SCHOOL OF ENGLISH AND AMERICAN STUDIES
Faculty of Humanities
Eötvös Loránd University

HUSSE 11

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ABSTRACTS

Venue:
Trefort-kert campus of Eötvös Loránd University
1088 Budapest, Múzeum krt. 4/A and Rákóczi út 5.

The Hungarian History of English Literature (in Hungarian)
(HUHI Panel)

Bényei Tamás: Closing assessment of the workshop session devoted to the new Hungarian history of English literature

Dávidházi Péter: Egy jelző mint új feladatértelmezés: A *magyarországi* anglisztikától az angol irodalom *magyar* történetéig

Friedrich Judit: Legyen-e szó kortárs irodalomról az angol irodalom magyar történetében?

Hartvig Gabriella: Laurence Sterne műveinek tárgyalása angol regénytörténeti művekben (The Discussion of the Works of Laurence Sterne in Literary Histories of the English Novel)

Kádár Judit Mária: A brit irodalom szimultán magyar történetei

Kállay Géza: Az angol irodalom magyar történetének várható arculatáról

Karáth Tamás: The Medieval Chapter of a Hungarian History of English Literature: The Hungarian Heritage and Anglo-American Experiments

Kiss Attila: Minek a története az irodalom?

Komáromy Zsolt, Ruttkay Veronika, Timár Andrea, Gárdos Bálint: Hogyan írjunk Wordworth-ről és Coleridge-ról az angol irodalom magyar történetében?

Kurdi Mária: Az angol dráma történetének lehetséges korszakolása a Restauráció korától napjainkig

Maráczi Géza: Boz után, szabadon: Jókai szerepe Dickens magyarországi hatástörténetében

Rácz István: Költészettörténet

Séllei Nóra: "Lötyögő, petyhüdt szörny", avagy a viktoriánuskultúra-kutatás problémái – referátum a kortárs angol és magyar irodalomtörténet-írásról

Szamosi Gertrud: Milyen legyen a magyarországi skót irodalomtörténet?

Szőnyi György Endre: Contribution to HUHI Panel 6.7

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ABSTRACTS

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ÁGNES ABUCZKI
A Corpus-Based Study of Non-Conceptual Uses of English *say* and Hungarian *mondjuk* in Informal Conversations

My study analyzes the formal properties and pragmatic functions of English *say* and Hungarian *mondjuk* in informal, spontaneous speech. The paper has four major goals: (1) to identify similarities and differences of use of the two discourse markers (DMs) as well as to propose an explanation of both the synchronic and diachronic reasons for these differences; (2) to account for the multifunctionality of DMs in a coherent framework; (3) to explicitly specify relations and correspondences between syntactic features and the function(s) served; and (4) to show constraints on the DM's position in the utterance. The study is based on two corpora of spoken discourse that are comparable in terms of genre, style, function, and size: 34 informal conversations randomly selected from the Hungarian HuComTech corpus (100.210 words, including 408 tokens of *mondjuk*), and 18 similar conversations of the Santa

Barbara Corpus of Spoken American English (101.169 words, including 214 tokens of *say**). The tokens are tagged in the ELAN annotation software according to non-DM use/DM use, the pragmatic functions served (10 categories) as well as position in the utterance. The concordance searches, distributional queries and cluster analyses performed aim to map the functional spectrum of the DMs along with the description of their contexts of use.

HAMAD ALDOSARI
Teaching translation from a cultural perspective

Translation is basically viewed as a cross-cultural communication process in which cultural differences raise major impediments even to a professional translator. Irrespective of certain learning effects, a mechanical, totally lexical mode in the pedagogy of traditional translation is, to some extent, stimulated by behaviourism, being thus widely divergent from our learner-oriented as well as active, interactive teaching strategies. After a brief overview of cultural differences in translation, this study sought to explore an acculturation approach to translation teaching and training and the relevant factors affecting the processes of rendition. Insights from the literature and the practice of translation pedagogy leads to establish both an interactive and collaborative learning atmosphere during training sessions, encourage self-examination in translation theory and translation skill practice also, and achieve the initial effects in real teaching practice.

ZSOLT ALMÁSI
The Book in a War: English Continental Ambitions in René de Lucinge's *The Beginning Continuance and Decay of Estates*

The paper analyses a so far neglected aspect, i.e. the material aspect, of René de Lucinge's *The Beginning Continuance and Decay of Estates* (1605). The analysis focuses on the function of the "book" in the main text of the volume, the conceptualization of the "book" in the translator's, John Finet's, prefatory material, and last on the typeface, marginalia, headpieces and decorated initial letters. Interest in these elements of the volume enables the reader to recognise that the volume taken in this historical perspective destabilises the distinctions between the hierarchical oppositions of main and marginal, linguistic and visual, civilized and barbarian, Christian and Muslim. As a result the claim of the volume wavers between a strategic analysis of the Turkish Empire, an exploration of the deceptive power of mass media and a manual serving English continental ambitions.

ÉVA ANTAL
"Dark with excessive *light*": the Miltonian Obscurity in Edmund Burke's *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*

Although the Lockean 'clear and distinct' ideas greatly influenced Burke in the writing of his philosophical treatise, Milton's impact is emphatically displayed in the 'dark and obscure' rhetoric of the work. On the one hand, Burke's main concern is the study of our emotions, being related to the beautiful and the sublime, on the other hand, right from the "Introduction," he consciously pays attention to the sublimity of poetic language, which is thematised in the fifth part. The reader has the vague notion that throughout, besides the classical (mis)quotations, Milton's 'strong expressions' overpower the argumentation, and the

concept of the Burkean sublime owes a lot to the Miltonian obscurity. In my presentation, I collect the Miltonic quotations and mis-quotations in *A Philosophical Enquiry* and interpret their importance in the formulation of the differences between the beautiful and the sublime with continual reference to the imagery of light/clarity vs. darkness/obscurity.

ANIKÓ BACH
"Gendered Space: Women on the Periphery in Friel's *Faith Healer* and Murphy's *The Gigli Concert*"

Gender Studies and Space Theory have become increasingly popular fields and tools of research in recent academic studies. By uniting the two, along with certain relevant social and cultural perspectives, gender relations may be analyzed from a different, enriched angle. In this light, I am going to examine in Brian Friel's *Faith Healer* and Tom Murphy's *The Gigli Concert* the ways in which the male and female characters, shape or reshape, or carve out spaces for themselves in an overwhelmingly patriarchal society. My aim is to identify the extent to which power relations and spatial arrangements within the plays correspond or counteract with each other. While doing so I will try to argue that the dramatic space as such ceases to function merely as a physical one on the stage, and becomes filled with social, but most importantly, gendered implications.

BEATRIX BAJNÓCZI
Challenges when teaching adult language learners

Demographic changes, population ageing, lifelong learning, active aging, competence development, intergenerational learning, continuing participation in economic, social, cultural, and civic affairs. These are just some issues that are frequently mentioned when we speak about the tasks of adult education nowadays. Since more and more adults are interested in learning foreign languages, the tasks of those involved in adult education are quite challenging. The presentation will discuss some of the most important issues that must be considered when designing English courses for people over 45. For example, this group of learners finds it extremely important to face learning situations that are immediately applicable to real-life contexts. They are also very good at linking new and old knowledge, so their life experience can be an increasingly rich resource for learning that teachers should consider when designing course materials. Certain practical findings of a project which aims at making learning enjoyable and attractive to seniors and developing materials tailored to the specific needs of learners above 45 will also be included.

ÁRPÁD BAK
Technologies of power and the sciences: re-reading Donna Haraway's social-feminist account of psychobiology

In one of her texts Donna Haraway contrasts early twentieth-century psychobiology and late twentieth-century sociobiology as scientific theories that embody the two different – Taylorist and post-Taylorist – phases of capitalist society, naturalizing their hierarchies of power and mode of operation. To achieve this, she offers a somewhat simplified reading of the first half of the 20th century, shifting the emphasis to the process of industrial production, so as to set it against the information economy of cybernetics. This comes at the price of, among others,

giving little attention to a significant context of psychobiology, the racial theory of the early 20th century "biostate", one of the chief strategies of social control in a period that Alison Bashford called "the eugenic half-century". A closer look at the social and political history of early 20th century natural sciences reveals the relevance of the Foucauldian discourse of biopolitics for understanding – as David Harvey called it – "the interplay of socially grounded metaphors and scientific enquiry" regarding psychobiology, a scientific discipline associated with the name of Robert Yerkes.

BEATRIX BALOGH
'Digesting' History: The Role of Metaphors in History Writing and Reading with Special Focus on US International Relations

The role of the historian is more than that of monk writing the annals and making accurate entries of events, and measurements. As history writing is a kind of narrative it is not surprising that metaphors may be used. However, my paper's concern goes far beyond the poetic use of metaphors. I propose that historians pre-digest the facts through the application of strategic framing and the use of conceptual metaphors. These metaphors then in turn govern not only the presentation of history but also the understanding of it on the part of he reader.

I will be concerned with the role of culture specific metaphors in the history of US International Relations and will attempt to establish my point through examples from famous chapters of American history such as the Spanish-American War, the early Cold War and recent US history. Following in the steps and relying heavily on the works of George Lakoff and Zoltan Kovecses it will be demonstrated how such metaphors as 'the world community is a family' and 'states are bodies' govern the thinking about certain events and policies. I will also point out that certain events themselves become metaphors such as The Marshall Plan or the Vietnam War. The presentation will be interdisciplinary in nature.

CRISTINA BĂNICERU
Rushdie's *Midnight's Children* and the Old Art of Storytelling

Salman Rushdie has often expressed his interest in the eclectic form of Indian oral storytelling and in the strategies used by Indian storytellers to construct their narratives. Actually, he openly acknowledges the art of Indian storytelling as a source of inspiration for *Midnight's Children* (Conversations 76). Therefore, Rushdie's narrator, who is modelled after the oral storyteller, recreates the history of his family and that of India using only his memory. In the absence of writing, to help memorialisation, oral cultures use pictography, totem designs and stone monuments. Goody (2000:29) calls them *visual clues* or *mnemonics*, whose main function is to trigger the internal memory, without being a substitute for it like a book. For Saleem, the perforated sheet becomes the perfect *mnemonic*, helping him recreate the past of his family. At the same time, the print made after Millais's painting offers him clues about his relationship with his native country, India. However, Saleem does not use only objects as memory triggers, he takes food, its smell and taste and turns them into perfect *mnemonics* around which he can weave his story. Thus, objects, flavours and smells become good *story triggers* and *alternative storytelling devices*.

ERZSÉBET BARÁT
To live the contradiction of corporeality and embodiment: The conditions of feminist authorship

In my paper I want to expose the fascination/obsession of post-modernism with the alleged death of the author. I wish to problematize the ideological slippages in Barthes's arguments in the light of Michel Foucault's very different position on the author as a discursive function that seems to be marginalized in the male masculinist canon of the concept. However, the point is made so that I can foreground feminist contestations of the (metaphorical) death of the author at the very moment when women (academic) authors come to the fore in the 1970s and begin to argue for the difference feminist scholarship may make when it draws on lived experiences of women (scholars).

