself for the death of her fiancé.

Insofar as Mr. Tuttle and Lucas inadvertently stage the process of traumatic reenactment, and thus instigate bearing witness, I am interested in the dynamics of the language through which these characters embody the "wound of the other." Finally, I will address the question whether Cunningham's work can also function as a "foreign body" voicing tabooed memories of 9/11.

Short biographical information:

László Munteán has Masters degrees in English and American Studies and is now an ABD in the American Studies Ph.D. program at Eötvös Loránd University, Hungary. He works as assistant professor in the Department of English at Pázmány Péter Catholic University and teaches American Literature, American Civilization, and American Architectural History and City Planning. Presently he is finishing up his doctoral dissertation on configurations of body and architecture in the collective memory of 9/11. His fields of interest include visual culture, memorials and memorialization, interrelations of textuality and visuality, and 20<sup>th</sup> century American literature.

**“One turne in the inner Court”:  
The Art of Memory in the Sermons of John Donne**

NAJBAUER, NOÉMI MÁRIA

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Ars memoriae, or the art of memory, was a memory-training technique invented by the Ancient Greek poet Simonides in the wake of a ruined banquet. The art was systematized by Latin orators, Christianized by the Scholastic philosophers and underwent a vibrant revival during the Renaissance. Based on a system of mental spaces and striking images, ars memoriae continued well into the seventeenth century to aid public speakers in committing to memory prodigious amounts of material and impressing their auditory. John Donne, court preacher to two kings and described by Izaak Walton as “a Preacher in earnest [...] carrying some, as St. Paul was, to Heaven in holy raptures,” made extensive and pious use of this ancient art. By developing a set of creative mental spaces and taking the unusual step of revealing them to his auditory, he prepared for them a mental grid along which to store conceits drawn from all areas of life known to the age. In Donne’s hands, an originally secret, secular technique became an open, pious method to sanctify his audience’s memory, impart understanding, and redirect the will towards the Good.

Short biographical information:

Noémi Najbauer was educated both in Hungary and the United States. She graduated in 2004 with a BA in English Language and Literature from Yale University where she also studied German and French literature. In 2004, Ms. Najbauer enrolled in the English Literature of the Renaissance and Baroque Program at the Eötvös Loránd University of Budapest (ELTE) where she recently completed her PhD thesis entitled “*The art of salvation, is but the art of memory*”: *Memory as Art and Devotion in the Sermons of John Donne*. Since September 2005, Ms. Najbauer has been employed as a junior lecturer at the University of Pécs, Hungary, where she teaches courses on Shakespeare, Elizabethan and Metaphysical poets, and the role of the Bible in English Renaissance literature. Noémi is a published literary translator of two Hungarian novels: Magda Szabó’s fantasy *The Gift of the Wondrous Fig Tree (Tündér Lala)* and Zoltán Sulkowsky’s travelogue *Around the World on a Motorcycle: 1928-1936 (Motorral a föld körül)*.

## **American Female *Künstlerdrama***

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This paper proposes that female *Künstlerdrama* can be isolated as a distinct subgenre in the twentieth-century narrative history of American drama and theatre. With reference to selected plays by a number of authors, including Rachel Crothers (1878-1958), Wendy Wasserstein (1950-2006), Adrienne Kennedy (1931-), and Tina Howe (1937-), among others, my aim is to explore thematic shifts in the dramatization of the relationship between the woman artist and society as well as the various functions that art fulfils in the lives of the woman artist characters.

### Short biographical information:

Lenke Németh, Assistant Professor at the North American Department of University of Debrecen, teaches courses in American drama history, American literary history, Transnational Studies, and courses on the methodology of teaching American culture and literature. Her academic interests include postmodernism in American drama, drama theory, women playwrights, and post-multicultural drama. She has published several articles on these topics as well as a book, “All It Is, It’s a Carnival”: Reading David Mamet’s Female Characters with Bakhtin” (2007). She is the guest co-editor of HJEAS 15.1 (2009) on Edward Albee’s “Late-Middle” Period.

## **William Kemp as Falstaff, Kemp and Elizabethan Popular Culture**

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William Kemp, the great Elizabethan comic actor, represented a wide range of fool figures and symbols of contemporary popular culture: the court jester, the Vice, the Lord of Misrule, the Carnival King, the scapegoat, the highwayman and the mock fencer. In my paper I intend to point out that Falstaff's intelligent, witty and improvisatory genius was originally written for William Kemp, a claim which argues against the longheld tradition saying that Kemp played the role of the vulgar, crude and common buffoon.

Falstaff's social status is ambiguous: although he is an aristocrat, a knight, he is also a cutpurse and a liar, a typical figure of the Elizabethan underworld. It is likely that Shakespeare used character traits from the tradition of the rogue pamphlets and the conny-catching pamphlets when forming Falstaff's character. The image of the comic and grotesque body, which is an essential feature of early modern popular culture, is intensively interwoven with Falstaff's character as well. Furthermore Falstaff's relation to Prince Hal in 2 Henry IV which can be characterized in terms of rule to misrule can be interpreted as Kemp's problematic relationship to Shakespeare.

### Short biographical information:

N. Streitman Krisztina graduated from Eötvös Loránd University, School of English and American Studies in 1991. She has obtained a postgraduate degree in International Communication at the Budapest Business School in 1996. She has been teaching English since 1994 at the Budapest Business School, at the Faculty of International Management and Business Studies as assistant lecturer where she teaches Business English. She also worked at Berzsényi Daniel College for Teacher Training of Szombathely from 2000 to 2004 and Károli Gáspár University of the Hungarian Reformed Church from 2005 to 2009 as a part-time temporary lecturer. The areas of her experience and expertise are as follows: British history and civilization, media in Great Britain and the USA and the theatrical life in Shakespeare's England. She started her PhD in 2003, the title of her dissertation is William Kemp: a comic star in Shakespeare's England. Her main field of research interest is English Early Modern popular culture and theatrical life, British history and civilization, the history and present state of British and American media.

**Father Figures in Charles Dickens's *Dombey and Son* and  
Anthony Trollope's *The Way We Live Now***

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The father is a pivotal character in Victorian fiction, especially in Dickens's *Dombey and Son* (1848) and Trollope's *The Way We Live Now* (1875). In Dickens's work the father, Paul Dombey, rigorously manages his family at the expense of its financial and psychological ruin that culminates in the loss of both his son and daughter. Anthony Trollope's novel, *The Way We Live Now* (1875), presents a father, Augustus Melmotte, who also fails to achieve the role of father and financier. This paper will claim that, although Dombey and Melmotte are dissimilar father figures; still, the Victorian upper middle-class life similarly affects their individual domestic affairs. (RNY)

Short biographical information:

My name is Rudolf Nyári. I was born in Pécs, on 25 April 1972. I obtained my B. Ed. degree at ELTE in 1994, my M.A. degree at the University of Debrecen, in the Institute of English and American Studies in 2010. Currently I am a Ph. D. student at the University of Debrecen, Doctoral School of Literature, in the British Studies Programme.



**Continuing Stories.  
The Hungarian Immigrant Experience in the US in Recent Documentary Films**

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In the first decade of 2000 three documentary films were produced about the life and communities of Hungarian-American immigrants. *Christ's Wanderers* (a documentary series) elaborates on the massive influx of 'New Immigrants' to the United States, tracking the life of their Reformed churches and their communities to the present day. These churches and organizations, some of which still exist today, shaped ethnic life and helped subsequent generations to retain their Hungarian language and identity. *The Last Hungarian on Buckeye* (2004), following the story of Hungarian new immigrants settling on Buckeye Road, Cleveland, shows the formation of one of the biggest communities until its last days in the 2000's. *Incubator* (2009), a more personal account of a small Hungarian-American scout team reunion, follows the lives of the children of 1956 exiles. Though the reasons for leaving the Old Home were different for these two groups of Hungarians, their lives in the States are bound together. The churches, schools, and scout associations still continue to help keep Hungarian national identity alive in the children and grandchildren to build a special, neither purely American nor purely Hungarian future, but: a Hungarian-American one.

Short biographical information:

2006- Ph.D. in North American Studies, Doctoral School of Literature, University of Debrecen. Consultant Professor: Dr. Tibor Glant. Field of Research: Hungarian-American Immigrant Experience From the Early 20<sup>th</sup> Century.  
Currently a 2<sup>nd</sup> year student in the Ph.D. programme.

2005 27<sup>th</sup> Conference of Scientific Students' Association (OTDK), Budapest  
Presentation: *From Consecration to Gambling: The Changing Role of Hungarian-American Churches before World War II.*  
Church History Section, 1<sup>st</sup> place.

*A templomszenteléstől a szerencsejátékokig: Az amerikai magyar egyházak feladatai a II. világháború előtt.* In: *Sárospataki Füzetek*, (2005) Vol 2, 91-103 p.

2001-2006 Institute of English and American Studies, University of Debrecen  
Majors: English with teacher training – Cultural Management and Andragogy

**“No Such Thing as Horror:  
The Death of the Horror Genre in Hal Hartley’s *No Such Thing*”**

OROSZ, SZILÁRD  
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Hal Hartley’s 2001 feature, *No Such Thing* functions as a turning point in the director’s career. As Hartley’s first film in the millennium, it marks the previously highly acclaimed independent filmmaker’s departure from his familiar themes and, consequently, much of his audience. In my view, this is largely due to a generic narrowing perceptible in his 2000s feature films as opposed to the generic multivalence of his 1990s movies. While his earlier productions resist critical efforts to pigeonhole them according to genre, his three most recent films, although far from being showcase examples, rely heavily on horror, sci-fi and spy films, respectively.

Of the three, *No Such Thing* is the most engaging, both visually and intellectually. Although it may seem a simple retelling of the “Beauty and the Beast” tale at first sight, I argue that through extensive (at times even didactic) philosophical dialogues and subtle references to horror classics, the film questions the possibility of “art-horror” – to use Noël Carroll’s term – in the information age. Thus, while asserting our deep-rooted psychological need for horror, *No Such Thing*, however reluctantly, presages the death of the horror genre.

Short biographical information:

Szilárd Orosz is a 2<sup>nd</sup> year PhD student at the University of Debrecen. His field of research is American independent cinema with a special focus on director Hal Hartley.

## **Extension of *must* into the Epistemic Domain. A Cognitive Analysis**

ÖSZ, ÁGOTA

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In this paper I am going to give an account of the modal verb *must*, presenting its development from the deontic to the epistemic meaning. In doing so I will concentrate on the fact that meanings tend to become more and more subjective, or as Traugott notes in her paper *On the rise of epistemic meanings in English* ‘meanings tend to become increasingly based in the speaker’s subjective belief, state/attitude towards the proposition’ (Traugott 1989: 35). In order to elaborate my point I will be relying on the framework of Langacker’s cognitive grammar (Langacker 1987, 1991, 1999). I will argue that changes in the grammar of the modals are in fact motivated by changes in their image schematic structures. Langacker’s grammar seems to be the most efficient one for such a study since in this system diachronic and synchronic considerations can appear simultaneously, the system and its use form a continuum, all the properties of the system emerging from the communicative need of its users, the grammar and the lexicon also form a continuum in Langacker’s holistic cognitive grammar.

Short biographical information:

Graduated in English and French from the University of Debrecen, doctoral student in Debrecen.

## Aspects of Parody in Andrei Serban's All-Female *Lear*

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Andrei Serban, the renowned Romanian-American theatre director staged *King Lear* in Bulandra Theatre (Bucharest) in 2008 and the production was performed at the Shakespeare Festival in Gyula this Summer. While the advertisement and the critical reception of the production highlighted the unusual casting choice, Serban was adamant in the interviews that the all-female cast did not matter, and his production tackled questions on human existence. Although most critics agree that the production sidelines gender as an interpretative key to the production, my paper contends that the casting choice itself places gender front and center, and Serban ignoring his primary decision brings the production dangerously close to a parody of all-female casting.

Short biographical information:

Julia Paraizs received her Ph.D. from Eötvös Loránd University of Sciences (ELTE) in 2010. She is currently a Research Associate in two projects funded by the Hungarian National Science Foundation. She is the editor of *A Midsummer Night's Dream*, *Hamlet* and *King John* in the canonical nineteenth-century translations of János Arany as part of the new critical edition of *Arany's Complete Works* under the auspices of the Hungarian Academy of Sciences. She also takes part in the research project of the English Department at ELTE on cultural memory. Her research focuses on Shakespeare's reception history at the intersection of translation and textual studies. Julia Paraizs's most recent publications include the Hungarian contribution to the multimedia anniversary project, *Shakespeare's Sonnets Global* (2009) edited by Jürgen Gutsch and Manfred Pfister.