JÁNOS V. BARCSÁK
"Vertiginous Possibilities of Referential Aberration": Paul de Man's Critique of Structuralism

In both "Semiology and Rhetoric" and "The Resistance to Theory", the two important papers in which Paul de Man assesses the contemporary state of literary criticism in its entirety, de Man mentions French semiology (structuralism) as one of the most important recent developments in the field of literary criticism. He appreciates the demystifying power of the structuralist approach arising from the introduction of linguistic terminology into the study of literature and salutes the purifying effect that this demystification achieved in the field. Apart from his appreciation, however, de Man also expresses criticism of the structuralist method in both these studies.

In my paper I will argue that de Man's critique of structuralism hinges on the issue of reference. The basic problem with structuralism, in his view, is its assumption that successful reference can be achieved on the basis of a rigorous reliance on logic. De Man contends, by contrast, that the possibility of reference can only be accounted for by language's potential to suspend logic and to produce referential aberration. I will illustrate this basic difference between the structuralist and the de Manian approach to reference by means of a visual analogy: that of the use of perspective in painting.

MÁRTON BÁRSONY
Hamlet, The Lord of Misrule

The time management of Shakespeare's drama shows a rather exciting rupture between the end of Act 4 and the beginning of Act 5. Much time elapses – as we infer from the parallel story of Polonius –, still Hamlet is only milling around in a cemetery, apparently doing nothing meaningful. Yet the Prince of Denmark changes – the one who sailed to England and the one who returned to the court look as very different Hamlets. The Gravedigger Scene is crucial in trying to understand Hamlet's metamorphosis. The scene offers one exceptional underlying element: the Gravediggers as Clowns.

Shakespeare scholars have long discovered the significance of these characters. The exegetical agency of the Shakespearean Clown becomes accentuated in how he explains the story-line and connects the audience to the drama with his buffooneries, mocking the "reality" of Elizabethan everyday life. This task seems so infinitely important that the Clown's function nearly evaporates in the narrative, leaving the twist unexplained. The bothering

question remains: what is going on in the Gravedigger Scene? Why does the foolish play of the clowns become so important? What connects them to Hamlet, dying and resurrecting?

SILVIA BAUČEKOVÁ
Tea, Scones, and Kidney Pies: Food, the British, and the Others in the Novels of Agatha Christie

The paper analyses how British national identity is constructed and a sense of superiority built and reinforced in five selected detective novels by Agatha Christie, concentrating on the role food-ways and eating rituals play in these processes. Drawing on structuralist theories of culture, it is argued that identity is constructed through cultural institutions, including the cuisine, on the basis of oppositions to the Other. In the case of national identity, the Other is represented by foreign nations. Three patterns of oppositions were discovered in the analysed novels. The first opposition was that of the British versus other Western nations, the second the British versus Central European nations, and the last the British versus the nations of the Empire. In all cases, food rituals served to reinforce the sense of superiority of the British over each of the others. In terms of food this was manifested by celebrating national cuisine, while regarding the food-ways of other nations with suspicion or disgust

VERA BENCZIK
Memory, trauma and space in Cormac McCarthy's The Road

Post-apocalyptic narratives have been a prolific group in science fiction ever since its advent at the beginning of the 19th century, especially numerous around dates which are symbolically linked to the Apocalypse. Thus the recent few decades, due to the double dates of 2000 and 2012, both strongly connected to eschatology, saw an increase in texts chronicling the end of humanity and beyond. These narratives, which function as an outlet for our individual and collective fears and anxieties of annihilation, use space in distinct ways to underline or contradict the cataclysmic vision of society's downfall. The heterotopic environment is simultaneously anchored in our present and estranged from it, and emphatically functions as connective tissue between the reader's 'reality' and the defamiliarized future scenario.

In my paper I am interested in those texts which specifically omit the use of well-recognizable landmarks, which map the destroyed environment upon our knowledge of these spaces still intact, and use the reader's memory of the topography to effect an echo of familiarity in the defamiliarized landscape.

Part of this group, Cormac McCarthy's 2006 novel The Road shuns identifiable objects in space (architectural landmarks, settlements, or positions on the map), and uses a cartographical anonymity which denies the protagonists origin and trajectory, and locates them in a state of limbo. In my essay I would like to examine the possible reading of this geographical anonymity as a metaphor of collective trauma. I will analyse how McCarthy, via the depiction of the post-apocalyptic landscape as dis-placed creates a surface upon which the individual and collective trauma of a dis-placed humanity may be projected. Post-apocalyptic narratives have been a prolific group in science fiction ever since its advent at the beginning of the 19th century, especially numerous around dates which are symbolically linked to the Apocalypse. Thus the recent few decades, due to the double dates of 2000 and 2012, both strongly connected to eschatology, saw an increase in texts chronicling the end of humanity and beyond. These narratives, which function as an outlet for our individual and collective

fears and anxieties of annihilation, use space in distinct ways to underline or contradict the cataclysmic vision of society's downfall. The heterotopic environment is simultaneously anchored in our present and estranged from it, and emphatically functions as connective tissue between the reader's 'reality' and the defamiliarized future scenario.

ÁGNES BERETZKY
John Stuart Mill Revisited: James Fitzjames Stephen's Interpretation of Liberty

Utilitarianism is one, very rare philosophical school which is - with a single exception –totally championed by British thinkers. Two representatives of this once highly influential public value-system and still a cogent theory of personal morality are John Stuart Mill whose *On Liberty* has become a seminal work in British liberalism, and his former student and first major critic, James Fitzjames Stephen, who – opposed to Mill - has become nothing but a footnote in intellectual history.

After a short introduction to the utilitarian school to which both thinkers belonged, the present paper aims at highlighting and analysing the chief arguments in JFS's *Liberty, Equality, Fraternity* against Mill's sweeping concept of liberty and the connected assumptions and ideals. It hopes to prove that the judgement of posterity and Stephen's present-day neglect is rather unfair as his remarkable insights into the nature and the limitations of liberty and its contradictory relationship with equality bore close resemblance to the philosophy of the greatly admired Edmund Burke, thus serving the basis of modern conservative/communitarian thought.

EDIT BŐDY
"The Place of Writing": Yeats and Heaney

In his famous poem-sequence, "Station Island", Seamus Heaney's persona is guided by James Joyce's ghost, not Yeats's. Still, Yeats's "ghost" has been troubling and influencing Heaney since the late 1960s, early 1970s when he started teaching Yeats's poetry at Queen's University in Belfast. Heaney frequently speaks or writes about Yeats, his attachment to Yeats, or Yeats's influence on him, he mentions him even in his lecture ("Crediting Poetry") delivered at receiving his Nobel Prize in 1995. In his various writings about him, Heaney enumerates different issues which he appreciates in Yeats or thinks that these are common in their arts and explains why he considers Yeats "the ideal example for a poet approaching middle age." (Seamus Heaney) One of these features is their attitude to the place(s): the actual ones in their poems which are being internalized or distanced in the process of writing.

My paper will explore the qualities Heaney finds in Yeats's personality and art, especially their common attachment to the Irish places, indicating some of their poems which "created a country of the mind" (Seamus Heaney).

ANDREA BÖLCSKEI
Traces of Ancient Celtic Religiosity in Place Names of the British Isles

Religion played an important role in ancient Celtic people's lives in the British Isles. Its great significance is well represented by the fact that several toponyms reflecting heathen Celtic beliefs have come down to us both in Britain and in Ireland. Based on data collected from relevant etymological dictionaries (e.g. *The Cambridge Dictionary of English Place-Names*

by Victor Watts, *A Dictionary of British Place Names* by A. D. Mills), the paper describes names for bodies of water (e.g. *Brent, Dee, Lea, Boyne, Shannon*), (historical) names for settlements (e.g. *Camulodunon, Clackmannan, Armagh*) and names for territories (e.g. *Isle of Man, Éire, Atholl*) relating, in all probability, to names of Celtic gods, goddesses and mythological figures. The author also discusses place names of Celtic origin referring to oak or yew trees, as several of them must have identified sacred groves of religious importance, described by classical authors (e.g. *Iona, Mayo, Kildare, Derwent*).

ENIKŐ BOLLOBÁS
Totus Mundus – From Globe Theatre to James Bond and the Queen

This plenary lecture will explore aspects of theatricality, according to which *Totus Mundus Agit Histrionem,* indeed. Discussing diverse dramatic texts ranging from Shakespeare to Mark Twain and to David Hwang, as well as genres ranging from *tableaux vivants* to performance art and to video clips, the talk will outline a performative understanding of both the play within a play model and the *Teatrum Mundi,* or world stage model.

GYÖRGY BORUS
The Revocation of the Edict of Nantes and the Glorious Revolution

The revocation of the Edict of Nantes in 1685 was an event, which strongly shaped the history of Western Europe at the end of the 17th century. The persecution of the Huguenots created intense religious, economic and national security fears, which eventually brought about a long coalition war against France (1689-97) as well as the Glorious Revolution in the British Isles. I wish to argue and explain that without the revocation of the Edict of Nantes the crucial events of 1688-89 (and all the positive results which followed from it) would not have taken place.

LŐRINC BUBNÓ
The seventh craftsman – What does Mendelssohn do in Shakespeare's *Dream*?

In a letter to his sister, Fanny, Felix Mendelssohn wrote that he is about to start to 'dream Shakespeare's *Dream*'. This letter was written in July 1826 when the composer was only seventeen years old, shortly before his Overture composed to Shakespeare's *Midsummer Night's Dream* kick-started his career as an internationally renowned composer.

In my presentation I would like to describe the cultural background of Felix Mendelssohn, his musical and literary influences and thus demonstrate how the early 19th century milieu affected his interpretation of Shakespeare's *Midsummer Night's Dream*. Whether it was because of August Wilhelm Schlegel's translation, or Mendelssohn's gentle and 'soft' personality we could not know for sure, but his Overture seems to use nothing else but the 'airy nothings', i.e. the fairytale-like elements of the play for inspiration. The 'darker purposes' of the drama, brought forward by Jan Kott's famous interpretation, seem to be completely omitted from Mendelssohn's adaptation. Claiming, however, that Mendelssohn completely missed the point of the play would be an exaggerating and derogatory comment. Although many of his critics agree that he lacked the originality and initiative power that we admire in Mozart or Beethoven, his capabilities as a composer and as an outstanding craftsman were always agreed upon. Thus, I will argue that he is somewhat similar to the six

fine artisans of Athens in Shakespeare's *Dream*, who also create a clumsy and lacking performance out of Pyramus and Thisbe's story and their miserable fumbling is still entertaining and eye-opening for Theseus' court. I will conclude that for us, 21st century readers of the *Dream* Mendelssohn's Overture could be regarded as a very naive piece, interpreting only a minor segment of Shakespeare's play, on the other hand this simplicity and naivety is very similar and reminiscent of Bottom's 'translation' of the actions the befell him, his own *dream*.

NADA BUZADŽIĆ NIKOLAJEVIĆ
Narrative Techniques in Ann Beattie's Stories

The paper attempts to examine the narrative methods in Ann Beattie's short stories from the collections Where You'll Find Me and Follies and in the novella, Walks with Men. It touches upon the peculiar quality of Beattie's fictive world, trying to clarify the ways in which her storytelling shares with film narrative not only the effects such as short cuts, snapshots or juggling with urban eccentricities and brand names, but also the strategies. The applied research approach relies on the theory of narrative which postulates the existence of three levels: the level of events, the level of presentation and the level of structure. The paper aims at showing how Beattie's allusive decentered narrative techniques serve to parallel the listlessness of her characters and to mirror their physical and emotional displacement. It also demonstrates that strategies such as supporting the narrative by metonymy, instead of more commonly used metaphor, and using images as links rather than symbols, help not only to reflect but also to create content, thus constructing the unique logic of Ann Beattie's story.

YILDIRAY CEVIK
Defending the Self: A Sociological Perspective on Violence in Joseph Conrad's *The Secret Agent*

Violence, an integral part of modern society, constitutes the lives of individuals that lead to reactions in the sociological perspective. Within an intricate network of spirals, violence in terms of sociology, as reflecting the social realities, can make one develop attitudes either in positive or negative direction. Such network becomes so intertwined that individual struggles harder to preserve the self. With accompanying side elements, Joseph Conrad's novel, *The Secret Agent*, reflects violence in sociological perspective, transformations in the protagonist's personality, emotions, thoughts, world views, and the integration of the reactive character against the process of potentially-dramatic changes in attitudes. This paper deals with violence in the viewpoint of sociology and its implications on the literary level and beyond. As the alienated, discontented individual does not remain undefended within such social milieu, Conrad depicts protagonist's struggle to cope with real life and its challenges.

CRISTINA CHEVERESAN
Dystopian Realms of the 2000s: McCarthy and Ishiguro

Although easily classifiable as "science fiction" due to their use of alternative temporal, spatial and mental frames, dystopias have too long a history and too strong a following to be reduced to that particular kind of reading. Building apparently strange worlds and imagining dysfunctional situations may operate, under certain circumstances, as a form of social critique. Consequently, mainstream writers have been known to venture into the realm of

dystopias in order to make points otherwise often left unspoken. Cormac McCarthy and Kazuo Ishiguro may have surprised their readers by publishing works to be instantly labeled as "futuristic" or "apocalyptic". The paper shall focus on McCarthy's *The Road* (2006) and Ishiguro's 2005 *Never Let Me Go*. While the former follows a father and a son struggling to literally rise from the ashes in a desolate, post-cataclysmic America, the latter steps firmly into the human cloning debate by imagining love and loss in a world of artificially created organ donors. Both writers resort to the settings, suspense and symbolism typical of the dystopian discourse to articulate their own "inconvenient truths" and to create powerful meditations upon the future of a distressed humankind.

SORIN CIUTACU
The Waxing Fortunes of English in Saudi Arabia. Sociolinguistic and Geopolitical Aspects

The present study sets out the position of English within the Kingdom of Saudi Arabia and analyses the rise of English to the present position using the World-system theory of Immanuel Wallerstein and the invisible hand paradigm put forward by the Scottish school of philosophy (Adam Smith, Dugald Stewart) .

The author provides a sketchy outline of the political history of the Kingdom of Saudi Arabia and discusses the influence of USA and UK on the economy and politics of Saudi Arabia since its foundation in the 20th century. The English language as a means of communication and implementation of national and international policies comes across as a spin-off effect of the political and economic development at the same time.

The paper briefly reviews the aspects of the teaching of English in the Kingdom of Saudi Arabia and ventures to elaborate on some predictions.

ZOLTÁN CORA
The reception of the Beveridge Plan in Hungary during the Second World War

The presentation seeks to examine the Hungarian reception of the British social policy plan compiled by William Beveridge, especially the role it played in forming the welfare plans of the Hungarian Social Democratic Party. The British plan, which was finished in 1942 and contained wide-ranging plans for the post-war period, had an all-out reception across Europe. Thus, the Hungarian reception was part of a larger, transnational diffusion process. Therefore, the lecture will investigate the question how the Beveridge Plan could complement and influence Hungarian social political conceptions for the post-war period, and how this could contribute to the development of the Hungarian welfare state that had been built on a Bismarckian basis. According to our thesis, the Beveridge Plan was selectively adopted to certain key questions of contemporary Hungarian social policy – unemployment, the unification of social security, or the financing of welfare programs. What is more, the reception of the plan coincided with the mainstream of contemporary Hungarian welfare policy, the so-called "productive social policy": the creation of a minimum standard of living and of self-sustaining individuals. Furthermore, using the argumentation of the British plan, certain key elements in welfare policy could be emphasised. The latter particularly surfaced in the social policy of the Social Democratic Party during World War II: within the regular argumentations for the necessity of social security universality and especially for the introduction of unemployment benefits, the inventory of notions germane to the Beveridge Plan was widely utilized. The Plan was continuously and actively present in Hungarian social

policy from 1943. This can be further reinforced by the fact that it was also well received by agrarian social politicians who wanted a universal extension of the already existing welfare state as well.

RÉKA M. CRISTIAN
Postliterary Adaptations in Nora Ephron's Julie and Julia and Deepa Mehta's Water

Postliterary film adaptations have neither the cachet of literature nor the armature of a single narrative plot; accordingly, they throw a new light on the subject by suggesting possible alternatives to the parochial quest for fidelity in film adaptation either by employing unusual basic materials (historical sources, music, paintings, photos, cartoons, manuals, video games, theme parks) or by inventing their own in the absence of a preexisting narrative. My talk will focus on two films by North American women directors which are examples of postliterary adaptations: the first will discuss Nora Ephron's Julie and Julia (2009) – a movie based on recipes, a cookbook, a memoir, a series of blog posts (and the blog's novel adaptation), a museum exhibit, and a TV show excerpt – for the category of unusual basic materials; the second is Deepa Mehta's Water (2005), the last film of Fire (1996), Earth (1999), and Water controversial trilogy, for the category of film inventing its own material. While Nora Ephron's materials are brought together in order to "re-function" (Brooker) an influential cookbook, Mastering the Art of French Cooking, Mehta's film draws closer to the category Thomas Leitch calls "a true story" which appeals to the authority of a master text that has all the features of a former narrative but with none of its drawbacks.

CSABA PÉTER CSAPÓ
The Impact of Richard Strauss on the Opera Adaptation of A Streetcar named Desire by Tennessee Williams

Tennessee Williams' A Streetcar Named Desire not only became famous and popular in the United States as well as all over the world, but also an emblematic piece of the cultural narrative of 20th century America. This can be observed in the fact that the drama had numerous adaptations; on the stage, there have been many African-American and multiracial versions over the years, the queer version challenged the traditional gender roles and heterocentricity of the play, and also, there was a ballet version made. In addition to the film adaptations, it is lesser know in Hungary that the opera version of the play became rather successful and now part of the 20th century opera canon of the USA. In my presentation, I intend to talk about the opera version of *Streetcar*, pointing out how the American composer, André Previn, borrowed European musical motifs from Richard Strauss to make his opera sound more American. In my presentation I am at using American New Musicology as well as several performance theories as theoretical backgrounds to underpin my theses.

ANDRÁS CSER
Reflections on Roots

The notion of root has been central to morphological theory for almost two hundred years. In this talk we survey the story of its emergence in the study of language in the early modern period, a story with ramifications which extend well beyond linguistics in the narrow sense. The particular issues we will look at are these: What role did the notion of root play in

descriptive morphological analyses and how did it relate to the notion of suffix in grammars between the 16th and the 19th centuries? What role did it play in speculations about the emergence of human language? And finally: what role did it play in the standardisation of languages and orthographies?

ATTILA CSERÉP
Idiom variation: preliminary findings

There have been numerous corpus-based studies of idiom variation, yet there is a shortage of reliable quantitative data because most studies such as Langlotz (2006) or Gustawsson (2006) are based on relatively small corpora (100 million words). The study reports the findings of research into the variability of a small number of idioms based on the COCA corpus (450 million words of American English, 1990-2012). Variation is assessed on the basis of the morpho-syntactic variants of the verb, using a framework similar to the TOSCA/ICE Grammar, which was used in parsing the British component of the International Corpus of English (ICE-GB). Following Wulff (2008), verb-related variation is divided into three types: the morphological flexibility of the verb (person, number, mood, aspect, tense, negation), lexico-syntactic flexibility (adverbial insertion), and syntactic flexibility (declarative, interrogative, active, passive, etc.). Fixedness and flexibility are assumed to be semantics-driven, i.e. aspects of motivation and decomposability are claimed to underlie the forms idioms can take.

KORINNA CSETÉNYI
The representation of the paranormal in Stephen King

Stephen King is a prolific writer mostly associated with supernatural horror fiction. In his works we often encounter paranormal phenomena, which might take the form of telekinesis, pyrokinesis or telepathy. The persons afflicted with such "wild talents" are considered pariahs by society, so King seems to be using these psychic abilities as symbols of difference: paranormal people come dangerously close to being categorized as nonhumans, or even monsters. They are looked upon as aberrations, as violations of the "norm": for example, Carrie, King's telekinetic teenager, is perceived as a witch, and is accordingly ostracized.
Another recurring motif in King's oeuvre, also connected to paranormal activities, is that of the haunted house. Parapsychology places hauntings in the category of "environment-to-mind" activities. King resorts to the use of this motif most notably in *The Shining*, but a "bad place" figures prominently also in his vampire novel, *Salem's Lot*. Shaped and molded by such influential authors as Poe and Hawthorne, the haunted house formula is always revived in the field of supernatural fiction. Different writers assign different meanings to it, but the continued success of the formula might warrant an examination of the way how it is used as a vehicle for commentary.

KATA CSIZÉR – GYULA TANKÓ
Investigating English majors' individual differences through their argumentative
writing processes

It is a longstanding truism in language teaching that students' individual differences (ID) contribute to the learning process and as a result a number of variables such as aptitude, motivation, anxiety, learning styles and strategies have been investigated in the past decades in order to find out how they influence students' learning behaviour (Dörnyei, 2005, 2009; Schmitt, 2002). In the present study, we aimed to measure those ID variables that might shape students' argumentative writing achievement.

The study involved 190 first year English language majors in Budapest. The standardized questionnaire collected data on university students' motivated learning behaviour, language learning selves, anxiety, and self-efficacy as well as their learning styles and self-regulation. The questionnaire data was matched by variables measuring students' achievement on a short argumentative writing task written as part of a test battery designed to measure the language learners' reading and writing skills. The analysis focused on the structure of argumentation and the structure of individual arguments identified in learner scripts. The analytical tool used in the study combines the Argumentative Move Structure model (Tankó, 2005), the justificatory argument model (Toulmin, 2003; Toulmin, Rieke, & Janik, 1984), and the typology of complex argumentation (Eemeren, Grootendorst, & Snoeck, 2002). The findings are especially relevant and have practical implications for teaching written argumentation for English language learners at B2 level and above (i.e., Upper-intermediate and above).

KATALIN CZOTTNER
Dates in the Life of St Patrick

The life span of St Patrick has been the subject of an ongoing debate for at least the past fifty years. St Patrick is a strange character by way of a historical person. We only know of him as such from his two extant works – the *Confessio*, and the *Epistola to the Soldiers of Coroticus* – which are the first literary records originating in Ireland. However, he is not mentioned by any of his contemporaries, and we have no confirmation of his mission in Ireland, or even his existence from an outside source. If we wish to define the time limits of his life, we have no other possibility, but to rely on his works. Unfortunately, he "did not wish to bore his readers" with details of his life or mission, thus we are left with only a few factual data, which has led to many far-fetched theories about his life. My attempt at solving the problem may just as well be another one among them.