## **I Am Where I Am: Location as a Symbol of Identity in Two British Asian Novels**

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The cultural identity of immigrants has been a key issue in English literature since decolonization. Significant authors such as VS Naipaul, Salman Rushdie and Ravinder Randhawa have portrayed “otherness” and the confusion of cultural identity of first and second generation immigrants in Great Britain while others have written about hybridity and a new way of being British from an insider’s point of view. For a new generation of British Asians and British Asian writers the main question is not whether Great Britain is their home or not but how their identity is represented and symbolised by the location they call their home. This paper discusses the relationship between location and cultural identity through the analysis of two contemporary British Asian novels, *The Buddha of Suburbia* by Hanif Kureishi and *Tourism* by Nirpal Singh Dhaliwal, and argues that different locations can represent different identities - a notion that the protagonists of the two novels are well aware of and play upon. (PÉ)

Short biographical information:

She has been teaching English as a foreign language in secondary school for 13 years and started her PhD studies in 2009. Although her main field of research is the confusion of cultural identity in contemporary British Asian novels, she is also interested in gender studies and the religions of South Asians.

**Predicates like *sneeze* and *order*:**  
**Langacker's billiard ball model of transitive clauses**

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One principal tenet of cognitive grammar is that different grammatical forms result from different conceptualizations. There is a symbolic relationship between the differences in related conceptualizations and the differences in linguistic form (iconicity).

In Langacker's system the transitive clause is described conceptually as the 'billiard ball model': energetic interaction between an agent and a patient that results in a change (of location, state, etc.) in the patient. The interaction consists of a sub-event conceptualized as autonomous (change of the patient) and one conceptualized as non-autonomous (action of the agent).

Since the formation of such cognitive models is, to a great extent, a matter of choice made by the conceptualizer, it is not surprising that there may be some variation or gradience in the range of phenomena that they are applied to. One famous example is 'Mary sneezed the napkin off the table', where a normally intransitive predicate is 'made transitive' by conceptualizing two events usually seen as at best marginally related as sub-events of a complex event of the billiard ball type. The syntactic constructions available with order provide evidence that the conceived closeness of the two sub-events can also be a matter of degree.

Short biographical information:

Péter Pelyvás, associate professor, Department of English Linguistics at the University of Debrecen.

Professional interests include: semantics, cognitive linguistics, pragmatics. Specific research topic: the relationship of conceptual and grammatical structure in modality, cognitive predicates in epistemic grounding.

**The Private History of World War II in Britain:  
Ian McEwan's *Atonement* and Sarah Waters' *The Night Watch***

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In *Black Dogs* (1992), Ian McEwan has his main character look at World War II “not as a historical, geopolitical fact but as a multiplicity, a near-infinity of private sorrows, as a boundless grief minutely subdivided without diminishment among individuals who covered the continent like dust, like spores whose separate identities would remain unknown, and whose totality showed more sadness than anyone could ever begin to comprehend” (p.140). A common feature of contemporary British fiction about the years circumscribing the Second World War is the emphasis on the individual experience of history, filtered through hidden, obscure emotions, impulses, and tensions. Ian McEwan's *Atonement* (2001) and Sarah Waters' *The Night Watch* (2006) are both set against the turbulent and tragic backdrop of the British 1940s, with the Blitzkrieg, the Battle for Britain, and the blockade, with the deprivation, displacement and loss they entailed for an entire nation. This historical and political landscape, though, fosters, in both writers, the microcosm of private destinies, wading not just through a war, but also through the maze of social conventions, class restrictions, sexual taboos, and the institutionalized authority of middle-class routine. The paper will look at the kaleidoscope of individual voices and the ways in which the two writers make their characters negotiate with the mainstream normative thinking, towards self-accomplishment, integration and personal satisfaction.

Short biographical information:

Lecturer at the English Department of the University of the West, Timisoara, Romania; doctor in philology since 2005, with a thesis on embodiment in Shakespeare's plays; fields of interest include: British studies, literature, gender studies; author of: *The Body's Tale. Some Ado about Shakespearean Identities* (Editura Universității de Vest, Timișoara, 2006), *De la Gargantua la Google* [essays] (Editura Napoca Star, Cluj, 2007), *Despre corp și ipostazele sale în teatrul shakespearian* (Editura Bastion, Timișoara, 2008), *Shakespeare and the Theatre* (Editura Napoca Star, Cluj, 2008), *Shakespeare's Plays. Seminar Topics* (main author, Editura Napoca Star, Cluj, 2008), *Teologia albiștilor* [essays] (Editura Napoca Star, Cluj, 2010), *Anglia elisabetană. Ghid de istorie culturală* (main author, in print), *Ghid de practică psiho-pedagogică pentru limbile moderne* (main author, in print); editor of Jacques Le Rider, *Europa centrală și paradoxul fragilității* (Polirom, Iași, 2001), Jacques Le Rider, *Otto Weininger și voluptatea suferinței* (Editura Universității de Vest, Timișoara, 2003) și *Despre lux* (Editura Napoca Star, Cluj, 2007); columnist for the Romanian literary review *Orizont* since 2008.

**"Oh thou fool!" Who is or who is not a Fool in Chaucer's *Troilus and Criseyde*?**

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Although the text of the *Troilus* contains a surprisingly high number of occurrences of the word 'fool,' it has escaped all scholarly examination of this aspect so far. In my opinion the use of uncommon forms denoting 'fool,' the variety of terminology; the unparalleled ways of addressing all suggest that Chaucer played with the notion of fool-foolly conscientiously as with a unique means first of all to form his characters, serving the identification or the self-identification of these. By depicting a coloured picture of how and why one can be a fool he also succeeded in highlighting the ambiguity of a multi-faceted reality, which seems to be one main artistic goal of his whole literary oeuvre. The similarities of the use of the term in Gower's *Confessio Amantis*, composed right after Chaucer's *Troilus*, may be a proof that his closest contemporaries recognized Chaucer's intentions and the significance of his game with the word folly within his text.

Short biographical information:

Péri-Nagy Zsuzsanna is a PhD student at ELTE University, Budapest, preparing a dissertation in late-medieval English literature, investigating the manifold theological, philosophical, linguistic and literary implications of the reactions of the orthodox authors to the dissemination and influence of Wycliff's texts. At the same time, she is raising her three young children.



## **The 17th-18th Century Burney Collection of Newspapers: A Model for a Quantitative Analysis**

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The Burney Newspaper Collection of the British Library is the most comprehensive collection of 17th-18th century English newspapers in the world. It has been available in a searchable online database for two years now. Today it is an unavoidable resource for researchers of the period. However, the analysis of this vast amount of novel information creates new methodological challenges to scholars from a variety of fields. My paper offers a model of how to carry out a systematic research in this outstanding collection and highlights the technical and methodological aspects of this model as well as its limitations. It is based upon a case study of the public perception of eighteenth-century English freemasonry. To better understand the public image of eighteenth-century English freemasonry, I have provided a quantitative analysis of the masonic-related London newspaper articles. For instance, I interpret why there was a decrease or increase of public interest in freemasonry in certain years and demonstrate which papers published the greatest number of news items related to the fraternity and the possible reasons behind such editorial decisions.

### Short biographical information:

Róbert Péter is a senior assistant professor in the Institute of English and American Studies at the University of Szeged, where he teaches modern British history. He holds master degrees in Mathematics and English Studies. He produced his MA thesis at the University of Oxford for the University of Szeged. The title of his doctoral thesis was “The Mysteries of English Freemasons: Janus-Faced Masonic Ideology and Practice between 1696 and 1815” (2006). As a Fulbright visiting researcher Róbert studied at the Department of Religion, Florida State University, Tallahassee in 2005. He co-edited *Researching British Freemasonry, 1717-2017* (University of Sheffield, 2010). He is reviews editor of the *Journal for Research into Freemasonry and Fraternalism*. As a British Academy Visiting and a Hungarian State Eötvös researcher at Sheffield University in 2009-2010 he was investigating the Masonic references in eighteenth-century newspaper articles of the Burney Collection.

**‘Envi’d Wit’ in Pope’s *Essay on Criticism***

PÉTI, MIKLÓS

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The lines about envy in the second part of the *Essay on Criticism* (lines 458-473) are among the least discussed sections of the poem. In this paper I consider the interaction of allusion and wit in the passage, and argue that it may be regarded as an early but crucial instance of self-fashioning in Pope's oeuvre.

Short biographical information:

Miklós Péti is a senior lecturer in early modern English literature at Károli Gáspár University, Budapest.

## More than a Hobbyhorse: Shakespeare and Carnival

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‘Carnival and Shakespeare’ is the title for a collection of Shakespearean essays based on Bakhtinian concepts, edited by Knowles and published in 1998 – this concept, however, still may serve as a challenging and fresh look on Shakespearean texts, even more than 40 years after the publication of the landmark studies of Bakhtin (1968) and Barber (1959). The paper intends to highlight the developments in Shakespeare criticism in relation to the theory of carnival and early modern carnivalesque events, and investigates how different New Historist, theoretical or political readings have influenced the interpretation of the ‘Shakespearean hobbyhorse’. The paper intends to prove that our interpretation of the plays is enriched by uncovering the carnivalesque and its ambiguous laughter in Shakespearean plays, which is nicely expressed by Bristol (1985): “As a critical and interpretative concept, Carnival draws attention to the radical ‘otherness’ of literary works, even those by the most canonical of authors”. Shakespeare has definitely been top of the canon for centuries, thus we tend to forget that he was also a popular author, working for commercial theatre and a multifarious audience, basing his plays on several layers of contemporary culture. To prove successful for the many, he harnessed common knowledge regarding carnivalesque rituals and pastimes.

### Short biographical information:

Dr. Natália Pikli is a senior lecturer at the Department of English, Eötvös Loránd University, Budapest. She earned her PhD in 2003 at ELTE with a dissertation on Shakespeare's 'very tragical mirth', ie. the connection of laughter theories and Shakespeare's plays. Her research focuses on aspects of Shakespearean works related to the carnival, iconography and early modern popular culture, and, more recently, the Hungarian (mainly postmodern) reception of Shakespeare with regard to the theory of cultural memory. Her publications include an essay on the grotesque in *Titus Andronicus* (“The Crossing Point of Tears and Laughter. A Tragic Farce: Shakespeare’s *Titus Andronicus*”), published in *Shakespearean Criticism* 85. by Thomson & Gale, 2004, and Hungarian essays and articles on “The iconography of the ass in Shakespeare”, “King Lear as King Carnival”, “The triptych of desire: Romeo and Juliet, A Midsummer Night's Dream, Othello”. Dr. Pikli’s recent publications include “Across Cultures: Shakespeare and the Carnivalesque Shrew” (forthcoming in the *European Journal of English Studies* 14.3, Dec 2010), and “Words and women talking back: the shrew in English and Hungarian cultural memory” in a Hungarian essay collection (*Idegen költők, örök barátaink. Világirodalom a Magyar kulturális emlékezetben*. Bp, L’Harmattan, 2010). She also worked as a teacher of Hungarian literature at a high school for more than a decade. Occasionally she also directs a high school drama group, which performed *A Midsummer Night's Dream* in 2009, and are now preparing for a performance of Bertolt Brecht's *The Good Man of Szechwan*.

**Epistemological Journeys: The Uncertainty of Construed Realities in  
*The Time Machine* and *The First Men in the Moon***

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Re-reading the classic scientific romances of H. G. Wells more than a century after they were produced, they reveal some striking features that relate them emphatically to some of the central concerns of modern literature. One of these is the overall uncertainty of the perceptions about the outside world that is conveyed by the narrator(s). This problem is particularly central to the narratives where a journey to the unknown forms the backbone of the plot: in *The Time Machine* and *The First Men in the Moon*. In both cases, via a journey through time or space, the protagonists land in a completely unfamiliar world inhabited by alien creatures, and they are left to their own observations, guesses and conjectures when trying to understand the structure of the alien societies and their behavioural motives.

In my reading, this epistemological uncertainty becomes a central problem in both stories, progressively undermining the protagonists' sense of confidence about comprehending the alien worlds they encounter and inciting them to random and gratuitous acts of violence. The 'journey to the underworld' is a key episode in both narratives, providing the humans with fascinating glimpses in the dark but leaving behind more riddles than obvious explanations. The ultimate question of both stories is the very possibility of understanding genuine alienness, a crucial problem that will recur in late 20th century SF with increased relevance.

Short biographical information:

Born in 1970, he received his MA in English and History from ELTE (Eötvös Loránd University), Budapest, in 1993 and 1995, respectively, and his PhD in English Literature from ELTE in 2005. He is associate professor at the Institute of English Studies, Faculty of Humanities, PPCU, Budapest. His doctoral dissertation focuses on the English utopian literary tradition, and discusses Thomas More's *Utopia* and H. G. Wells' *A Modern Utopia*. An enlarged version, entitled *The Anatomy of Utopia: Narration, Estrangement and Ambiguity in More, Wells, Huxley and Clarke* was published in the USA in 2010. He has published introductory textbooks on British and American culture, as well as essays on Beckett, Huxley, More, Wells, and the Pledge of Allegiance. His other professional interests include modern English-language SF as well as US history and culture, particularly US constitutional issues, the presidency and race relations.

## **Cultural Heritage Preservation in New Jersey: the Hungarian Americans of New Brunswick**

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It is a well known fact that the force of assimilation is extremely strong for people of almost all ethnic backgrounds in the United States. This is also true for the Hungarian Americans. Nevertheless, in the East Coast United States there is a minority of Hungarians and people of Hungarian decent who are very conscious of maintaining their ethnic identity. The aim of my presentation is to give an insight into the cultural life of the Hungarian American community of New Brunswick, NJ and its suburbs from the point of view of language maintenance and cultural identity, as well as to investigate the motivation of Hungarian speakers in holding on to their heritage. By giving an overview of the history of the Hungarian Americans in New Jersey, I wish to give a closer insight into the present-day situation of Hungarian cultural life in New Brunswick. My research, which I conducted during two consecutive periods of five to six weeks in 2008 and 2009, has been based on participant observation, a research log, personal interviews and a questionnaire, along with several years of experience which I was fortunate to have as a visitor among the Hungarian Americans of New Jersey.

### **Short biographical information:**

I completed my M.A. in American Studies in March 2010 at ELTE. Simultaneously I also studied at the Department of Italian Studies at the same university, where I hope to get my master's degree this academic year. In the spring semesters of 2007 and 2010 I studied Italian linguistics and literature at the University of Padua with the Erasmus and MÖB scholarships.

## **The Hungarian Content of *The Oxford English Dictionary***

PÓDÖR, DÓRA

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*The Oxford English Dictionary* has been a treasure-trove for scholars for a considerable period of time. This paper attempts to present the results of an investigation into the Hungarian content of the 2nd edition of the Dictionary. The paper will discuss the following topics: lexemes of Hungarian origin in OED2; their semantic fields; semantic changes in the borrowed lexemes; likely period of borrowing; Hungarian sources of OED2; other “Hungarian” references in the Dictionary.

### Bibliography:

Benson, Phil: *Ethnocentrism and the English Dictionary*. Routledge, 2001.

Mugglestone, Lynda (ed.): *Lexicography and the OED*. Oxford University Press, 2000.

### Short biographical information:

Dóra Pődör graduated from Eötvös Loránd University, Budapest, in English and French languages and literatures in 1993. She obtained her PhD degree in medieval Irish language from the University of Dublin, Trinity College, in 2000. She has been a full-time lecturer at Károli Gáspár University of the Reformed Church in Hungary since 1996, at first in the English Department, and then in the Department of English Linguistics. Her research interests are the history of the English and Irish languages as well as the connections between them, lexicography and terminology, and Canadian English.

## **Using Social Networks to Create Parallel Digital Classrooms and Teach Digital Literacy**

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One of the biggest challenges facing education today is how to address the digital revolution of the last two decades and, in particular, web 2.0. The internet and the world wide web have often been characterized as threats to traditional learning and even in extreme cases to civilization as a whole. At university level, while some may try to ignore or forbid the use of rapidly developing online resources, there is no practical way of preventing students from ‘surfing the net’. A more reasonable approach may be to consider how digital tools can best be used to promote learning and to start teaching students appropriate digital literacy skills. In my talk I will examine the differing attitudes to new technology and education, and I will present some empirical findings of an ongoing research project which uses closed social networks to promote and extend classroom learning. The phenomenon of social networking possesses several characteristics which can be exploited for educational purposes, and since it affects virtually all young people, it is also an important element in any attempt to raise student’s awareness of digital literacy.

Short biographical information:

I teach academic writing, media courses, and methodology at Eötvös Loránd University. At present I am doing a PhD in language pedagogy which looks at how first year students adapt to the requirements of academic discourse at university. My research interests are the teaching of writing and the role of ICT in education.

## Preservation or Communication? Experience in Poetry

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In an essay T.S. Eliot describes poetry as a form of communication, and what is to be communicated is the poem itself. In poignant contrast with that, Philip Larkin wanted the reader to remember the experience represented by the poem rather than the text. In a letter that can be seen as a footnote to the famous “Statement” of his credo, Larkin makes a distinction between “language-as-preserver” and “language-as-a-means-of-communication”. By choosing preservation, he chooses mimesis as a basic function of his poetry. On the other hand, he is fully aware of poetry as something constructed; moreover, he also treats his own life as a construct. Since both in his essay “The Pleasure Principle” and in “Writing Poems” he describes the second stage of composing a poem as finding the verbal devices, he tacitly suggests that experience is non-verbal by definition. Consequently, death is his central subject matter as the non-verbal reality par excellence. His life-long and fruitful paradox is that his ambition was still to represent it in the verbal form of poetry. In my paper I will discuss this principle in the context of Larkin’s poems, with allusions to T.S. Eliot’s and Thom Gunn’s poetics.

### Short biographical information:

ISTVÁN RÁCZ is a reader in the Department of British Studies, University of Debrecen, Hungary. He has published books and studies on contemporary British poetry, including a monograph on Philip Larkin. He has co-edited a volume on Sylvia Plath and Ted Hughes. Currently he is working on a new monograph on Larkin’s poetics.



## Where do Hungarian Preverbal Constituents Go in English Sentences?

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One well-known difference between English and Hungarian syntax derives from differences in the grammar of the preverbal field. In English, the leftmost element of the verb phrase is preceded by the subject in neutral sentences and only certain types of adverbials can intervene between the two. In Hungarian, the preverbal position hosts verbal modifiers (VMs): mainly non-referential incorporated elements like particles, bare nouns, and certain adverbials, which can be argued to compete with contrastively focused elements for what, *prima facie*, appears to be the same position. By default, all such expressions occur postverbally in the English clause.

In this talk, we present a comparative analysis of Hungarian preverbal constituents and their English counterparts in the theoretical framework of Lexical-Functional Grammar (LFG).

Unlike most currently available approaches, we assume that VMs and focussed constituents occupy the same position in syntax. This explains why VMs and focus are in complementary distribution in Hungarian. The grammatically important differences between them are captured systematically at other levels of representation (mainly in f(unctional)-structure). This analysis is shown to provide an appropriate tool for representing both what is common and what is different in the (morpho)syntactic behaviour of the relevant English and Hungarian constructions. We also demonstrate that our approach can directly serve the needs of computational implementation.

Short biographical information:

**György Rákosi** is lecturer in linguistics at the Institute of English and American Studies at the University of Debrecen. He earned his PhD from the Utrecht Institute of Linguistics, defending his thesis *Dative experiencer predicates in Hungarian* in Utrecht in 2006. His main academic interest lies in generative syntax and in formal semantics in general, and in particular he works on argument structure-related phenomena. He is currently also working in a project aimed at developing an LFG-based computational grammar of Hungarian.

**Tibor Laczkó** is Associate Professor of Linguistics at the Department of English Linguistics, University of Debrecen. His general theoretical interest is generative grammar, mainly Lexical-Functional Grammar. His research areas include Hungarian and English syntactic, morphological and morphosyntactic phenomena. Currently, he is the leader of a project aiming at developing an LFG-based computational grammar of Hungarian.

## **Dazed by the Gaze: Russianness in Joseph Conrad's *Under Western Eyes***

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The present paper gives a reading of Joseph Conrad's *Under Western Eyes* based on Slavoj Žižek's theory of ideology. Its aim is to demonstrate how Conrad represents Russian identity as determined by the ideological construct defining East and West and at the same time how the novel embodies the criticism of the self-same ideological construct at two levels. On the one hand, it deconstructs the notions of "Eastern" and "Western" at the discursive level by revealing the untenable nature of the binary oppositions it is built on. In the text the very words "Western" and "Eastern" prove to be signifiers of pure difference, which, however, are conceived as identity. The factors contributing to this effect – such as the issue of Conrad's own national identity, the novelistic tradition that Conrad clearly continues and the representation of the narrator and the main character as doubles – undermine the binary opposition of East and West by problematising the gaze on behalf of which symbolic identification takes place. On the other hand, Conrad's novel, working with the manifold meanings of passion, unmasks the fantasies covering a structuring lack (desire) within the ideological construct of Russian identity.

### Short biographical information:

Angelika Reichmann graduated from Debrecen University in 1998 and got her M.A. in English and Russian Studies. As a PhD-student in the Comparative Literary Studies program of the same university, she specialised in Dostoevsky's influence on English and Russian Modernist novelists, more specifically on Andrey Bely and John Cowper Powys. She gained her doctorate in 2006. She has been working for Eszterházy Károly College since 2000, giving lecture and seminar courses on English Modernism, Literary Criticism, the Gothic and Academic Writing. She has been publishing articles on the authors mentioned above since 1997. Her work also includes studies on Salman Rushdie's novels and articles on Female Gothic (Angela Carter and Doris Lessing).

## The Madness of the King, Adapted

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"Madness in great ones must not unwatch'd go." (Shakespeare, *Hamlet*)

Part of a larger project, the reception of Shakespeare in dramatized form, this paper intends to focus on the king's madness in Shakespeare's *King Lear* and the 1994 film, *The Madness of King George* (directed by Nicholas Hytner). The core of the present paper will be George III's reading of *King Lear*. The re-reading and re-interpreting of the mad scenes of *King Lear* in *The Madness of King George* will be analysed with particular attention to the therapeutic value of role play and the way film devices open up new perspectives in understanding Shakespeare's *Lear*. As Shakespeare's play was banned from the stage for a decade between 1810-20 due to the king's assumed and/or apparent madness, the presence of Shakespeare quotations seem to enhance the parallels and contrasts with Shakespeare's *Lear*. In fact, the entire film can be considered as an adaptation of *King Lear*, moreover, the dramatization of the reception of *King Lear*.

### Short biographical information:

Gabriella Reuss PhD is Lecturer in English Literature in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. She discovered the promptbook of the earliest restoration (1834) of the tragically ending *King Lear* in the Bodleian Library (on this, among others, see 'Veritas Filia Temporis or Shakespeare Unveiled? Macready's restoration of Shakespeare's *King Lear* in 1834'. In: *The AnaChronist*, Budapest: ELTE, 2000, and '(Re)Turning to Shakespeare or Imitating the Shakespeare Cult in Hungary? The 19<sup>th</sup> century theatres of Gábor Egressy and C. W. Macready'. In: *The Globalization of Shakespeare in the Nineteenth Century*, eds. Krystyna Kujawinska Courtney and John M Mercer, The Edwin Mellen Press, 2003.). Ever since, the adaptation and cult of Shakespeare, especially the appropriation of Shakespeare dramatized in modern plays, have been the focus of interest in her research and modern English drama courses.

**“Plays and Pamphlets of Shakespeare”:  
Edward Gwynn’s Copy of the Pavier Quartos**

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In 1619, four years before the First Folio, Thomas Pavier attempted to publish a collected edition of Shakespeare’s plays in quarto. Sometime after they went on sale, one buyer had them bound together. Edward Gwynn’s copy appears to be the only surviving single-volume complete collection of the Pavier quartos in its original 17<sup>th</sup> century calf binding. It measures 13.9 cm wide by 18.3 cm tall and is 4.2 cm thick. On the spine a title was later embossed: much of it has worn away over the years, so some letters are missing while others are hard to decipher, but it appears to read *Plays and Pamphlets of Shakespeare*. This unique copy has not been discussed much in the literature, in part because its contents include two apocryphal plays as well as several “bad” quartos of others, but also because not much is known about the first owner. I recently had a chance to examine Gwynn’s volume at the Folger Shakespeare Library. In this paper I discuss it in the context of collected Shakespeare before 1623, focusing in particular on the contents, their ordering, and the significance of the word ‘pamphlets’.

Short biographical information:

Tom Rooney is a PhD candidate in the English Renaissance and Baroque Literature program at ELTE, and is writing his dissertation on representations of canon, text and author in complete works of Shakespeare under the supervision of Dr. Péter Dávidházi. Since 1996 he has taught academic writing to post-graduate students at Central European University. His work has appeared in *Shakespeare Survey*, *Shakespearean International Yearbook*, and *Notes & Queries*.