MELINDA DABIS
The Vortex of the Mind in Kazuo Ishiguro's *The Unconsoled*

Kazuo Ishiguro's *The Unconsoled* is unique among his novels in many aspects. The entire work is a chain of spatial, temporal and mental paradoxes, the narrator's perception, knowledge and memories of his environment and people around him are fragmented and unreliable. The world of a dream has been suggested by critics as a key of understanding and interpreting the novel. The paper disposes of or rather expands this frame by proposing that what one sees is in fact the depiction of a single mind and its workings. The places and characters, though seemingly numerous and different, are not individuals but mixtures of

"real" images, memories, present or future of the narrator; and time is condensed or stretched in accordance with the mind's needs. By highlighting the three major types of paradox: distortions of space and time, and fragmental characters, this paper examines the assumption that *The Unconsoled* could be read as a stream of images by a restless and unconsoled mind.

ZSUZSANNA DÉGI
The Role of Romanian in Learning English: The Case of Transylvania

Recent research in multilingualism has produced mounting evidence that the languages known by multilingual individuals do not constitute discrete entities, but interact and influence each other mutually so that some researchers now view them as an integrated 'multicompetence' (Cook 2005). Thus, a multilingual approach in foreign language teaching is favored to target language-only theories. This paper draws on findings from a number of interviews and classroom based case studies to clarify how far these ideas are influencing current practice in the second/ foreign language classroom.

The research was conducted in a small town in the eastern part of Transylvania, characterized by a substantial number of minority population, i.e. minority Hungarians constitute the local majority in this region.

English foreign language classes were video recorded in order to be able to capture the linguistic behavior (codeswitch) of students and teachers and to see the types and functions of other languages that were used during the lesson. Students were in their last year of the secondary school (18-19 years old) and were all native Hungarian learners with different degrees of proficiency in their L2 (Romanian) and L3 English. Video recordings were complemented by interviews with teachers and learners about the role of other (previously known) languages in the process of English language learning.

Results show that L1 (Hungarian) is mainly used for administrative purposes; for clarifying tasks and language related problems while L2 (Romanian) is used while translating lexical items or larger texts. Students also highlight the usefulness of Romanian in acquiring English as many vocabulary items are "similar".

TAMÁS DEMÉNY
"'The Map of Dixie on my Tongue:' 'Unhomely Homes' and Unusual Narrative Strategies in African American and Hungarian Roma Autobiographies"

Richard Wright and Zora Neale Hurston from the African American tradition, as well as Menyhért Lakatos and Hilda Péliné Nyáriné from the Hungarian Roma tradition, employ unusual narrative strategies in their autobiographies in order to present their homes and cultures from positions of emotional closeness augmented by authorial distance. Subtle changes and shifts in narrative positions create multiple subject positions, allowing multiple views of backgrounds that should simultaneously be rejected as places where oppression is experienced and celebrated for the cultural values to be salvaged there. The more positive descriptions of their childhood experiences by Hurston and Péliné can be contrasted with the emphasis on the stark realities by Wright and Lakatos. But underlying this obvious difference, there is the common effort to describe the emotional complexities of being attached to homes, places, and cultures that objective understanding reveals as loci of oppression and discrimination. The various unusual narrative strategies invoked by these authors allow even culturally distant readers to obtain multifaceted images of the minority cultures thus presented. This is certainly not to say that these cultures are described in their totalities; on the

contrary, they are approached from several sides by all four authors, allowing for multiple possible interpretations of minority experiences.

PÉTER DOLMÁNYOS
"On this benighted coast" – Derek Mahon's coastal locations

Coasts by nature are emblematic places as they are the scenes of the constant battle between land and sea, and as such they defy simple acts of definition by the very fact of the mutual interdependence of the two constituents.

Coastal locations play a significant part in Derek Mahon's poetry. The bleak northern coasts are haunted and haunting locations in his poems and they become not only settings but occasions for the poet for making subtle observations of details that may throw light on aspects of existence that are themselves rather disconcerting as they reflect on notions of home and belonging and in turn of the inseparability of the landscape and the intellect contemplating it. Mahon's coastal landscapes may be desolate and unfriendly locations but they never fail to imply the ultimate human significance of place itself and it is often their desolate nature that allows for the act of contemplation itself.

ILDIKÓ DÖMÖTÖR
Nation, empire and gender: British genteel women writing about Australia and Hungary in the mid-nineteenth century

Louisa Anne Meredith and Julia Pardoe set out on a great journey in 1839 to different corners of the globe. They were English gentlewomen who recorded their experiences and observations on the pages of their travel narratives. Although thousands of miles apart, these two genteel ladies used the genre of travel writing to step beyond the boundaries of the genteel world and establish themselves as acute observers of foreign lands and manners. Writing of two distant parts of the world, namely New South Wales and Hungary, Mrs Meredith and Miss Pardoe constructed a remarkably similar discourse about these peripheral societies. The City of the Magyar, or, Hungary and her Institutions in 1839-40 by Miss Julia Pardoe bears a striking resemblance to Mrs Charles Meredith's Notes and Sketches of New South Wales, during a Residence in that Colony from 1839 to 1844. The focus of this paper is the investigation of these two female writers' ways of seeing their respective travel destinations within the context of genteel British social values. I will seek to analyse how Louisa Anne Meredith and Julia Pardoe negotiated issues of nation, empire and gender.

KATALIN DORÓ
Signs of patchwriting and lack of authorial stance in undergraduate theses

While students who submit term papers and theses are well aware of the plagiarism policies adopted by universities, they often lack the language proficiency, subject knowledge, experience participating in academic research and discourse communities, and time which would allow them to produce truly original academic papers. In trying to avoid clear signs of plagiarism, many resort to what is referred to as patchwriting, which has been characterized as copying from a source text, altering and deleting some words and modifying grammatical structures. Their writing also often lacks authorial stance, clear reference to previous studies, clear evaluation and connection to what has been claimed by others and the student writers

themselves. This study draws on examples of patchwriting, stylistic and referencing problems, lack of critical evaluation taken from a corpus of 30 BA English and American studies theses. An outcome of this research could be more direct research-based academic writing instruction and could assist both instructors and students to better understand the writing problems that novice writers still have at the end of their BA level studies.

ATTILA DÓSA
Mental Illness and the Family in A. L. Kennedy's Fiction

The main intention of this paper is formulating an interpretive horizon of A. L. Kennedy's fiction based on R. D. Laing's experimental psychology, which regarded mental illnesses as originating in and being symptomatic of communication failures in interpersonal perceptions. I will be paying special attention to Kennedy's collection of short stories Now That You're Back. These stories imply insanity as an outcome or syndrome of the dysfunction of interpersonal perceptions in social relations, especially within the family. I consider the ways in which Kennedy (partly drawing on the long-established tradition of satire) evolves a diagnostic function out of the private and often relative (but at the same time historically changeable) spaces which divide sanity, illness and nonconformist behaviour on the one hand, and, on the other hand, out of an 'ontological insecurity', which is usually taken as a chief indication of mental disorder. In general, the paper examines in what ways the Laingian perception of the psychiatric situation as a social model can be of assistance in reading and understanding a literary text.

ZOLTÁN DRAGON
Digital Flaneurie: Augmenting Mobile Spectatorship

The proliferation of digital mobile technology has ultimately transformed spectatorship in the 21st century: not only does cinema stroll the streets, but our urban visual environment is also inviting new ways of accounting for subjectivity. Our blunt reality has been augmented to a breaking point: finding one's way in a city is no longer just adjusting our position to nearby points and places dictated by static maps; but rather, dynamically adjusting the ever evolving map to our own point in the interfaced intersection of the real environment and its digitized layers. It seems that in order to tackle the new situation, we need to augment our critical and theoretical terms and frames: for instance, poststructuralist models of cinematic spectatorship are thoroughly problematic – especially the visual models based on the Foucauldization of Lacanian theory. How can we remap our critical position on spectatorship and subjectivity in the age of augmented reality? What happens to models of visuality in the age of the ubiquitous digital interface? How does new media change our view of subjectivity? The paper tries to share insights and offer a flexible framework for research in these topics by uncovering parallel models of visuality and subjectivity that form the basis of our newly augmented scopic regimes.

IRINA-ANA DROBOT
Features of the Lyrical Novel in Virginia Woolf and Graham Swift

The purpose of this paper is, first, to look briefly at some common features in Woolf's and Swift's novels and afterwards to develop on the way both of them write the same type of novel – lyrical novel – and, most importantly, on the way this type of novel shares with the two authors common features. Common features of the lyrical novel will be grouped under the following aspects: presence of lyrical scenes, linear vs non-linear chronology, the stream of consciousness, dramatized narrators, intertextual references, the representation of incidents in time, the effects of Modernism or Postmodernism on narrative structure. Judging by the way both Woolf and Swift tell their stories in their novels, a narratological approach may offer some insights into the lyrical novel. The theories of Susanna Onega and Mieke Bal on the way the story is represented and the way it may be reconstructed by the readers as well as the effect of the way the story is told on the reader will be considered.

ALAN DYKSTRA
Perspectives on applying critical literacy approaches in EFL writing courses

This presentation explores how applying a critical literacy approach to EFL writing instruction affects students' language learning and thinking skills development. EFL writing courses with critical pedagogical and critical text analysis approaches have been identified as potentially empowering for EFL students in global contexts. While learning to write in English with correctness and accuracy is taught as a key goal and fundamental ability, clear demonstrations of developed thinking skills are also essential to success in EFL educational settings. To what degree can an EFL writing course align these dual educational goals? This presentation examines definitions of the critical literacy approach, investigates potential applications for the approach in writing courses, and raises questions regarding how utilizing such an approach can impact EFL learning environments

ANNAMÁRIA FÁBIÁN
"References to a louse, armpits and savour associated with a corpse" – the reinterpretation of Shakespeare in Gordon Bottomley's *King Lear's Wife*

Gordon Bottomley's prequel adaptation of *King Lear* written in 1914 was regarded a masterpiece in his own time by many, but it also received severe criticism, and mainly due to its closing scene introducing two laying-out women, who wash and dress up the corpse of the deceased Queen. The closing scenes were so troubling, that their omission was requested in order to provide the license to stage the play. In the Lord Chamberlain's Register it is stated that the licence "is granted subject to the undertaking given that the following shall be omitted: (1) The Dirge sung by the Elder Woman at the Conclusion of the Play. (2) All references to a louse crawling out of a lady's shift, armpits and savour associated with a corpse on pages 22, 23 and 27." This paper offers a thorough examination of this last scene of Bottomley's play, and risks the interpretation of it not only as a provocative authorial move, but also (and more importantly) as a metaphor of a daring reinterpretation of Shakespeare (as an author and as text) in the beginning of the twentieth century.

TIBOR FABINY
The Shadows of the Future: Michael's Typological Vision of History in *Paradise Lost* Books XI-XII

The Archangel Michael is sent to the fallen though repenting Adam and Eve to teach them the meaning of history. Michael's vision of the future provides a panorama of human history from God's perspective. This view of history is typologically presented : "From shadowy types to truth" (XII, 303). The purpose of the paper is to investigate how original and unique is Milton's typological view of history in the light of this special hermeneutical tradition.

TAMÁS FEKETE
The Influence of Old Norse on English

With my paper and presentation I would like to examine and evaluate the influence that Old Norse had on English phonology and inflectional morphology, and also provide an account of its contribution to the decline of the inflectional system, and eventual case syncretism. Building on Thomason and Kaufman's (1991) theoretical framework and case studies, as well as on Dawson's (2003) theory of koinéization and on the theory that the simplification of this system came about through the propensity of speakers to concentrate on the shared and similar elements of the two languages (i.e. the roots), I will attempt to demonstrate the nature of the contact induced changes in English. A brief overview of the most important structural differences between these languages will also be provided.

ANDREA FISCHER
Reflections on Developing Reflective Competence in Teacher Education

One of the most frequently debated areas of teacher education is the role of *reflection* in professional competence development. How can pre-service trainees be best supported to engage in reflective practice? In what ways can reflective practice enhance the conscious development of certain 'teacherly' competences? In this paper two empirical frameworks (Maynard and Furlong, 1995; Taylor, 2007) will be compared and contrasted in order to answer these questions. Furthermore, I shall present and analyze *a new learning model* which might lead to the development of *'reflective competence'* in the process of pre-service teacher education. This new spiral model combines the four original stages of *conscious competence learning* in a non-linear way. However, there is an additional fifth element which is the target competence itself. Apart from discussing the process and stages of this learning model, I shall also show its practical value both for day-to-day mentoring and the lifelong process of professional self-development.

JÚLIA FODOR
Obamacare vs. the First Amendment Right to Freedom of Religion

On August 1, 2012, Obama's anti-religious freedom mandate, which constitutes a part of the so-called Obamacare health care law - took effect. This highly criticized and contested piece of legislation newly requires US employers to include provision of contraception, sterilization, and abortion-inducing drugs for free in the health-insurance plans they provide to their employees. On August 1, 2012, a highly controversial mandate of "Obamacare" took

effect. This peace of legislation newly requires US employers to freely include provision of contraception, sterilization, and abortion-inducing drugs in the health-insurance plans they provide to their employees. We will take a look at what the various parties involved in this case claimed throughout the election campaign and also how the issue has evolved since Obamas has been re-elected.

MÓNIKA FODOR
Issues in Assimilation: A Case Study of a Second Generation Hungarian American from the Cleveland Area

Assimilation talk is up. Regardless of the number of self-declared hyphenless Americans, tracing roots is an ever present tool of American identity construction. According to recent research in social studies, assimilation is a process that increasingly refutes earlier single continuum modeled representations. In the paper I argue that assimilation—not only in an American context—may be bidirectional and its narrative mapping can be characterized with the key principles of chaos/complexity systems. I present excerpts from the life narrative of a second generation Hungarian American man from the greater Cleveland area to prove the validity of a triangular theoretical construct of narrative and identity research as well as the new assimilation paradigm that allows for identification with multiple ethnic markers and yet be part of the American mainstream. Small talk and prototypical story are distinguished as narrative devices that the storyteller uses to construct his ethno-cultural identity. I will also comment on the advantages and limitations of the interview method.

BIANCE FOGHEL
John Fowles's The Magus: Nekyia or The (Under)World of the Unconscious

Both Jung and Fowles have experienced nekyia, as the descent into the underworld in the shape of an epistemological crisis. It is well known that for several years Jung had been ailing with what has come to be called his 'creative illness', which manifested itself as a period of social isolation and profound inner investigation, verging on madness. Fowles underwent a similar period of alienation after returning from the island of Spetsai, the journey which he fictionalized in The Magus. Both experiences can be regarded as an imposed self-exile, which culminates with the revealing journey into the underworld of the self. Nicholas's journey to a Greece inhabited by representations of Hades (Conchis) and Persephone (July-June), allows us to identify Bourani with a fictional underworld, and Nicholas Urfe's experience with a journey into its depths. This paper attempts to analyze Nicholas's inner development, associating it with that of a universal Ulysses, whose fatherland is an Ithaca of freedom and authenticity.

ANDRÁS FÖLDESI
Grammar Patterns and Codes in Learner's Dictionaries with English as Target Language

The scope of my presentation is the critical analysis of monolingual and bilingual dictionaries with English as their target language. In my framework "target language" is the language which is the object of foreign language acquisition. In monolingual dictionaries the lexical item in the target language is to be defined in the same language. Coding is the process of

converting information into a suitable form. The main idea is the strict separation of different types of codes in accordance with different sorts of information (e.g. part of speech tagging, font-definition for example constructions). A grammar pattern and a grammar code both have a syntactic nature. A pattern cannot be confused with the grammar code that represents the structure itself.

A grammar code:

[T] transitive: a verb that is followed by an object which can be either a noun prhase or a clause : *I **love** chocolate. She **said** she was too busy.*

A grammar pattern:

try to do sth or **order sb to do sth** shows that a word can be followed by an infinitive : ***Try** to forget about it.* │ *He **ordered** them to leave.*

I will illustrate examples from learner's dictionaries where one code type takes the role of another as well as examples where different kinds of information are covered by the same code:

[+about] [+along] shows that a word can be followed immediately by a particular preposition or adverb: *I'm **worried** about Rachel.* │ *The children **skipped**along.*

Hence, a grammar pattern is also a code-type in the above sense.

/Examples from *LED* 2006 (Della Summers et al. (eds.): *Longman Exams Dictionary.* Edinburgh Gate - Harlow - Essex: Pearson Education Limited.)

KINGA FÖLDVÁRY
Will in the Wild West – Western adaptations of Shakespeare

Shakespeare's universality is easily illustrated by the fact that his plays have been adapted to practically every cinematic genre known since the beginning of film history. Romantic comedies and tragedies, together with epic historical tableaus abound among Shakespeare films, but lesser known genres have also been graced by some version of a Shakespearean play or another, proving that in some ways, the Bard is still at home in the much changed universe we know as our own.

In my paper I intend to present one of these somewhat unusual adapting genres, the western, and argue that the Shakespeare films connected to this genre share a number of common features which are more significant than the source texts they were adapted from. Moreover, I believe it is no accident that the play most frequently adapted into the western (later mock- or neo-western) is King Lear, but also The Taming of the Shrew has also a layer of its plot that resonates clearly with the western's nostalgic lament over the disappearance of the Wild West, of freedom and independence, and the awareness that the restoration of law and order comes at a price no protagonist is eager to pay.

JUDIT FRIEDRICH
Legyen-e szó kortárs irodalomról az angol irodalom magyar történetében

Kérdés, hogy mennyire lehet a még bizonytalan értékelésű kortárs műveket belevenni egy irodalomtörténetbe, különösen, ha a nyelvi-kulturális és földrajzi távolság miatt amúgy is bizonytalanabbul értékeljük a kortárs angol irodalmat, mint mondjuk a sajátunkat. El kell dönteni, mennyire menjünk vissza az időben, milyen alapon válogassunk a kortárs szerzők közül, kik azok, akiket feltétlenül meg kell említeni. Rushdie mindenképpen meg kell jelenjen, de szerepeljen-e Barnes? Winterson? McEwan? Adja magát a Booker-díjasok listája, de akkor magát a Booker-díjat is elemezni kell, a történetét, a mechanizmust, a merítését, a médiajelenséget. Vagy fókuszálhatunk egy-egy számunkra jelentőséggel bíró alkotóra, mint például Tibor Fischerre, és megpróbálhatunk pályaképet rajzolni róla eddig megjelent művei alapján, elfogadva, hogy az irodalomtörténet megjelenése pillanatában ezek az elemek lesznek a mű legtámadhatóbb pontjai. De még ebben az esetben is felmerül, nem kellene-e valamilyen kontextusban tárgyalni a szerzőt, vannak-e ilyen egyértelmű, vagy kedvenc kategóriák a kortárs irodalomban, mint Salman Rushdie és a mágikus realizmus, Tibor Fischer és a kulturális emlékezet. Ez utóbbi példát kidolgozva meg is próbálom bemutatni, hogyan alakulna egy bejegyzés a kortárs irodalom alfejezetben.

PÉTER FURKÓ
The functional spectrum of pragmatic markers in British and American political interviews

In my paper I will take a discourse-pragmatic approach to the non-propositional uses of *I mean, of course, oh, well, I think*, and *you know* in a corpus of political interviews broadcast by the BBC and CNN between 2003 and 2011. After a short introduction of the formal and functional characteristics of political interviews, I will briefly outline the current state of research into the functional class of pragmatic markers and the contribution PM research can make to the study of political discourse. In the second, empirical part of the paper I will present the results of a case study of 37 interviews broadcast on BBC as well as 30 interviews broadcast on CNN, with a view to comparing and contrasting the functional spectra of the most frequent PMs across a range of discourse genres with special reference to the similarities and differences between naturally-occurring conversations and (two different types of) political interviews.

PÉTER GAÁL-SZABÓ
Communicating the Self Across Cultures: Malcolm X and Interculturation

The speeches of Malcolm X shed light on a multi-layered cultural context—a fact that causes him to communicate in different directions at the same time. Much as he appears to deliberately alienate whites or to voice the disillusionment of working class blacks, he often radically conveys a distinct Black Muslim identity, i.e., initially as a member of the Nation of Islam and later as a Sunni believer; as well as he constantly attempts to authenticate African American cultural identity. His facework shows different orientations, while primarily working toward upgrading his self-face.

In the present paper I intend to show the dynamics of his communication across cultures, which is not, as often believed, above all directed against white America, establishing a discourse of aggressive separation. Conversely, in a co-cultural context, it

precipitates a minority response—truly enough, with the result of countering racial oppression—to focus on a diversely embedded cultural self.

ILDIKÓ GEIGER
Staging the Subject: The Construction of Identity in 20th Century Women's Performace Art

I will introduce the mechanisms by which subjects are constructed in women's performance art and show how artists utilize art as a device to construct themselves as subjects (agents) in discourse thereby being entitled to see, speak, and act freely. I will try to show the connection between performance art and theories of performativity by introducing techniques women artists use(d) to enhance control and acquire power over their lives and illustrate my point through numerous examples of performances. The artists I will discuss expose the female body that becomes the context in which the woman and her sexuality develop into speaking subjects. Through acting, performers construct meaning and offset objectifying depictions of women's bodies. Women's performance art; therefore, becomes a strategy for challenging the system of representation and articulates alternatives for the dominant mode of discourse in order to subvert objectification by reclaiming women's own bodies.

MARCELL GELLÉRT
The „Artifice of Eternity:" The Triumph of Mime in *The Winter's Tale*

Sailing to Sicily – a chronotopic centre of navigation in the romancer Shakespeare's tempest-tossed seas – covers a wide gap of time as spacious as the one separating Yeats' Byzantium from "that country", the twin isle of the Bard's native land. The Hermetic round-tours of the romances – Pericles', Posthumus', Perdita's, Prospero's voyages of discovery from Nature to Art and back – open new dimensions of stage-representation with man, the ultimate artefact of mimetic creation in the centre. In its all-encompassing metatheatricality, the concluding scene of *The Winter's Tale* – a dramatized mythopoetic narrative of death-in-life and life-in-death – the live monument of Hermione provides the hermeneutical compass indispensable for the spectator to remap Shakespeare's Platonic khora and find his ways in the chronic receptacle of the Bard's mythtopia.