## **Pleasure in Scottish Philosophical Criticism**

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I intend to take a look at the work of three major writers associated with the Scottish Enlightenment: Adam Smith, Henry Home Lord Kames, and William Richardson. The three authors represent different levels and modes of engagement with the project of ‘philosophical criticism’: a critical investigation of the language arts (increasingly, the works of Shakespeare) with the intention of arriving at valid philosophical conclusions about the operations of the human mind. In a hostile article a contemporary writer styled these critics unfeeling ‘anatomists’, who murdered the beauty of literary texts for the sake of ‘scientific’ knowledge; however, there is another story to be told about the role of pleasure in the discourse of Scottish philosophical criticism. As I would like to show, what these authors repeatedly emphasise is that apart from producing ‘scientific’ knowledge of the human mind, philosophical criticism is also an activity that generates pleasure. Following Neil Rhodes’s argument (2006), according to which these Scottish critics paved the way towards the establishment of English Literature as an academic discipline, I would like to tease out some implications of philosophical criticism’s hijacking of the Horatian principle of ‘dulce et utile’, which for centuries had been the special privilege of poetry alone.

### Short biographical information:

Dr Veronika Ruttkay is a lecturer at the English Literature Department of Eötvös Loránd University Budapest. She earned her PhD in 2007 at the University of Glasgow. Presently she is working on a book-length project on British philosophical criticism and S. T. Coleridge’s Shakespearean lectures, supported by a Magyary Zoltán Postdoctoral Fellowship.

## Comparative Linguistics in Training Translators

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Some experts argue against teaching linguistics and especially descriptive grammar saying that linguistics is not necessary in communicative language teaching. The present paper aims to justify teaching linguistics in training translators as there is no translation without the knowledge of linguistics. The examples are taken from the various areas of linguistics and from different text types translated from English into Hungarian and vice-versa. In morphology word formation, the irregular plural forms of nouns, the use of prepositions with a special focus on case grammar are treated in detail. The functions of semantic fields, collocations, proverbs and sayings in translation are also explored in this paper. In the area of syntax the contrastive analysis of finite and non-finite structures will also play a significant role in training English-Hungarian translators. As a conclusion it is stated that there are no successful translation studies for students without proper knowledge of comparative linguistics.

Short biographical information:

Career:

Károli Gáspár University, Department of English Linguistics

Head of Training English Master students 2007 - present

Head of English Linguistic Department Sept.1999- 2009

vice dean 1999-2001

associate professor in Linguistics 1997-present

University of Miskolc, Department of English Linguistics 1997- 2000

part-time lecturer in Modern Linguistics

Berzsenyi Dániel Teacher Training College, Szombathely, Sept. 2000- 2001

Head of Csepel Section, lecturer in Applied Linguistics

ELTE Teacher Training College, Department of Foreign Languages 1990-1999

reader in English Applied Linguistics and Linguistics

Head of Department of Foreign Languages 1996-1999

vice principle 1992-1996

Teacher Training College, Kaposvár, Department of Foreign Languages 1978-1990

assistant / senior lecturer in Applied Linguistics and Linguistics

Degree: doktor universitas in English Linguistics 1988

PhD degree in English Linguistics 2001

## **Doubling and Tripling, or Reconstructing a Midsummer Night**

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Through the three most often used definitions describing theatricality I would like to look into audience's participation in reconstructing the theatrical in Hungarian Shakespeare productions. Thus I wish to investigate what current trends show in raising and manipulating audience expectations. Finally, as a contrastive example, I will offer an analysis of the 1989 Arvisure Theatre's *Midsummer Night's Dream* to give possible insights into how audiences can create theatricality in an avantgarde production. My research mostly focuses on the use of polifunctional theatrical signs, in Shakespearean productions.

### Short biographical information:

Veronika Schandl graduated from Pázmány Péter Catholic University in 1999, where she has been teaching ever since. She obtained her PhD at ELTE, in 2006. Her dissertation dealt with Socialist productions of Shakespeare's problem comedies. In 2007 she received a research grant from Notre Dame University, Indiana and was the Fulbright visiting professor at Rutgers, the State University of New Jersey. Her recent book entitled *Shakespeare's Plays on the Stages of Late Kádárist Hungary – Shakespeare Behind the Iron Curtain* (Lewinston: The Edwin Mellen Press, 2008 ISBN: 13: 978-0-7734-4746-2) was published in 2009. She is a member of most European Shakespeare research organisations and is on the editorial board of the Brno Studies in English. Currently she is working on two projects: on a Hungarian volume discussing the Kádár-regime reception of Shakespeare in Hungary and on literary censorship in Hungary of the 1980s.

## The Function of Multiplicity in Undoing History in Virginia Woolf's *Three Guineas*

SÉLLEI, NÓRA

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Virginia Woolf was obsessed by history and historiography, particularly in her writings of the 1930s. *Three Guineas* (published in 1938) reflects this obsession in at least two ways. The speaker of the essay, on the one hand, challenges unquestioned notions underlying masculine history and historiography, whereas, on the other hand, makes an attempt at putting into discourse the history of undoing History: some hidden aspects of women's resistance to patriarchal power. Along these lines, Woolf's essay explores the interrelatedness of such key concepts as gender and the nation, and abolishes the border between the private and the public, a division that was the mainstay of the Victorian social structure. My point is that this undoing of history comes about as a result of the rhetoric in the text: the process of interpreting history which in the essay emerges based on the speaker's multiple ventriloquism and on the cyclical rhetoric of the argument reveals that various social phenomena are related to one another in more subtle and more complex ways, and apparent innocence can prove to be complicity and implicatedness in a hierarchical and authoritarian system that informs structures that seem unrelated at first sight, like the family and fascist dictatorship.

Short biographical information:

Nóra Séllei is Reader at the Dept. of British Studies of the Institute of English and American Studies, University of Debrecen, Hungary. She gained her PhD (1996) and "habilitation" (2002) from the same university. Her main teaching and research areas include gender studies, feminist literary theory, and 19<sup>th</sup> and 20<sup>th</sup>-century women's literature, primarily novelists and autobiographers. Her numerous publications include four books (*Katherine Mansfield and Virginia Woolf: A Personal and Professional Bond*, Frankfurt: Peter Lang, 1996; a monograph on 19<sup>th</sup>-century British women writers' novels—*Lánnyá válik, s írni kezd*; one on early 20<sup>th</sup>-century autobiographies by women writers—*Tükröm, tükröm...*; and one on feminist literary theory in Hungary—*Mért féltünk a farkastól?*; all three: Debrecen: Kossuth UP, 1999, 2001, 2007). She was the series editor of the Hungarian feminist book series *Artemis Books* (*Artemisz Könyvek*), a co-editor of HJEAS, a member of the advisory board of Gender Studies, and of Focus; the translator of Virginia Woolf's *Moments of Being*, Jean Rhys's *Smile Please* (Debrecen: Csokonai, 1999 and 2001), and Virginia Woolf's *Three Guineas* (Budapest: Európa, 2006). She also edited a volume on female subjectivity (*A nő mint szubjektum, a női szubjektum*—Debrecen: Kossuth UP, 2007), and edited and translated a reader on the theoretical junctures of feminism and (post)modernism (*A feminizmus találkozásai a (poszt)modernnel*—Debrecen: Csokonai, 2006). Her most recent work is editing the volume: *She's Leaving Home: Women's Writing in a European Context* (forthcoming in 2011, Peter Lang). For further details see her webpage: <http://ieas.unideb.hu/sellei>



## **The Journeys of Langston Hughes**

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When on June 13, 1923, the 21-year-old Langston Hughes embarked on the West Hesseltine, a steamship bound for Africa, little could he have thought that he was about have one of the most formative experiences in his life. The first journey was to be followed by other journeys to Africa, as well as countless other lands, including Mexico, the Caribbean, Europe, the Soviet Union, China, and Japan. By all means, it appears that travel was a sustaining element for Hughes: a never-ending source of experiences, a ground for making comparisons, an inspiration helping him understand himself and his race. In this paper, I will attempt to chart some of the journeys, actual and spiritual, undertaken by Langston Hughes, poet, novelist and world traveler. I intend to demonstrate how the travel motif is at the heart of much of his work: on a concrete level on the one hand, as reflected in his frequent use of geographical references, and on the other hand as an ubiquitous metaphor for life itself.

Short biographical information:

Zoltán Simon received his Ph.D. from Texas Christian University in 2001. His academic interests include American literature and civilization, the relationship between technology and culture, literacy and electronic textuality, English for special purposes (law, library and information science), as well as translation and interpreting studies.

## 'In. Wele and Wo' – Trothplights of Friends in Medieval English Literature

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Friendship has been a popular topic throughout world literature. Starting from the Bible, through the classics and ending up at the most recent 21st-century works like the Harry Potter series, we can find many instances for the protagonists being sworn friends. As Aristotle, Cicero, Augustine, Mark Twain and so many others concerned themselves with the issue of friendship, so did medieval writers. Thus, we can find epics and romances, lyrics, and even religious works with friendship in their central focus – all of them showing a different aspect of this relationship. In my paper I will concentrate on how this special bond is formed: what words the parties use when they swear their oath of brotherhood to each other and what are the conditions that should be met in order that this oath can be sanctified. To answer these questions I will analyse the trothplights that can be found in two romances – *Amis and Amiloun* and *Athelston* – and two Chaucerian tales – *The Knight's Tale* and *The Pardoner's Tale*.

### Short biographical information:

I was born in 1980 and graduated from ELTE in 2008 and obtained a degree in English language and literature with secondary school teaching qualification. Married with one child (and expecting the second), I am a second-year student at ELTE in the Renaissance and Baroque English literature PhD programme within the confines of which I study the issue of friendship in Medieval English literature with the guidance of my supervisor Katalin Halácsy. I also major in Mongolian Studies. I got the final certificate in 2008 and now I am writing my thesis on the funeral customs of the Mongols.

**Twofold Discrimination:  
Translating Genres on the Periphery of the Literary System: Fantasy**

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In the Hungarian literary polysystem, popular genres are located on the periphery, they are just tolerated but hardly ever taken seriously, criticised scientifically, analysed and discussed in a monograph or taught as separate field of study, for example, there is no MA in Science Fiction.

Almost the same can be said about translated literature regardless of the status of the original in the canon: although translation has become the focus of certain theoretical approaches, it is still not regarded as an independent discipline with lots of sub-branches, theories, methods, and translated literature is hardly ever treated as a literary system in its own right.

Therefore discussions on translated SF & fantasy are virtually non-existent in Literary Studies, translation criticism is occasional, even on the homepage of the Hungarian Writers' Association specifically created for this purpose, and in-depth studies are only written once in a blue moon. There is undeniably a dual prejudice working against translated SF & fantasy.

This paper examines a few translated novels produced by translators and publishers specialising in SF & fantasy to show how this marginalised position effects the translation policy of the publishing houses and the final product.

Short biographical information:

Anikó Sohár worked as an assistant professor at the Dept. of Comparative and World Literature, ELTE from 1987 to 1995. She was one of the initiators of the special literary translation programme in 1991. There she taught literary translation, translation history and translation research until the end of the programme in 2009. She did research on translation at the CETRA Chair for Translation and Intercultural Communication, Catholic University of Leuven, Belgium between 1993 and 2000 where she obtained a Ph.D. in 1997. She taught at the Dept. of English Literature, University of Miskolc for three semesters. Since 2002 she has been teaching at the Apáczai Faculty, University of West Hungary. She is a (literary) translator as well.

## Literary Translation and the Changing Concept of ‘Cultural Capital’

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The term ‘cultural capital’, first introduced by Pierre Bourdieu, has travelled a long way from sociology to TS where it was dully introduce by André Lefevere.

We will take a short journey through disciplines that will also require the elaboration of different other terms such as ‘high culture’, ‘world literature’ or ‘canon’ etc.

Cultural capital has a twin role in national cultures. On the one hand it represents a kind of national standard within a nation’s culture, and on the other, especially in the case of translation, it represents a kind of cultural capital imported from outside to enrich and develop the target cultural system. At the same time what the target culture ‘imports’ mostly depends on those dominant cultural values within, so the choice of what is translated is basically defined by the very state of the target culture and its literary tradition.

Thus, literary translation plays an important role in creating as well as defining ‘world literature’ in a particular nation’s cultural and literary systems, and has always been significant in renewing and reforming the Hungarian language and culture. By giving a short historical survey of Hungarian literary translation I would like to show the aims and causes of the changing role of it in Hungarian culture as well as the changing value of the ‘cultural capital’ represented by it.