MARIANNA GULA
Translating Textual Performance in James Joyce's *Ulysses*

One of the most prominent features distinguishing modernist narratives from nineteenth-century realist fiction is the heightened performative nature of their form and language. James Joyce's *Ulysses* perfectly exemplifies this since its thematic aspects ineluctably become dramatised on a formal level as well. Szentkuthy Miklós's canonical translation of *Ulysses* (1974) renders this aspect of the text to some extent in Hungarian, yet it ignores crucial dimensions of the multifarious textual performance that the renewed Hungarian translation radically reworking Szentkuthy's text (published in June 2012) addresses. Having been involved in this project as a member of the translator team, I will give a taste of how the renewed Hungarian translation heightens the performative quality of the text, thereby giving Hungarian readers a greater chance of creative cooperation.

GÁBOR GYŐRI
Culture-dependent basic level terms: The influence of prototypical meaning structures on basic level categorization

Since categorization at the basic level involves abstraction relying mainly on perceptual attributes, gestalt structures and common motor movements, it is to be expected that such categories exhibit a significant degree of universality. Therefore the linguistic coding of such categories in various languages should yield a relatively large overlap of semantic contents, and we should also find a considerable coincidence of how such terms are located in the hyponymy hierarchy in the semantic structure of languages. However, this expectation cannot be completely verified. In my analysis I will show how prototypicality, semantic and encyclopedic knowledge may influence the general-generic-specific taxonomy in the semantic structure of language and result in culture dependent categorization. Such an investigation shows that terms that are generic in one language may behave as general or specific ones in other languages. In my analysis I will look at examples mainly from English and Hungarian.

ZSOLT GYŐRI
The Public and the Private – British History, Identity and the Royal Bio-Pic

Royal bio-pics have always enjoyed a high priority among cinematic representations of British history and taken a lion's share in defining Britishness to audiences. Historical narratives never render national identity by capturing the past of historians, in fact these films reconstruct the past as a mirror of contemporary reality and in a way as to satisfy their audience's demand for both romantic qualities and antiquarian nostalgia. The first part of my paper examines how private-life films (a subgenre of royal bio-pics) humanized and idealized Tudor monarchs in the 1930s, while in the second part I analyse contemporary representatives of the subgenre as they portray the challenges of the Monarchy in its search for a place within modern British identity politics. As my reading of the films will hopefully show, earlier bio-pics humanized monarchs while portraying them as role models audiences could easily identify with, whereas more recent films humanize them in their identity crises and the corresponding crises of their public image. Analysed films include *The Private Life of Henry VIII*, *The Private Lives of Elizabeth and Essex*, *Mrs Brown*, *The Queen* and *The King's Speech*.

ÁGNES GYÖRKE
Female Subjectivity and the Global City in Monica Ali's *Brick Lane*

My paper investigates female subjectivity and embodiment in the global metropolis in Monica Ali's *Brick Lane* (2003). After assessing the reception of the novel, I go on to discuss the discrepancies between the perception of this neighbourhood (which has become the home of many South Asian migrants) as a creative, cutting-edge space, echoing Homi Bhabha's notion of hybridity, and its depiction in Ali's novel. I investigate the way *Brick Lane* redefines traditional gender roles, the notion of integration, and women's place in the public sphere, among other issues, arguing that the ideology of achieving self-worth through work is a double-edged weapon in Ali's novel: though employment offers some form of liberation for the main character, it exposes her to dominant cultural practices. My paper also discusses the

concept of mimicry, examining whether the portrayal of a Bangladeshi woman skating in a sari can be regarded as a subversive image in Homi Bhabha's sense of the term, or as a parody of migrant integration, as Mrinalini Chakravorty claims.

NORBERT GYURIS
The Topos of Fear in Science Fiction

Most of the theorists accept that the key to the generic specificities of science fiction is ontology as opposed to epistemology, it is not surprising that the literary discourse dwells on escapism, extrapolation or alternative realities if the topic of science fiction is raised. Recent studies on science fiction have helped to sophisticate the big picture of science fiction, therefore less and less people think that science fiction exclusively deals with time or space travel and aliens. After the poststructuralist turn, science fiction works, their criticism and academic evaluation evenly started to concentrate on questions of identity, power, simulation etc. On the other hand, most of the time emotions, which hide beneath the very idea that science fiction extrapolates humankind's ongoing techno-cultural processes, are not properly taken into account. There seems to be a vague understanding of science fiction works as popular art meant for geeks: the genre is full of technological, cultural, etc. *novum*, as it departs standard present-day "reality". The paper argues that basic, primary human emotions work behind any science fiction work of art, and, briefly analyzing the concept of H.P. Lovecraft's "supernatural horror", takes a closer look at how fear is connected to the genre of science fiction.

KATALIN HALÁCSY
Could Chaucer's Pilgrims Arrive?

Critics interpret the design of Chaucer's Canterbury Tales in a number of ways. The pilgrims and the characters in the tales present a panorama of medieval life in 14th century England, or Chaucer proves that he is well versed in composing in probably all contemporary literary genres. Or if the links are in the focus, it is a drama on the road, which takes place among the pilgrims. The interpretations, which take Chaucer's medievalism seriously, and see the collection as a picture of Life proceeding from the pub to the cathedral, i.e. from this world to the next, still as a rule fall short of why the pilgrims don't arrive in Canterbury, and why they do not come back to London to finish the competition and allot the free meal to the winner. This presentation attempts to give an interpretation of these problematic issues.

JUDIT HARDI
STRATEGIC VOCABULARY LEARNING Eliciting young learners' strategies for learning English vocabulary

Research on language learning strategies has primarily focused on their strategic use by university and secondary school students, i.e. on adult or grown-up learners, while strategies used by young learners have been only sporadically explored. This is especially true for the investigation of vocabulary learning strategies. This is one of the reasons why this particular field is being investigated here and, in addition, I am interested in the growing recognition of the importance of vocabulary learning in second language acquisition. To elicit data on young learners' strategic vocabulary learning a semi-structured interview design was used. This form

of qualitative research disclosed participants' views on their own ways of strategic learning and provided data for the identification of some main patterns and possible directions in the development of strategy use and strategic behaviour. A very important outcome of the research, in general, is that elementary school children use a number of strategies in vocabulary learning and are self-regulated language learners. Moreover, young learners are motivated, use self-motivational strategies, and their metacognitive capacity seems to be mature enough to govern both their strategic and general learning behaviour.

MÁRTA HARGITAI
Time, timing and time gaps in *Macbeth* and *The Tempest: Prospero's island as bank and shoal of time*

The paper to be presented will focus on the concept of time in Shakespeare's *Macbeth* and *The Tempest* with special reference to time gaps and to what may qualify as the right time to perform the deed whether magical or murderous.

The author's hypothesis is that by reflecting Prospero's concept of time about the mirror line of Macbeth's endless chain of tomorrows, one can achieve a fuller understanding of the aspects of time in late Shakespearean drama.

The experiment will demonstrate how Prospero's island can be conceived as a „bank and shoal of time", where the suggested meaning of shoal 'shallows', contrasts the „limitless depth of eternity" (Pierce, 27), thus modulating the age-old dichotomy between time and eternity, the secular and the temporal, the eternal and the spiritual and what mediates "between these two worlds: Fate and Providence" (Turner, 180).

It will also be exhibited that Macbeth's preoccupation with his future is not so much in contrast with but rather analogous to Prospero's fixation with his past. As Macbeth acquires self-knowledge and grasps the real meaning of the prophecies he understands that the future has no real existence but that past actions have reverberating consequences; whereas Prospero, progressing in the opposite direction comprehends that the past must be discarded to be able to move on.

At the end of their career, although arriving from opposite directions, they seem to be meeting at the same main focal point where they can apprehend that "to avoid corruption… is to become independent of Time" (Turner, p. 184) and finally they both come to embrace eternity prioritizing it over temporality.

Taken separately their experience may seem only partial, but together Macbeth and Prospero can teach us that "time past and time future have no real existence" (Turner, 180), and that "if we wish to apprehend the spiritual and the eternal, we must do it through the … present" (Turner, 180).

GABRIELLA HARTVIG
Laurence Sterne műveinek tárgyalása angol regénytörténeti művekben (The Discussion of the Works of Laurence Sterne in Literary Histories of the English Novel)

Az *Angol irodalom magyar története* című, magyar nyelvű szekcióba szeretnék jelentkezni beszámolóval: "már létező irodalomtörténetek (bármely nyelvű) elemzése, kritikája". A javasolt témám Laurence Sterne műveinek tárgyalása lenne a *Cambridge Companion* sorozat három kötetében: Keymer, Thomas és Jon Mee, szerk. *The Cambridge Companion to English Literature 1740-1830* (Cambridge: Cambridge UP, 2004); Richetti, John, szerk. *The Cambridge Companion to The Eighteenth-Century Novel* (Cambridge: Cambridge UP, 1996);

Keymer, Thomas, szerk. *The Cambridge Companion to Laurence Sterne* (Cambridge: Cambridge UP, 2009. A beszámoló elemezné a *Florida Sterne* kritikai kiadás főbb szerkesztői elveit is. Dolgozatomban egyben az angol regény kialakulásának lehetséges korszakolását is érinteném, azt, hogy milyen műveket, milyen szempontok alapján tárgyalnak az említett irodalomtörténetek.

IRÉN HEGEDŰS
The lexicogenetic role of phonotactic alternations in the history of English

Phonotactic alternations can lead to the formal dissociation of word forms. This process may be accompanied by semantic changes, and thus the once alternating forms may become two independent lexemes with a covert historical connection. The paper will examine cases representing this peculiar mechanism of 'lexicogenesis' in the history of English.

CSILLA TIMEA HOSSZU
The Fatal Woman: Guiwenneth of Green in Robert Holdstock's Mythago Cycle

Robert Holdstock's Mythago Wood series is an immense fantasy, a mixture of legends and stories from the history of humankind. The Huxley family men become involved into the interactive patchwork of Ryhope Wood and falling in love with Guiwenneth, the child of this wood, changes and practically ruins them. In this presentation I look at Guiwenneth, her versions, the impact her existence has on the three Huxleys, George, Christian and Steven. I also search for possible explanations for Guiwenneth's actions and how the pure fact of her existence has such a fatal effect on a whole family.

ANDREA HÜBNER
Elements of Pilgrimage in Alternative Touristic Trends: Authenticity, Fictivity and the lieux de memoire

This paper wishes to analyse well-known forms of religious behaviour of pilgrimages in non-religious context of alternative touristic trends, above all in film tourism. On the basis of motivations and values attributed to the '*toured place*' film tourism is absolutely comparable to the semantics of pilgrimages. The essential feature of pilgrimages is the fictive nature of the place visited instead of its physical/historical/architectural etc. contents. To circumscribe the notion of *fictivity* actually means to analyse what *authenticity* and theoplacity means in studies of pilgrim tourism. Film tourism is to be examined in terms of myths making processes and in the context of cultural /collective memory.

BRIGITTA HUDÁCSKÓ
A Walk with Sherlock: Reading the metropolis in BBC's *Sherlock*

Even though he occasionally ventures out into the great wide open, Sherlock Holmes is very much bound to London, as his existence has been necessitated by the evolution of the metropolis and the rise of urban crime. Holmes's London occupies a major place in the city's cultural memory, and the recurring figure of the detective himself has also come to occupy a similar place in cultural memory. *Sherlock*, the latest BBC adaptation of Conan Doyle's

classic stories, places Holmes in contemporary London and explores the metropolis which we have become familiar with through the original short stories. At the same time, the series takes advantage of the possibilities offered by filmic representation and gives us an intricate view of the city while exploring the workings of Holmes's mind, thus presenting how the metropolis becomes more than just a crime scene and gets entangled in the process of detection. In my presentation I examine the visualization of London as a battlefield and as the natural habitat for both *Sherlock* and Holmes and take a look at the often destructive but still essential relationship between the metropolis and the detective.

EUNICIA ILE
Philip Larkin-Redefining Religion

Philip Larkin's thesis of a missing God has been a matter of study and debate among literary scholars and critics. Departing from Larkin's statement that there is "no God anymore", this paper attempts to justify the assumption that Larkin's poetry, far from being utterly unreligious, it actually professes a new religion. Incapable to satisfy the aspirations of modern man's questioning spirit, traditional religion is rejected, and replaced by a reversed platonistic spirituality in which the apparent and the visible represent reality, while the ideal is merely a deceiving fantasy. Following this duality which is both characteristic of the speakers in Larkin's poetry as well as of the poet himself, the deconstructivist attitude towards religious faith is counterbalanced in his poem *Water* by an openly expressed need to construct a new religion. Rooted in Nietzsche's philosophy and developed in the "God is Dead" theological controversy, Larkin's poetry seems to imply that the only adequate religion for the modern man is the one based upon his own empirical emotions, and on the power that resides in the inner self of man visiting formal religion.

VIKTÓRIA ANNA IMRE
'That Vast Perpetual Torture-House: The Threefold Concept of Hell in Marlowe's *Doctor Faustus*'

In this paper, the focus is on the representations of Hell in Christopher Marlowe's *The Tragical History of Doctor Faustus*. First the three quite different concepts mentioned in the play are presented: the Elysium of the Classical Antiquity, the Christian Hell, and the third form of Hell, described by Mephistopheles, which is not an actual locus, but rather a state of being based on *poena damni* (the spiritual pain caused by having fallen from grace). Illustrating the threefold manifestation of Hell by excerpts from both the A- and B-texts of the tragedy, I aim to show how the characters (notably Faustus, Mephistopheles and Lucifer) are influenced by their beliefs and experiences about the afterlife, and how Faustus' attitude toward repentance is shaped by his inconsistent idea of Hell. Special attention is paid to Lucifer's promise to the Doctor about a trip to Hell: whether it actually happens behind the scenes or not, and how these two possibilities can alter Faustus' individual responsibility in his refusal to repent. Finally, Hell as an allegory to the whole set of the play is introduced and discussed.

GÁBOR ITTZÉS
In the Beginning: Genesis 1:1 in Milton's Paradise Lost

In book 7 of *Paradise Lost* Milton offers a paraphrase of the first (Priestly) creation story of the Bible. The events of the hexaemeron are recounted by the archangel Raphael, who is sent to instruct Adam. The bulk of his narrative (7.232–550) is closely modelled on Genesis 1, yet the Bible's famous opening phrase–'in the beginning'–is conspicuously missing from it. The paper explores the significance of this omission. The Bible indeed begins with the creation of heaven and earth while Raphael's account is delivered in the middle of the epic, and the difference is not merely formal or narratological. Milton is taking pains to distinguish his cosmological vision from that of his source text structurally: the grand narrative of all things does not begin with an event that culminates in the creation of humans. The implication is christological. It is the Son's anointing in book 5 that constitutes the chronological beginning of Milton's story, but that is also recounted in a central book while the initial words of Genesis 1 appear in the very first invocation (1.9). The result of this arrangement is a complex interplay of christological and anthropological motifs, deeply interwoven in the epic's texture.

OANA-ROXANA IVAN
The Key to Universal Quixotism: Cervantes' Influence on Sterne's *Tristram Shandy*

Intertextuality plays an important role in Sterne's *Tristram Shandy* and Cervantes, as well as his hero Don Quixote, both representing frequently recurring literary figures. There is extensive evidence of Cervantes' influence throughout Tristram Shandy: most obvious is the influence on style, especially on narrative methods, on characters, and on humour. Besides all of these, many critics have emphasized on the striking similarities between the quixotic and the shandean characters. The relation between Don Quixote and Sancho Panza is generally considered to be one of the most determinant elements that was adopted by Sterne and the riding of hobby-horses can be related to the knight's obsession with knight-errantry. Sterne's great work, Tristram Shandy, portrays a complete cast of quixotic characters: Yorick is literally a Quixote, judging from his print, while the Shandies are Quixotes due to their "hobby-horses", which stand for their particular hobbies or customs converted into obsessions and determine their own way of being and acting. As a result of this proliferation and diversification of quixotic figures, comes forth one of Sterne's most significant contribution to quixotism: the idea that quixotism is universal, each and every one of us prove to carry within a quixotic figure to a smaller or greater extent.

ANDRÁS JÁSDI
"The Ideal Real:" Expression and Embodiment in Beckett's *Early Metaphysics of Art*

If one considers as early a Beckett work as his essay on Proust, it soon becomes clear why deconstruction has gained such solid ground in the Beckett criticism of the past few decades. Beckett's definition of experience as being "at once imaginative and empirical, at once an evocation and a direct perception, real without being merely actual, ideal without being merely abstract, the ideal real" strikes a chord with deconstruction's concern with the irremediable break in western metaphysics between the dimensions of structure and genesis, and the so called differ*a*nce feeding that bifurcation. Yet, more often than not, post-structuralist readings hardly seem to be more than elaborate if insightful ways of saying that Beckett's works are paradoxical.

The recent years, however, brought significant changes in the perception of Derrida's thought. With the publications of his doctoral thesis and one late work on Jean-Luc Nancy's theory of touching, the continuity of deconstruction with phenomenology and the contiguity of Derrida's thinking with that of the later Husserl and Merlea-Ponty in particular is considerably better established. It is time, therefore, to reassess the critical potential of deconstruction in Beckett criticism with special regard to the idea of embodiment.

DOROTTYA JÁSZAY
The Wife of Bath on the Page and on the Screen

In my research paper I examine a "phenomenon" arching over centuries and mediums: the Wife of Bath. I make an attempt on comparing Chaucer's 14th-century "original" and the more than six hundred years later repeatedly appearing BBC film version of the Wife and pointing to the parallels between these two mediums and the permanence of the portrayed character. I would like to prove that the immense temporal shift, and the shift of mediums between these two representations is, in fact, bridged, and very much leaves the character of Chaucer, the phenomenon intact. It is obvious that the Wife of Bath cannot be brought to our age directly (as it surely would prove to be more than anachronistic) but the film proves to be successful in creating the proper atmosphere, and in transmitting her "phenomenon". In my intermedial examinations I would like to show how the 21st century (with its essentially different but more than appropriate medium, the film) manages to transmit this. I wish to present how this idiosyncratic character was created and is re-created ever since, how the eye of the camera sees Alisoun of Bath in our age.

JUDIT ÁGNES KÁDÁR
Multicultural Identity Negotiation in Some Recent Southwestern Mixed-Blood Narratives

The Southwest presents a unique microcosm of the larger pattern of ethnic mixing and hybridization that profoundly characterizes the contemporary US. Mixed-blood identity in the Borderlands (a mindscape in G. Anzaldua`s sense), is an indefinable subject: "a figure of discursive dislocation, a free floating signifier" (L. Owens) with the experience of the costs and benefits of belonging to more cultures. In New Mexico, the combination of Pueblo Indian, Mexican, Latino/a and various non-Indigenous ethnic heritages make each individual very specific in terms of ethno-cultural identity and apt to major identity-related issues that Paula Gunn Allen calls "conflicting blood strains." I am excited about how the latter is reflected in literary texts that facilitate the radical undoing of ethnic identity concepts (including stereotypes) and present the "hybrid potential" (Owens). I wish to study the fluctuation between more social identities and specifically the possibilities for escaping prescribed identity formulations and reconnecting with tribal heritage that manifests the clashing western and Indigenous cosmologies and tackles the problems of ethnic pride, shame and stigma. I explore ethnic identity transformations, the act/process of ethnic choice in the view of Louis Owens's *Bone Games* (1994), *Nightland* (1996) and *Dark River* (1999), novels that join mixed-blood narratives written by James Welch, Benito Cordova, Linda Hogan, Paula Gunn Allen and Leslie M. Silko.

JUDIT MÁRIA KÁDÁR
A brit irodalom szimultán magyar történetei

Szenczi Miklós – Szobotka Tibor – Katona Anna *Az angol irodalom története* című könyve 41 évvel ezelőtt, 1972-ben jelent meg, egy új magyar nyelvű angol irodalomtörténet kiadása tehát mindenképpen indokoltnak tűnik. Az elmúlt években azonban az egyetemeken megjelent egy új generáció, a digitális bennszülötteké, akik másként tanulnak és olvasnak, mint akár tíz évvel ezelőtt. Úgy vélem, az új magyar nyelvű angol irodalom története megírásakor főként a jövő értelmiségének, vagyis e netgenerációnak a virtuális teret használó szokásait kellene figyelembe venni, tehát egy papíralapú könyv mellett szimultán egy e-bookot is meg kellene jelentetni. Ehhez először néhány alapvető kérdésben szükséges dönteni, ezért hozzászólásom első részében néhány, az 1970-es évektől máig terjedő időszakban megjelent angol nyelvű könyvet hasonlítok össze a cím és a címmel összefüggésben a tartalom szempontjából, arra összpontosítva, hogy a szerzők és szerkesztők mit értenek az „angol irodalom" fogalmán, majd felvetem a kérdést, milyen fajta irodalomtörténet készítése lenne a legcélravezetőbb.

KATALIN KÁLLAY
Common Place versus Communicative Space: Versions of Suffocation and Inspiration in Carson McCullers' *The Ballad of the Sad Café*

In this paper, I wish to investigate how a literally common place, a store in a dreary and dull small town of the American South turns into a lively café through spiritual investment, i.e. the love that the owner, Miss Amelia Evans feels for her hunchback cousin Lymon. The café is a communicative space with a community-forming power, enabling the inhabitants of the town to exchange words and feelings, but with the return of Miss Amelia's ex-husband, Marvin Macy from the penitentiary, it changes into a stage for dramatic events. It is finally ruined and boarded up to remain a memento of one-time inspiration and suffocation. Since the expression "common place" can be interpreted both in spatial and in linguistic terms, I also wish to examine the literary and linguistic indication of the above-mentioned changes, how elements of language gain special significance through the power of the spiritual spark, the beauty of which is only temporary in the novella but it is comparable to that of the "poison lilies of the swamp". This way, even linguistic common places might be transformed to the communicative space of poetry, and in spite of the suffocating sadness of *The Ballad*, the work might prove to be inspirational.