### Short biographical information:

Ágnes Somló (assistant professor) took her M.A. in History, and M.A. in English Language and Literature from Eötvös Loránd University, Budapest. She completed a Soros Foundation programme in American Civilization at the University of Pennsylvania. For a time she was reader for *Historia* quarterly and freelance translator of literature for different publishing houses and Hungarian Radio. She is author of two radio plays and several literary essays. More than 40 volumes of her translations have been published. She has been teaching at Pázmány Péter Catholic University since 1997 and is head of undergraduate and postgraduate translation programmes. Besides literary translation and translation studies, she is also interested in 19<sup>th</sup>-20<sup>th</sup> century drama and English-language African literature.

She is member of EST (European Society for Translation Studies); MEGY (Association of Hungarian Literary Translators); Hungarian Writers’ Association; MISZJE (an association for the representation of Hungarian authors’ rights and PLR). She is leader of Student Translators’ Workshop. She often leads workshops, moderates round-table discussions and gives lectures at special programmes of MEGY and Hungarian Writers’ Associations.

## **Representing the Trauma of Parting: Mourning Emerson's "Hyacinthine Boy"**

SOMOGYI, GYULA

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The paper is about how Ralph Waldo Emerson struggled to come to terms with the loss of his son to scarlet fever in 1842 through various discourses, including the personal, the philosophical, and the literary. His journals and letters testify to a recognition of grief as well as an inability to mourn, which ambivalence also becomes apparent in the philosophical and literary responses to Waldo's death. Earlier on, Emerson's "Compensation" inserted the loss of his first wife Ellen in 1831 to a system of loss and reimbursement, which is always in motion, yet which only becomes available for understanding after "long intervals of time"; however, Waldo's death seems to shatter such a specular, reciprocal structure: a later essay, "Experience" reveals a foreclosure of grief and inserts the death of the beloved boy into a series in which all the members are interchangeable and all tell about an impossibility of direct experience. As opposed to the philosophical, "Threnody," a literary piece, acknowledges the loss and aims to offer consolation through the figure of "The deep Heart," which proves to be a hollow repetition of poetic conventions allowing no real consolation or compensation for the trauma of loss.

### Short biographical information:

Gyula Somogyi graduated from the University of Debrecen in 2003, and became a PhD student at the Doctoral School of Literature. He presently teaches at the Ferenc Kölcsey Reformed Teacher Training College in Debrecen. His research interests include film studies, popular culture, contemporary literary theory (especially deconstructive criticism) and 19<sup>th</sup> century American Literature.

**The 'Pure Gaze' of the 'Double-Access Audience':  
Intertextual References in Postmodern Film Adaptations of Shakespeare**

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In my paper I intend to point out that the postmodern screen versions of Shakespeare made in the 1990s can be fully explored only by the so-called 'double-access' audience, who has cultural fluency with both high culture and popular culture. These adaptations are specifically inscribed with a series of intertextual references, and define themselves not only in relation to other film texts but also in relation to other textual systems, such as theatre, architecture, painting, music videos, television, etc. To decode the intertextual allusions of these films, and to appreciate the exciting interplay between the two cultural systems one needs to possess the 'pure gaze' – a term used by Pierre Bourdieu – which is a mode of artistic perception. According to Bourdieu this kind of disinterested, analytic approach, which presupposes mastery of different codes, is the only effective way of 'reading' a work of art. My conclusion is that this kind of attitude the spectator is assumed to take up towards the postmodern screen versions of Shakespeare designate these movies as high-cultural products as opposed to the popular ones, which do not demand specialist knowledge, and depend on approval and identification.

Short biographical information:

Ágnes Streitmann is a PhD student in the English Literature of the Renaissance and Baroque Graduate Program at ELTE. She is writing her dissertation on Shakespeare films made at the end of the millennium. The dissertation is grounded on a socio-cultural approach, and focuses on the productive interplay between high culture and popular culture marking these adaptations.

## Women of No Importance in Edmund Spenser's *The Faerie Queene*

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The talk intends to highlight some peculiarities about female sexual behaviour in Edmund Spenser's *The Faerie Queene*. In the romance, we encounter righteous heroines who set an example for 16<sup>th</sup> century women, and we also see condemnable temptresses who do the opposite. However, between them, there is another, less conspicuous group, who do not underpin any moral message. They are not outstanding because they are neither ravishing, nor utterly evil. These 'middle' women do not possess the typical, clear-contoured, glowing bodies of Spenserian females, hence they do not emerge from the romance as figures to pay much heed to. Because of their lack of glamour, these women are usually dismissed as one-dimensional and uninteresting. However, if they are observed in more depth, we see that they have much more to offer than one would assume at first sight. They are adulterous, wanton, suicidal, disobedient and dishonest. Yet, curiously, they are never punished. Thus, through sinning and being forgiven, these women gradually undermine the romance's moral teaching.

Short biographical information:

Ágnes Strickland-Pajtók holds MAs in English and Hungarian studies from Eötvös Loránd University, Budapest. A PhD candidate specialising in Renaissance English literature. Her research concentrates on analysing Edmund Spenser's *The Faerie Queene* from a gender point of view. Currently she teaches English and Hungarian language at Zsigmond Király College, Budapest. Her main research interests are contemporary prose, translation studies and renaissance poetry.

## **The Queen and Death: An Elizabethan Book of Devotion**

STRÓBL, ERZSÉBET  
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The focus of the paper is *Christian Prayers and Meditations* in English, French, Italian, Spanish, Greek, and Latin printed by John Day in 1569. This volume of private devotion is one of the most heavily illustrated books of the Elizabethan period, marking an interesting attempt to establish a Protestant religious iconography. The prayer book contains a set of prayers by the English queen, or at least by a voice assuming her position. The border decoration of that section of the book is markedly different from the rest. Instead of scenes from the Bible the stages of the dance of death are depicted. The motifs recur three times, twice with male characters and the third time with female figures. Placing the prayers of a queen next to the scenes of the danse macabre was a conspicuous allusion to her mortality, and a shrill voice of counsel in a period when the queen's succession was unsettled. This paper will examine the place, role and importance of the queen's prayers and its surrounding border illustrations in the prayer book itself, as well as in the tradition of private devotion, Protestant iconography, and contemporary readership.

### Short biographical information:

Erzsébet Stróbl is a member of the Renaissance Research Group at Pázmány Péter Catholic University, Piliscsaba. She submitted her PhD dissertation in 2009 with the title *The Cult of Queen Elizabeth I: Ideology, Representation and Ritual*. She gave various cultural historical courses at PPCU from 1994 to 2009.



## Celebrity Writers and the Domination of Commerce over Culture

SURÁNYI, ÁGNES

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In my paper I am going to deal with a relatively new socio-cultural phenomenon epitomized by the appearance of celebrity writers. The domination of commerce over cultural production and its arbitrary assignment of fame seem to be overwhelming these days. More importantly, after receiving prestigious literary prizes the position of winners radically changes in the publishing industry (real-life facts, such as habits, family background, friendships, financial circumstances rather than literary achievements are becoming the primary concern of the media). Subsequent works by these canonical authors will disappoint or, at best, confuse readers as a rule.

Not only will all or most of the works of the award-winning writers be translated indiscriminately, but as a result of the oversupply, they will fall in the same category as lower-case authors who have managed to find a market niche for themselves. I will examine the reception of authors such as J. M. Coetzee, Salman Rushdie, Doris Lessing, Jeanette Winterson and J. K. Rowling.

Short biographical information:

I am lecturer at the Institute of English Studies, the University of Pécs. My research interests include British women writers, magical realism, Afro-American literature, translation theories and practice. I have publications on Virginia Woolf, Angela Carter, Toni Morrison and representatives of the Harlem Renaissance.

## **Alice Munro's Neo-Gothic Traveling Heroines**

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The paper argues that Alice Munro consciously started to experiment with a conventional female gothic figure, the traveling heroine, in her fiction of the 1990s, even though a critical commonplace holds that Munro's characters live a guarded and circumscribed life in their native Sowesto region, or at the most in British Columbia. By offering a gothic reading of three short stories published in two volumes, I argue that Munro not only experiments with translating the female gothic convention of a travel to an otherworld into contemporary literature but she also negotiates the female gothic double plot structure by "writing beyond its ending." Her narratives juxtapose alternative female life routes after the female gothic happy ending, and by that they neo-gothically reject not only the figure of the properly gendered wife but that of the professionally gendered female gothic heroine as defined by Diane Long Hoeveler as well.

Short biographical information:

Andrea F. Szabó is teaching American literature at the Institute of English and American Studies, University of Pannonia. Her research interests focus on the intersections of women's literature and the gothic.

## **Hungry Eyes: Lady Diana as a Gendered Icon of Popular Media**

SZABÓ, ORSOLYA ZSUZSANNA

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Thirteen years after her death it is obvious: the very same media that many blame for the death of the late Princess of Wales is the best guardian of her immortality. It is understandable that the tension hidden within the figure of a modern-day princess is useful for journalists. Still, there must be much more to Diana's secret than simply her royal title. The solution lies in gender: this highly exposed female figure, who constantly tried to escape the spectators' hungry gaze in her life, is a perfect and haunting example of how popular media relies on the idea of femininity or masculinity to sell otherwise unreachable female and male idols. By presenting her gendered stories from her engagement to her funeral again and again, viewers/readers/listeners were and are offered an experience of the everyday and the commonplace in the sphere of the extraordinary. This paper explains the Diana phenomenon by using online sources which open up spaces for interactivity, thus providing opportunities for getting a clear glimpse of consumers' viewpoints as well. (OSZ)

Short biographical information:

Orsolya Zsuzsanna Szabó is a first year PhD student in the British Studies Programme of the Doctoral School of Literature at the University of Debrecen. Her research interests include the (re)presentation of gender in popular media and consumer tactics. Her essay entitled "Just Turn It Around. The Osbournes and the Osbournes as Images and Storytellers of Gender" won second prize at the 29th National Conference for Young Scholars. She has published articles and reviews on popular media and popular literature in *Debreceni Disputa*, in *Szkhonion* and on DEOL.

## **Contrastive Analysis of the English Dative Shift Constructions and the Hungarian Dative**

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The paper presents a contrastive analysis of the English dative shift constructions (double object and prepositional constructions) and the Hungarian dative in the framework of construction and cognitive grammars. An attempt is made to illustrate the contrasts between these constructions in the two languages in the form of semantic maps or distribution patterns, showing the possible configurations of the syntactic coding of participant roles patient, theme and goal. The polysemy and metaphorical extensions involved in these constructions will also be compared.

Short biographical information:

Born in 1957.

PhD degree in the English linguistics subprogramme of the PhD programme in theoretical linguistics at Debrecen University (2004).

Working at the Department of English Literature and Linguistics, University of Miskolc (since 1993, as associate professor since 2006).

## Making a Difference: Hungarian-Canadian Diaspora Literature

SZAMOSI, GERTRÚD

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Having to accommodate differences, the need to transform and change has provided some of the most formative experience in the context of Canadian culture. The transitory nature of identification also seems to feature as a recurring motif in the writings of first and second generation Canadian writers of Hungarian origins. The works of George Payerle, Tamás Dobozy, Gábor Szohner, John Miska and others invite a reading sensitive to the key experience of dislocation. In place of the grand narratives of migration the present study aims to unveil a diverse set of voices by focusing on the transitional and shifting nature of identities, as the language and imagery of diaspora provides ample space to explore our endless quest for meaning, unity and identity. The themes of study include national, regional, ethnic and multicultural identities; the formative role of Hungarian and Canadian history, World Wars, the 1956 Hungarian revolution and its aftermath; the tensions between natural and urban environments, globalised and urban societies; how regional and ethnic layers of identity intermingle, build on or dismantle one another.

### Short biographical information:

Gertrúd Szamosi has been lecturing at the Institute of English Studies at the University of Pécs since 1990 in the fields of British and Postcolonial literatures, Cultural studies, British, Scottish and Canadian studies. She has published under the theme of Postcolonial literatures, edited a volume of *Contemporary Scottish Short Stories in Hungarian* (1998), and co-edited an *Anthology of Postmodern Literary Theory* (2002).

## Dummy Auxiliaries from a Cross-theoretical Perspective

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Whether progressive and perfective interpretation comes from the auxiliaries *be* and *have*, is expressed by the *-ing* and *-en* endings appearing on the verbs of the respective constructions or it is the result of the interaction between the two is one of the central questions of complex Verb Phrases in English. It is proposed e.g. in Newson (2006) that the two auxiliaries, similarly to dummy *do* appearing in simple tenses, are also dummy forms. The question such a proposal immediately raises is what conditions the appearance of these three different forms, whether having three dummy forms within a system can be justified at all. In my talk I am going to present different approaches to this problem based on the framework of Nanosyntax (Starke, Caha 2007), den Dikken's (2006) predication-based approach, and Newson's (2004, 2010) Alignment Syntax together with diachronic data from McFadden and Alexiadou (2010), concluding that with the help of the Superset Principle (according to which semantic features can be expressed with the help of the vocabulary item associated with the smallest superset of features needing to be spelled out) it is possible to account for the different dummy forms appearing in the different constructions regardless of the theoretical framework in question.

Short biographical information:

Work place: 2002-: ELTE SEAS English linguistics Department

2010-: SZTE IEAS English Studies Department.

## **Absence and Presence: Conditions of Parenthood in Kazuo Ishiguro's Novels**

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The talk proposes an examination of the interplay of textual gaps and avoidance in Ishiguro's construction of parenthood articulated from the psychoanalytical perspective.

Building on categories foregrounded by Freud as starting points to psychoanalytic narrative discourse: anxiety, resistance and repression, it posits that the submerged narrative of Ishiguro's discourse on parenthood is more productively interrogated as lack of ability in communication than as manifestation of insufficient assets and conditions of protagonists' parental qualities. In all of Ishiguro's six novels fathers and /or mothers are 'displaced' being either absent, let alone virtually present or simply too abusive to rely on. My contention is that besides dislocation in space and time, family dysfunction also form the core of Ishiguro's humanistic concern articulated in his fiction.

The investigation touches on aspects regarding the psychoanalytical quality of Ishiguro's writing, making the case for a reconsideration from the vantage point of the role played by absence and presence in his fiction.

Short biographical information:

Éva Szederkényi graduated from Pázmány Péter Catholic University, Faculty of Humanities, Hungary. She also holds a postgraduate degree in education (H. Dip. 2001) from Trinity College, University of Dublin, Ireland. She has been lecturing in the Faculty of Law and Political Sciences at Pázmány Péter Catholic University since 2004. Her research interests include psychoanalytic literary theory and contemporary British novel. She is working towards a PhD focusing on the narrative of Kazuo Ishiguro.

## **“O yet defend me, friends” — Claudius’s Struggle for the Favour of his Audience**

SZIGETI, BALÁZS  
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In my presentation, I will observe Shakespeare’s *Hamlet* from one specific perspective: using the theoretical framework I wish to call ‘pre-performance criticism’, I will be concentrating on Claudius’s career, and especially on his encounters with Hamlet. I will claim that their battle takes place on two levels: one is the level of the conventional revenge tragedy, while the other is a contest to establish an intimate relationship with the audience. As some of the indices of intimacy with the audience, soliloquies are often interpreted as directly addressing the audience rather than being ‘thoughts’ overheard by them. This approach will suggest that there should be a specific relationship between certain characters in the play and their spectators, and this approach will be my starting point reading the above outlined ‘second level contest’ between Hamlet and Claudius. In discussing the career of the King, I will put the so-called ‘prayer-scene’ (Act III; Scene 3) in focus by also asking to what extent a production is entitled to ignore the torment of guilt in the presentation of Claudius’s great soliloquy.

### Short biographical information:

Balázs Szigeti is a first year PhD student of ELTE BTK, in the English Renaissance and Baroque Literature Program and has an MA in English and Hungarian Language and Literature.



**A Summary of 20th Century Female Jewish American Fiction:  
*Heir to The Glimmering World* by Cynthia Ozick**

SZLUKOVÉNYI, KATALIN

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Cynthia Ozick is one of the authoritative voices in Jewish American literature. Her latest novel, *Heir to the Glimmering World* (2004) can be read as a complex summary of the major issues of her oeuvre as well as of 20<sup>th</sup> century female Jewish American fiction.

A year after its publication in the US, the novel came out in Great Britain under a new title, *The Bear Boy* (2005). Both titles name one protagonist, although the book has three commensurate plotlines telling the intertwined stories of three families. Which character does the word heir refer to? What does glimmering world mean? Europe before World War II, from which one of the families escaped? Or the fictive realm of the children's series, *The Bear Boy* determining other family's fate? Or mid-twentieth century US, where all the characters meet? Would the change in the title reflect that the book can be read differently from a European and an American point of view?

Attempting to answer the above questions, my presentation will try to enumerate the great themes of 20<sup>th</sup> century female Jewish American literature which Ozick resumes in this book, and the literary, cultural and social traditions she relies on.

Short biographical information:

Katalin Szlukovényi (1977) is a PhD student at the Modern English and American Literature Program of the Doctoral School of Literature, ELTE, Budapest. She is writing her dissertation on "Self-irony in 20th Century Jewish American Fiction". Her research fields also include 20th century and contemporary American and Hungarian poetry. She translates poetry from English and German. For her first book of poetry, "Kísérleti nyúlórr" (2005), she received "Attila Gérecz" Prize (for best first poetry book of the year).

## **WRITING A WOMAN'S (and a Man's) LIFE IN THE WILDERNESS: The Captivity Narrative as a Form of Autobiography**

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Inspired by Carolyn Heilbrun's thesis according to which a woman's life can be written in four ways, by the woman telling herself, either in the form of autobiography or fiction, by someone else as a biography, or she "may write her own life in advance of living it, unconsciously, and without recognizing or naming the process," the forthcoming essay explores the life writing aspects of captivity narratives spanning four centuries.

According to Georges Gusdorf the autobiography functions as a mirror revealing and at the same time reflecting the depth of one's soul. G. Thomas Couser highlights the fission of the unified authorial self into the authorial I or the subject experiencing the very details described in the text and the author's eye through which the reader can retrace the protagonist's life. Philip Lejeune insists on the autobiographical contract according to which the author and the reader agree that the writer, narrator, and the narrated self are identical. Furthermore, as Susanna Egan posits autobiographies contain four main structural elements: the description of an innocent childhood, the journey of youth, the spiritual conversion preceding the achievement of maturity, and the confession of the redeemed and aged soul.

Deploying the above listed theoretical apparatus the treatise will seek answers to such questions as the captivity narratives' capability to fulfill the mirror function, the potential fissure of the authorial self, the applicability of the autobiographical contract, and the assessment of the respective structural elements.

### Short biographical information:

András Tarnóc has taught at the Department of American Studies of Eszterházy Károly College since 1993. He received his PhD degree from Debrecen University in 2001. Presently he is the Head of the Department of American Studies. He is the author of the book: *Diagnosing American Culture: Centripetality and Centrifugality in Minority Aesthetics, a Model-based Study* (2005). His more than 30 published scholarly writings cover such fields as nineteenth century American history, various aspects of multiculturalism, and settler-Indian relations. Presently he is working on a research project examining the Indian captivity narrative, from a variety of vantage points including myth studies, philology, cultural studies, and cognitive psychology.

**Breaking the Rules: Misunderstanding for a Better Understanding  
of Frontier Life in *The Lion of the West***

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One of the many features of art is the ability to serve as a bridge between communities with different cultural values. The paper aims to discuss this phenomenon through a specific American example from the nineteenth century. The frontiersman was often misunderstood and ridiculed by the more developed society on the East Coast. However, at times this roughly educated figure was embraced by the general public, which was the case with James Kirke Paulding's popular play *The Lion of the West*. The drama had its own roots in history and in folk traditions and the numerous remarkable peculiarities in the seemingly simple yet vivid personality of the main character incorporated a large part of frontier behavior with the inevitable humor. The cleverly constructed play unified the East with the exotic frontier and the protagonist's distinctive linguistic behavior opened up layers of interpretation, presenting the audience with the opportunity of a better understanding of the frontier.

Short biographical information:

PhD student at the University of Pécs

Main area of research: 19th and 20th century American culture and related literature with the special interest in hero and trickster figures, and the impact of these personalities on history, society, popular culture and literature.

Recent publication:

"What Happened at the Alamo? Arguments, Counterarguments and Facts about the Debate Surrounding David Crockett's Death." *AETAS: Journal of history and related disciplines*. Ed: Géza Szász, Vol. 3. U of Szeged, 2009.

## **Ted Hughes “Editing” Sylvia Plath**

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After filtering Ted Hughes’s essays on Sylvia Plath’s poetry two corresponding poems by the poets will be discussed hoping to see their coexistence.

### Short biographical information:

Benedek Péter Tóta received his MA degree at Eötvös Loránd University, Budapest in 1987, and his PhD at the Hungarian Academy of Sciences in 1997. He started teaching at Pázmány Péter Catholic University in 1994. He teaches English literature from the period of modernism up to the present. His research concentrates on the oeuvre of Thomas More. His research is supported by the Hungarian Scientific Research Fund. His publications include several translations and essays on the poetics of T.S.Eliot, Samuel Beckett and Seamus Heaney.

## **Some Notes on Achievement Verbs in English and in Hungarian**

TÓTH, GABRIELLA

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Verkuyl (1993) claims that achievement verbs do not form an independent aspectual class. All dynamic verbs combined with bare deep objects (BDO) will result atelic events in the VP, and all dynamic verbs can be used in progressive. In this talk we will show that these generalizations are not correct. We argue in support of Moens and Steedman (1988) and Rothstein (2000)'s theory that achievement verbs form an independent aspectual class. The differences between achievement and accomplishment verbs in English are disguised by other semantic and morphological factors. In Hungarian achievement verbs will be unambiguously interpreted as telic when they are combined with singular BDOs. They do not allow for durative adverbs. They are ambiguous when they are combined with plural BDOs as they allow both for time-span and durative adverbs just like their English counterparts. In English achievement verbs can be used in progressive because progressive can see the preliminary stages of the achievement event that actually lead to the change of state (Rothstein (2000)), which is possible, I assume, because in English progressive can have future interpretation, which is not possible in Hungarian. Therefore in Hungarian achievement verbs can only be used in progressive if they are transformed into process (Landman (1992), Pinon (1995)).

Short biographical information:

education: Eötvös Loránd University, MA in Spanish and English Philology

academic positions: 2009-2010 Károli Gáspár University of the Reformed Church

1998-2009 University of Szeged

1995-1996 Eötvös Loránd University

1988-1992 Research Institute of Linguistics, HAS

Research topics: Linguistics/syntax: The syntax of Aspect

## Multiple Selves in Adrienne Kennedy's *The Funnyhouse of a Negro*

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The paper focuses upon Adrienne Kennedy's first one-act *The Funnyhouse of a Negro* (1962). This play by Kennedy has been analyzed from several perspectives. Situated in an surrealistic time and space, the play depicts what it was like to be a black and a woman in the 1960s. Critics have attributed major importance to the issues of race and gender identity (or rather, we might say: identity crisis) of Sarah, the central self in the drama. Alienated from oneself, from her race and from her cultural surrounding Sarah struggles with the hallucinatory images, conjured up by her unconsciousness.

In my paper I set out to focus upon the relationship between the process of subjectification and performance. After a brief introduction of theories on subject formations, by e.g. Michel Foucault, Althusser, Lacan and Kristeva, I turn to the issue of how subject formation can be understood as an act of performance. I shall conclude that by applying dramatizing the social performance i.e. subjectification, the play can be read as a meta-drama.

Short biographical information:

Currently I am a PhD student at SZTE University of Szeged, Faculty of Arts: British and American literature and culture PhD program.

Studies:

2005 - 2010 University of Szeged, Faculty of Arts

Philologist in Hungarian language and literature, and teacher

2007 - 2010 University of Szeged, Faculty of Arts

Drama and Theater Studies special training (2011)

2002 - 2009 University of Szeged, Faculty of Arts

Philologist in English language and literature, and teacher of English

2004 - 2008 University of Szeged, Faculty of Arts

Hungarian and Central European Studies special training

2002: not official study trip to United States, Florida (visiting the Florida Talking library and rehabilitation of the visually impaired)

Fields of Research: Modern and postmodern drama and theater, Contemporary North American theater: post-colonial or minority (ie, race, gender, and sexual aspects) dramas, Contemporary theater groups and stage direction, alternative theater (e.g. Focus, Maladype)

Publications

----. "Myths and Context in John Steinbeck *The Grapes of Wrath*" In. *Americana E-Journal of American Studies in Hungary*. Fall 2010. Vol. 6. No. 2.

----. "Psyché-analízis. A női szerep alakítás és szubjektum kialakulása a Psychében. In. *Tiszatáj*. Fall-Winter 2010.

## **Jane Austen Reloaded**

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In this paper I intend to examine the diachronic inter/cultural interpretation and dialogue concerning Jane Austen and her works within information society. One of the central images to be discussed is the 1995 *Entertainment Weekly* picture of Jane Austen as a high-tech successful script writer in Hollywood equipped with a laptop and a mobile phone, although, sitting in her Georgian habit (photo by Theo Westenberg). My aim is to examine the inter/cultural dialogue between her age and the age of information society and to see how she and her works are recycled, reloaded and reinterpreted in the age of mechanical reproduction. The works I discuss are her works and her persona as a subject of artistic reproduction in the context of multimediality, how all these are re/present/ed on the internet, in digitalized forms or through any other technical/mechanical reused and re/adapted forms such as films, audio recordings etc. Her overarching legacy through time is proven by her presence even in the multimediality of information society.

### Short biographical information:

Zsófia Anna Tóth is a predoctoral research fellow at the Institute of English and American Studies, University of Szeged, Hungary. She has finished her studies at the British and American Literatures and Cultures PhD Programme, University of Szeged and she is about to defend her PhD dissertation, the subject of which is the representation of female aggression and violence in American literature and film, concretely in Maurine Dallas Watkins's *Chicago* and its adaptations. Her general research interests are film studies, gender studies, literary theory, American literature, American cinema, the New Woman, Victorianism and Jane Austen.

## **Foreign Language Anxiety and English Majors: An Interview Study**

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Does anxiety about learning and using a foreign language decline as learners become more competent in the target language, or is anxiety also relevant at higher levels of proficiency? While considerable research has been conducted on the various sources of foreign language anxiety at the beginning stages of language learning, relatively little is known about anxiety at more advanced levels. To fill this gap this small scale qualitative inquiry examines the construct of foreign language anxiety in the case of advanced-level language students: English majors. It aims to provide an insight into the nature and sources of L2-related anxiety from the advanced learner's perspective: through the personal accounts of anxious learners themselves. The participants were students with high levels of foreign language anxiety, selected from a larger group of EFL majors based on their scores on the Hungarian version of the Foreign Language Anxiety Scale. They took part in a one-to-one long interview concerning their learning- and communication experiences in EFL. The findings show that foreign language anxiety is not restricted to the early, beginning stages of language learning. Therefore the study has important implications for teachers of foreign languages who teach advanced-level classes as well as for teachers of other disciplines at foreign language departments.

Short biographical information:

Zsuzsa Tóth (PhD in Language Pedagogy; MSc in Applied Linguistics) is Senior Lecturer at the Institute of English and American Studies, Pázmány Péter Catholic University. She is an EFL instructor and teacher trainer. Her research interests include individual differences in second language learning, teacher education issues and EFL teaching methodology.



## Referendum 1999, Australia

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The Commonwealth of Australia Referendum 1999 on (a) becoming a republic and (b) amending the Constitution with a new Preamble has received minor attention in overseas scholarship, as compared to the sweeping impact (both popular and academic) of the Sydney Olympic Games 2000. The latter, well-intended by the organisers, abounds in visual paraphernalia easily adaptable to any course curricula ranging from popular culture to politics. The former, however, requires an understanding of postcolonial Australian history: a complex non-visual interaction of Empire-legacy and race relations, imperialism and nationalism, multiculturalism and self-determination.

In spite of their outstanding significance in Australia's contemporary history, neither of the referendum questions carried. Timely as they are, I argue, the public voted on not to dismiss them as irrelevant to the country today, but rather to deal with them adequately in manners and methods potentially outside a rigid constitutional framework. As I have discussed the republican part of Referendum 1999 in my previous conference presentation (at HAAS8), this paper proposes to disentangle the complexities around the preamble question. Rather than speculating why the referendum failed as a whole, I focus on four points of reference in an intricate coordinate system of Australian history: (a) the 1967 Referendum, (b) the Republican question, (c) the race policy of the incumbent government, and (d) Reconciliation-supporters. Understanding each of these assists us in answering why and whether the Australian Referendum 1999 failed at all.

### Short biographical information:

Gabriella T. Espák is Assistant Professor in the Institute of English and American Studies, University of Debrecen, Hungary. Her PhD (2003) was awarded for a thesis on federal multicultural policies and the politics of Indigeneity in Canada and Australia between 1988-1992. She has been teaching, researching and publishing on topics in Australian, Canadian and US social history since 1998, with special interest in issues of multiculturalism, minority rights and Indigeneity. She organised the 2005 conference of the European Association for Studies of Australia, and edited *ReVisions of Australia: Histories, Images, Identities*, a special double issue of the *Hungarian Journal of English and American Studies* (12.1-2, 2006).

## **The Ship of Fools Imagery in *King Lear***

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In my paper I would have a closer look at the ‘ship of fools’ imagery in Shakespeare’s *King Lear*. This image was deeply embedded in European culture and at the end of the fifteenth century Sebastian Brandt compiled a verse satire, *The Ship of Fools*, which had a major influence on English literature. It was translated into English by Alexander Barclay in 1509 and from then on it determined both English satire and, due to the inserted woodcuts, visual arts, mostly the emblem tradition, as well. Furthermore, the jest books (such as Robert Armin’s *Foole upon Foole*) of the second half of the fifteenth century also originate in this tradition. In the presentation I would discuss the possible resemblances in *King Lear*, which, similarly to Brandt’s text, is also an enumeration of fools. Hopefully, by the end of my paper I will manage to highlight some common features, which suggest that Shakespeare was well aware of this rich tradition.

Short biographical information:

Master of Hungarian Language and Literature 2000-2005 at Károli Gáspár University

Master of English Language and Literature 2003-2008 at Károli Gáspár University

Erasmus scholarship 2007 at Katholieke Universiteit Leuven, Belgium

PhD candidate in English Literature at Eötvös Loránd University, Doctoral School of Literary Studies - Renaissance and Baroque English Literature Programme 2008-present

Research topics: sixteenth-century English theatre and literature with special emphasis on Shakespeare; contemporary visual culture, especially the films of Peter Greenaway and the contemporary screen-adaptations of Shakespearean drama.

Current occupation: English teacher and translator

Topic of the dissertation: the impact of Alexander Barclay’s *The Ship of Fools* translation on Shakespeare’s works, primarily concentrating on the late dramas such as *Hamlet*, *King Lear* and *The Tempest*.

## Contemporary Memento Moris? Reading AIDS Advertisements

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The paper addresses the question of AIDS advertisements as visual and textual representations of mortality and morality. Relying primarily upon Susan Sontag's ideas about this virus as a metaphor of evil and mutability (*AIDS and Its Metaphors*, 1988) these advertisements can be read within the context of cultural studies, visual culture, and body studies. Thus, the essay aims to examine how the discursive construction of a disease takes place and advertising space. The widely circulated images of danger, disease and death become imprinted into the spectator's mind as carefully constructed memento moris. However, AIDS as the latest lethal malady seems to have lost some of its symbolic potential by the early 21st century. AIDS placards as controversial anti-advertisements can also be interpreted as case studies of interlinked issues of ideological, ethical, aesthetic, and racial phenomena. Their subliminal messages sell ideas of health and monogamy, but also of fear and prejudices to both first and third world target audiences. They raise consciousness as well as deconstruct the viewer's comfort zone, applying rhetorical devices such as medical and military metaphors, black humour and images of dehumanization, stigmatization, pain, and shame. (EU)

### Short biographical information:

Eszter Ureczky is a second year PhD student in the British Studies Programme of the Doctoral School of Literature at the University of Debrecen. Her research interests include the representation of twinship in 20<sup>th</sup> century British novels, narcissism in literature, and disease as a metaphor in literature and visual culture. Her essay "Dwelling in Doubleness: Narrative and Intersubjective Spaces of Twinship in Bruce Chatwin's *On the Black Hill* and Michel Tournier's *Gemini*" won first prize at the 29<sup>th</sup> National Conference for Young Scholars. She has published scholarly articles on narcissism and the filmic representation of rape in *Debreceni Dipsuta* and *Szkholon*, and book reviews in *Alföld* and *A Vörös Postakocsi*.

## **Life, Liberty, and the Power of Love: John C. Calhoun's Sentimental Conception of Power during the Nullification Crisis (1828-33)**

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One major concern in the study of early American political thought has been to explore the significance of the dichotomy of power and liberty in contemporary ideas about national political relations. Understood as vital in the relationship of the governed and those who governed them, it informed arguments about independence as well as the making of the Constitution. Less attention has been paid, however, to the influence that the culture of sentimentalism had on that relationship, including sympathy and affection as important factors in politics. This paper is thus offered to explore the problem of power, liberty, and affection in the context of the Nullification Controversy of 1828-33, which threatened the Union with civil war. It does so by examining the response of Vice-President John C. Calhoun to the political crisis. I argue that Calhoun developed an argument that ultimately connected power and love with regard to the treatment of the political crisis, making the former as an alternative to and even as a means of generating affection. Doing so, he complicated the older dichotomy of power and liberty by making sympathy and affection vital components of national political harmony.

### Short biographical information:

Zoltán Vajda received his PhD degree from the University of Szeged, Hungary in 2000. He is currently Head of the Department of American Studies and Vice Dean for Academic Affairs at the Faculty of Arts, University of Szeged. His main areas of research and teaching are early American intellectual and cultural history, antebellum Southern history, Thomas Jefferson and his times, and Cultural Studies and US popular culture. He serves on the editorial board of *Americana*, an electronic journal of American Studies and *Aetas*, a historical journal, both edited in Szeged.

**The Rhetoric of Queering in  
Miller's *A View from the Bridge* and Williams' *Cat on a Hot Tin Roof***

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*A View from the Bridge* and *Cat on a Hot Tin Roof* are both coming out of the context of the 1950s in America, and both present male title heroes who are frustrated in their marriage and are unsure of their sexual identity. In fact, both Brick Pollitt and Eddie Carbone fail to openly confess their true desires, and invent strategies of hiding or masquerading to match expectations regarding “normative” sexuality. Nevertheless, their status as Others becomes evident from the authorial representations on several accounts. My questions throughout this paper are: 1. what are the rhetorical strategies employed by the authors to hint at the “othered” sexuality of their characters, 2. does ‘the queer’ function as metaphor in the selected plays, and if yes, what is he a metaphor for 3. what is the relevance of the historical context these pieces were born within.

Short biographical information:

Dr. Gabriella Varró is currently assistant professor at the North-American Department of the University of Debrecen, Hungary. She teaches courses in American drama history, comparative drama studies, American popular culture, and American literary history. Her research pertains to contemporary American drama with a special emphasis on the relevance of Sam Shepard for American drama and theater history, and is currently working on a monograph related to the field. She has published widely on American blackface minstrelsy, and on modern American drama from a comparative perspective. She is author or co-author of two monographs: *Signifying in Blackface: The Pursuit of the Minstrel Sign in American Literature* (2008), and *Jim Crow örökösei: Mítosz és sztereotípa az amerikai társadalmi tudatban és kultúrában* [The Heirs of Jim Crow: Myth and Stereotype in American Social Consciousness and Culture] (2002).

## A Sketch of Two Romantic Fragments: Byron and Vörösmarty

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Romanticism did not see the whole, closed form as the highest, and only possible manifestation of the artistic expression, there was an emphasised interest in the deliberately fragmented, unfinished and elliptic structures in poetry. The phenomenon existed in the whole of European literature and the fact that it emerges in different nations' poetries parallel, and very often without a direct influence, makes it even more intriguing, even suggesting that fragmentariness may be the result of the “spirit of the age”. This paper examines two published fragment poems: an attempt of early self-invention, “A Fragment” (1806) by Lord Byron and “Fogytán van a napod” (“Your Day Waning”) written by Mihály Vörösmarty in the year before his death. The study of the possibilities, goals and manifestations of fragmentariness in these nineteenth century texts and the overview of their contemporary reception may reveal the differences between the Hungarian and British view of fragments in the Romantic era, while it also adds to the understanding of the different paths of meaning production in the Romantic fragment poem.

Short biographical information:

Veronika Végh holds MAs in English and Hungarian Language and Literature from Eötvös Loránd University, Budapest. She is currently a doctoral student at the Modern English and American Literature Programme specialising in Romanticism, her research focuses on the Romantic fragment. She has published book reviews and papers in *The AnaChronisT*, *Irodalomismeret* and *Korunk*.

## **Medicine, Medicines and Medical Men in Elizabethan England**

VERTES-OLTEANU, ANDREEA

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Lack of hygiene, germs, vermin and crowded living conditions represent the driving factor for the high level of diseases and reduced expectation of life that characterize 16th century England. The Elizabethans struggle with smallpox, measles, tuberculosis, stones and venereal diseases, but above all, the devastating plague, or bubonic plague, the most dreaded illness. The medical profession largely maintains the structures inherited from the Middle Ages: at the top of the hierarchy, we have the physicians (university-trained theorists), followed by apothecaries (responsible for the preparation of remedies, but considered simple tradesmen), barber-surgeons (specialized in operations), and midwives (exercising the monopoly in the field of obstetrics and gynaecology). Diseases are attributed to an imbalance of the four humours, which correspond to the four elements (Earth, Air, Water, and Fire), considered to be responsible for the entire physical matter.

### Short biographical information:

Assistant lecturer at the Faculty of Law and Administrative Sciences within the University of the West, Timisoara. Currently a PhD student, with a thesis on “Law in Shakespeare’s Comedies”. Over 20 articles and studies published in specialized journals from Romania or from abroad. Fields of interest: British literature, culture and civilisation, legal language (co-author of the volume *The Language of Law*, 2006), translations (translator of the albums *Lux Lumen*, 2005 and *Silviu Oravitzan*, 2009) and interdisciplinary studies.

## The Labyrinth of Understanding: ‘Spatial Form’ in James Joyce’s *Ulysses*

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James Joyce’s *Ulysses* is a labyrinth of understanding. The reader, in order to comprehend the implications of the novel – which abolishes the traditional causal-chronological ordering of the narrative – has to ‘move around’ in it as in a labyrinthine space of meaning. Briefly put, this means that the textual intersections, echoes and associations in Joyce’s work have to be reconstituted by the reader in a ‘spatial’ manner – as junctures or locations in a verbal space of meaning – rather than in line with a chronologically determined sequence of time. This paper aims to explore the diverse facets of *Ulysses* as a verbally conceived spatial structure, and it also wishes to illuminate the implications of such an artistic construction. Hence, after a few brief observations on how the concept of verbal space in literature evolved, and how it divested itself of the authority – though not of the influence – of visual art, the paper will focus on the particular methods of realization which brought about the novel’s spatial structure. More explicitly, this paper wishes to explore how the reader is compelled to reestablish connections between the dissociated, but complementary elements of meaning; it attempts to examine what the paratactical arrangement of diverse fragments of thought and of various unrelated situations suggests; and it also intends to explicate how the various styles of the eighteen chapters of *Ulysses* are interrelated in the novel’s complex structure. By way of such investigations, my paper aims to demonstrate that by devising a spatially constructed text, Joyce created a unique area of understanding.

### Short biographical information:

I was born in Pécs in 1986, I graduated from ELTE in 2010. My two majors were Aesthetics and English language and literature. Presently I am a PhD student at ELTE in modern English and American literature. My dissertation will concern the modes of textual structuring in James Joyce’s *Ulysses*.



## Patterns of Cracker Culture in the American South

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Besides making an attempt to sort out the confusing conceptuality of Celticism in American culture, this discussion is primarily aimed at exploring the significance of the Scotch–Irish presence in shaping the larger culture of the South. The Scotch–Irish immigrants, who originally settled in the Southern Appalachian mountains (and who represented anti-Anglo–Norman values), took with them a plethora of cultural patterns that proved both enduring and influential in the soil of Dixie. These can be identified as having impacted on such staple texts of the Southern literary culture as the works of the 19th-century humorists of the Old Southwest, W. Faulkner (himself the product of a strong Scottish background), E. Caldwell, E. Glasgow, etc. Indeed, it can be safely argued that some of the modernist devices associated with Faulkner’s works can be traced back to the folkways and other Celtic strains of the mountain cultures of both Scotland and the Appalachians. The paper also comments on relevant schools of thought—the Celtic Myth and the relatively recent (early 1980s) Celtic–Southern Thesis—which claim (cf. G. McWhiney and F. McDonald) that the majority of Southern culture is not of English but of Scotch–Irish origin.

### Short biographical information:

Zsolt Virágos is Professor of American Studies at the North American Department of the Institute of English and American Studies, University of Debrecen, where he has taught courses pertaining to American Studies for well over three decades. He has also taught at Indiana University (2 academic years), the Department of English at the University of Minnesota (1 academic year), Joensuu University (1 month), Partium University (4 years), etc. His books pertaining to American Studies include: *A négerség és az amerikai irodalom* (Akadémiai, 1975), Országh László–Virágos Zsolt, *Az amerikai irodalom története* (Eötvös, 1997), Virágos Zsolt–Varró Gabriella, *Jim Crow örökösei: mítosz és sztereotípa az amerikai társadalmi tudatban és kultúrában* (Eötvös, 2002), *Portraits and Landmarks: The American Literary Culture in the 19<sup>th</sup> Century* (U of Debrecen, 2003, 2010), *The Modernists and Others: The American Literary Culture in the Age of the Modernist Revolution* (U of Debrecen, 2006, 2008).

## Old Hickory at the Helm: *Moby-Dick* and Jacksonian Politics

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The paper investigates how, in *Moby-Dick*, Herman Melville addresses political issues that occurred during the administrations of two expansionist Presidents, Andrew Jackson (1829-1837) and James Polk (1845-1849). Although characters, incidents and scenes in the novel relate to in antebellum US politics only obliquely, certain correspondences between Melville's text and the political discourse of both presidencies encourage a topical reading of *Moby-Dick*. Captain Ahab's fiery hunt for the White Whale may evoke the way in which Jackson, "Old Hickory," passionately pursued issues like the abolition of the Second Bank of the US and Indian Removal. Polk's agenda were to a certain extent continuations of Jackson's political goals, which he expressed by calling himself, during the elections of 1844, "Young Hickory." Incidentally, this nickname was suggested to him by Melville's elder brother, Gansevoort. I also propose that, on a more abstract plane, *Moby-Dick* addresses the problem of presidential power, and investigates competing principles of governance, those of Hobbes, Locke, and Kant.

Short biographical information:

Gabriella Vöö is Assistant Professor at the University of Pécs. Her area of study is nineteenth-century American literature and culture.

## **A Systemic Approach to Hebrew Literature, Israeli Literature and Jewish Literature, and Their Interrelation through Translation**

WEISSBROD, RACHEL  
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Yonatan Ratosh (1908-1981), a poet and a visionary of "a Hebrew nation", decried the terminological split between the Jewish people, the Hebrew language, and the land (and state) of Israel (Ratosh 1982/1954: 48). In his opinion, it reflected an ideological indeterminacy that hindered the creation of a unified national identity.

Despite his criticism, the terminological split still exists. In the realm of literature, it manifests itself in the common distinction between "Hebrew literature", "Israeli literature" and "Jewish literature". The interest in – and promotion of – each of them reflects different and even conflicting ideological agendas.

Based on Even-Zohar's notion of a "literary system" (1990: 27-44), the purpose of this paper is to challenge the ideologically charged distinction between Hebrew literature, Israeli literature and Jewish literature by tracing the systemic relations between them. Special attention will be given to the role of translation in establishing these relations. Translation is a means for Israeli authors using languages other than Hebrew (such as Arabic and Russian) to integrate into the Hebrew literary system. Translation also makes possible the special relationship between Hebrew literature and Jewish literature. The latter, which is not defined by either language or territory, is massively translated into Hebrew, and thus becomes part of the Hebrew literary system. It is even possible to suggest that literature in vanishing languages such as Yiddish "lives" thanks to its Hebrew translations.

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### **Short biographical information:**

Rachel Weissbrod is a Senior Lecturer in the Department of Translation and Interpreting Studies at Bar Ilan University, Israel. Her areas of research include theory of translation, literary translation into Hebrew, translation for the media and the interrelation between translation and other forms of transfer. She has published in *Target, The Translator, Meta, Babel, Linguistica Antverpiensia, Jostrans*, and more. Her book *Not by Word Alone, Fundamental Issues in Translation* (in Hebrew) was published by The Open University of Israel in 2007.

## Robert Lepage and the Film Noir

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Although film noir is considered to be a certain style that deals with solely films, we will see that Robert Lepage's plays, especially his dramas, also contain elements of film noir. As Quebec's first referendum towards separation from Canada generated suspense and an identity crisis in the entire country, Canadian art has taken a new turn as a response to the changes. Problems of identity have come to be presented as depression, disappointment and schizophrenia and film noir deals with these dark and sequestered layers of the human mind. The atmosphere of film noir is dominated by anti-heroes, who become symbols of the evil side of society. Characters often have moral conflicts and of course, suffer from some kind of identity crisis; film noir story develops around a cynical, hard-hearted, disillusioned male character, who encounters a beautiful but promiscuous, amoral, double-dealing and seductive femme fatale, who uses her feminine wiles and sexuality to manipulate him into becoming the fall-guy, who finally commits murder.

One of the greatest Canadian playwrights and directors to apply film noir in his works is Robert Lepage. I'm going to analyze two of his dramas, *The Polygraph* and *Tectonic Plates*, through the above mentioned elements of film noir.

Short biographical information: I graduated from Károli Gáspár University with a Master's degree in English literature and linguistics in 2008 and from this year I am a Phd student at Pázmány Péter Catholic University. The title of my thesis is *The relationship between the individual and the community in the works of Canadian ethnic writers*. I have participated in two conferences so far. The first conference, entitled Film Noir, was held in Grand Rapids, Michigan, USA where I was a scholar for a semester in 2007. The second conference, entitled *Witnessing Responses*, took place in Budapest, Hungary in 2009.

## Words Embedded in Music: Some Cases of Covert Intermediality

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Are literary works of art built upon a musical piece or structure really “piece[s] of elephantine fun / Designed to show the thing cannot be done”? Do the underlying musical elements contribute to our understanding of the medial dominant?

Before answering these questions some basic concepts must be clarified. Our field of investigation is the “covert” presence of music in narratives. In such cases of musico-literary intermediality the two media are intertwined to form a single, inseparable unit. Only the medial dominant, i.e. literature, retains its identity; however, it can be affected on different levels by the musical form (or piece) that functions as a kind of musical “subtext”.

The aim of the paper is to reveal the ways in which underlying musical pieces or structures affect meaning, form, or even signifiers. This will be done through literary examples – including some representative works by Anthony Burgess, Aldous Huxley’s *Point Counter Point*, the “Sirens” episode of *Ulysses* by James Joyce and Richard Powers’s *The Gold Bug Variations* – where musical structures or pieces are organic parts of their medial dominants.

Short biographical information:

TEODORA WIESENMAYER is a PhD candidate and assistant lecturer at Eötvös Loránd University, Budapest. Her field of investigation is musical structure and space in the 20th-century English novel. Her publications include articles on Anthony Burgess, James Joyce and Walter Pater.

## **Beyond Negotiation for Meaning: A Classroom-based Study of Constructivist Processes in Speaking Task Performance**

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Negotiation for meaning (Long 1981, 1996) has long been held to be at least conducive to classroom language learning. This is an effort on the part of interlocutors to overcome a communication breakdown, e.g. through confirmation checks and clarification requests. Relevant investigations include Long 1981; Gass and Veronis 1985; Pica and Doughty 1985; and Pica, Kanagy, and Falodun 1993.

More recently, Samuda and Bygate (2008) have observed that classroom speaking tasks produce a greater variety of talk than has been described before, such as prompting, eliciting, questioning, and elaborating. They use the term ‘constructivist processes’ to cover processes in which ‘individuals work together to develop and clarify their own and each others’ understandings’ (Samuda and Bygate 2008: 117). Studies have been conducted in this vein (Donato 1994; Swain and Lapkin 2000, 2001; Blake and Zyzik 2003), but more work is called for to gain a clearer grasp of these processes and their role in second language learning.

The present study adopts a classroom-based perspective (see Van den Branden, Van Gorp, and Verhelst 2007) to explore constructivist processes in task performance in dyads within an EFL speaking class. The participants are upper-intermediate young adult learners in their first year of a BA in English Studies at the University of Szeged. It is anticipated that a range of phenomena will be identified that will shed greater light on the functioning of speaking tasks.

### Short biographical information:

Thomas A. Williams is currently working toward a PhD in English Applied Linguistics at the University of Pécs, Hungary, where he is conducting research on Task-based Language Teaching. He is also involved in teacher education at the University of Szeged, Hungary. He has an MA – TEFL from the University of Reading and over 20 years’ experience teaching EFL and ESP, including Business English and EAP. He has published articles on a range of ELT topics as well as a test prep book.

## **Malfunctioning Halls in *Beowulf***

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The aim of the paper is to present the different halls in *Beowulf*, while demonstrating and emphasising the elements that render them irregular or out of their normal function.

The building of the hall has a central role in the epic demonstrating its significance in the life of the people; it serves as one of the cohesion forces of the Anglo-Saxon society. Nevertheless, any disruption in any of the features or events related to the institute of the hall may easily result in malfunctioning of the building, consequently, in malfunctioning of the social network connected to it.

The communal places portrayed in *Beowulf* should be seen in this light, and by examining the disturbing factors and their effects on the hall, the presentation intends to depict an overall picture of the locations which appear halls or hall-like structures in different ways. The concept of the ‘anti-hall’ is also to be dealt with, as well as the personalities of the people found inside the walls as one of the key factors influencing the quality of the hall.

Short biographical information:

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Topic of the dissertation: The significance of the hall in Old English literature