ÉVA KARDOS
A mereological perspective on scales

In this talk I argue for the integration of mereological approaches (cf. Krifka 1998, Beavers 2012) and more recent scalar approaches (as advocated by Hay et al. 1999, Kennedy and McNally 2005, and Kennedy and Levin 2008) in the investigation of lexical aspectual properties of verbal predicates. More specifically, I explore how the lexical aspectual property of telicity can be best characterized (cf. Filip (2012)) while advocating a homomorphism-based analysis, which captures the denotation of nominal and verbal predicates with part-whole structures and which assumes that (potentially all) eventive predicates express a change along a scale. I provide support for my claim by examining the aspectual structure of predicates representing a variety of predicate classes such as degree achievements like *cooled*

the soup and *straightened the rope*, motion predicates like *ran* and *approached the river* and creation/consumption predicates like *built a house* and *ate an apple*.

JÁNOS KENYERES
Hungarian History in Recent Canadian Literature

The past few years have seen a growing interest in Hungarian history in Canadian literature. The two decisive historical events with which authors are preoccupied are the Second World War and the 1956 revolution, often intermingling with the representation of the immigrant experience. Anna Porter's fictional work *The Storyteller* (2000) and her non-fictional *Kasztner's Train* (2007) take their theme from Hungary's traumatic historical events in the 20th century. Porter's latest non-fictional book, *The Ghosts of Europe* (2010), is a collection of interviews with leading intellectuals and politicians of the Central European region, discussing and analysing the recent and not so recent past. Joseph Kertes's novel *Gratitude* (2008) draws its plot from the holocaust of Hungarian Jews. The most recent Canadian work in which Hungarian history provides an essential backdrop for the narrative is Tamas Dobozy's *Siege 13*, published in September 2012. This collection of short stories, which has recently won the Rogers Writers' Trust Fiction Prize, revolves around the siege of Budapest by the Red Army at the end of World War II. The paper will chiefly concentrate on this latter work, examining how history as a theme is used in the diegetic and extradiegetic levels of the stories. Without overemphasising the role of history in fiction, the paper demonstrates the ways in which history as a central theme creates dramatic situations where characterization and even narrative technique are informed by it.

ANNA KÉRCHY
A Portrait of the Artist as a Young GirlChild: Lewis Carroll on/as Alice

Perhaps the most stable component of Lewis Carroll's authorial persona is his obsession with the girlchild muse – an affection that the current critical consensus interprets not so much along biographical lines of alleged sexual perversion but rather in artistic terms of a nostalgic, introspective self-fictionalization. My paper explains why phantasmatic girlhood provided an ideal terrain for Victorian gentlemen writers' speculative mapping of their lost (and regained) infantile innocence and imaginativeness. Against this cultural context, the close-reading of the Alice-tales addresses the ethical and narratological stakes of the fictional blending of the adult male author figure into the female child character, in particular the clashing of mature manly meta-fantasies about the dreamchild and the dreamchild's own girlish, whimsical fancy.

ÁGNES KIRICSI
Mysterious Circles in the Sky: The Hereford Display

Matthew Paris's *Chronica Majora* and Roger Wendover's *Liber Additamentorum* present two curious drawings from the 13th century. An unusual sight appeared in the skies of Hereford and Worcester in the year 1233: circles, arches of spectral colours and shining discs resembling the Sun. Medieval observers did not find any scientific explanation to these apparitions, but due to the accurate description, we can be certain that the two Benedictine monks described common meteorological phenomena: ice crystal halos. Most probably these are the earliest English illustrations of such optical phenomena, though definitely not the

earliest written accounts of halos. I will shortly introduce what atmospheric halos are, how they are formed, and when they can be seen in the sky. Also, I will try to reveal what the people of Worcester and Hereford must have observed in 1233, and compare modern photographs with the medieval illuminations.

KATALIN KIS
From Psychopathy to "True Love": Queer Identity Fraudsters in Mainstream American Cinema

Something for Everyone (1970), Six Degrees of Separation (1993), The Talented Mr. Ripley (1999), Color Me Kubrick (2006), I Love You Phillip Morris (2009), and Albert Nobbs (2011) constitute a part of an ongoing proliferative trend in popular U.S. cinema beginning at the end of the 1960s, which engage with the issue of impostorhood in relation to homosexuality – signifying a remarkable libidinal investment on part of the post/modern "West" in constantly re-negotiating the relationship between sexuality and authenticity. As authenticity has been one of the prominent moral guidelines of Western selfhood – as the ideal of being true to one's own unique self (Taylor, 1994, 2003; Trilling, 1972) – this re-negotiation entails bargaining for the ab-/normal status of homosexuality. Indeed, as I will argue, the concept of identity fraud (by definition antithetical to normative authenticity) and of homosexuality have been overlapping – a phenomenon also traceable on the American movie screen. However, I will demonstrate that there is an ideological shift concentrated in the 1990s and 2000s aimed at the normalization of homosexuality by granting authenticity to it through an emphasis on homosexuality as an essential individual identity, its de-association from criminal psychopathology, and its inclusion into the normative concept of romantic love.

ATTILA KISS
Minek a története az irodalom?

Az előadás a posztstukturalista szemiotika és az ideológiakritika elméleti meglátásaira támaszkodva arra törekszik, hogy megfordítsa a hagyományos "irodalomtörténet" kifejezés által kijelölt gondolkodási irányt, és rávilágítson arra, hogy az irodalom termelése és használatba vétele mindig annak a története is, ahogy a különféle ideológiák kizsákmányolják az irodalmi diszkurzusokat.

BOGLÁRKA KISS
"Weird Abundance" – Abjection in Anne Sexton's Poetry

Although Anne Sexton's poetry has become synonymous with confessional poetry and has often been dismissed as simple narcissistic self-revelation, recent research on Sexton has shown that the focus of her oeuvre is not a straightforward exposure of self, simply because of the absence of a pre-given identity that could be disclosed (cf. Jo Gill). So Anne Sexton's poetry is much rather about identity creation, mapping out and testing the limits and possibilities of subjectivity. A significant aspect of this continuous identity creation explored by Sexton is abjection. Although the aspect of excretion as an essential "ingredient" of selfhood and creativity has been touched upon by Diana Hume George, Sexton's early monographer, her main focus is on the anal stage of infant development through Freudian notions. As opposed to this, this paper adopts a Kristevan approach and explores Sexton's

strategies of self-positioning through abjection and how it relates to poetic practice in poems such as "Is It True?", "The Black Art" and "Menstruation at Forty".

ZSUZSÁNNA KISS
Midsummer Night's Dream Abandoned and Restored: Henry Purcell's Fairy Queen

"Come now, what masques, what dances shall we have" (5.1.32)

 Purcell`s Fairy Queen, a late 17th century semi-opera had long been considered a bad adaptation of Shakespeare's Midsummer Night's Dream for mainly two reasons. First, the text itself bears almost no resemblance with MND, its author having indeed carried out a cruel mutilation on Shakespeare`s text, thus critics failed to appreciate it and consider that the most un-Shakespearean text set to genuine music functioned as an intricate Restoration allegory of the original comedy. In fact, Restoration opera was a hybrid product of spectacular sceneries, with two distinct groups of performers: the textual part played by actors, and a musical portion played by musicians. The second reason why Purcell's Fairy Queen did not seem a valuable adaptation was that, after its first two productions, the full musical score book of Fairy Queen had been lost. Since 1903, when the scores were found, a more accurate evaluation has developed. In 1920, after almost 230 years of total neglect, Purcell's Fairy Queen, conducted by Benjamin Britten, was at last staged, played and well received. Considering a few recent productions, my paper aims at revealing how Purcell in his Fairy Queen was and forever remains Shakespeare`s true partner.

LARISA KOCIC-ZÁMBÓ
Ventriloquized Voices in the English Renaissance. Donne to Philaenis

Donne's poem "Sappho to Philaenis", although part of his canon based on textual evidence, always stood apart and was frequently omitted from the academic discussions and collections of Donne's work because of the uncharacteristic submersion of his [Donne's] poetic voice in the accents of a Greek lesbian woman poet. My paper offers answers to the question raised by recent feminist criticism focusing on male ventriloquizations of female voices. Why should Donne choose to speak in the feminine voice, risking both the neglect accorded to women writers in general (especially in the Renaissance) and the censorship associated with Sappho in particular?

ZSOLT KOMÁROMY
William Wordsworth - próbafejezet

I offer this presentation as a part of the discussion panel on The Hungarian History of English Literature. I will outline a preliminary version of the chapter on Wordsworth that I would contribute to this History, expounding the problems that arose in the course of writing, explaining the reasons for the choices that I have made, and reading out some shorter sections of the pilot-chapter. My aim is not to examplify my "vision" of what such chapters of the History should look like, but to provide a practical instance of the writing of such chapters in order to foreground problems (which may be generally relevant in this enterprise) and to offer the pilot-chapter as grounds for discussion, and an occasion for others to respond to the practical problems arising in the course of the writing of chapters of the projected work.

LÁSZLÓ IMRE KOMLÓSI
The Linguistics of Texts and the Interpretation of Texts: The Janus-face of Conceptual Structure in Contextualization

Cognitive Linguistics is often claimed to have changed our perspective on language functions and language interpretation. The structuralist dichotomy of (i) linguistic meaning proper (based on the grammatical components and the lexical semantic properties of linguistic expressions ranging from words to texts) and (ii) socially constructed discourse meaning (based on language users' interactive interpretations) seems to have been called into question. According to the CL paradigm, conceptual structure is ubiquitous: conceptual structures are posited and associated with linguistic structure (cf. e.g. Langacker, Lakoff) just as well as with text interpretation (cf. e.g. van Dijk, Widdowson). Thus, the existence of underlying conceptual structures justifies both the concepts of "linguistic context" and "discourse context". In my talk I undertake to provide a fine-grained analysis of conceptual structure only to show that varying epistemic sates and ontological commitments are at play when language processing and language interpretation occur. I will identify situational context, linguistic context and mental context to be associated with event-ontology, language-ontology and situated language use ontology, respectively. Situational contexts are true descriptions (representations) of situations involving an event-ontological commitment with the help of texts created out of linguistic structure, bringing about an interface between events and linguistic contexts involving a language-ontological commitment. Mental contexts involve pragmatic contexts (perceived relations between language users) and intentional contexts (mental states attributed to interlocutors, such as beliefs, intentions, desires) to explain pretext for language use involving an ontology of situated language use.

EDIT H. KONTRA
Pre-service teachers' beliefs about language learning

Preconceived notions about languages and language learning are known to have a profound influence on all aspects of foreign language acquisition. Research has also shown that the beliefs foreign language teachers hold are deeply rooted in their own experiences as language learners and are often too solid to be changed by methodology training. In a longitudinal study first year students of three consecutive years were surveyed at the beginning and at the end of the first semester of the MA in ELT program in order to gain insight into what beliefs they hold upon entering training and how their conceptions about language learning change in the course of one semester of professional education. The responses of the different groups to Horwitz's (1985) Beliefs about Language Learning Inventory are strikingly similar, suggesting that trainee teachers beliefs might quite well be entrenched. Results show the solidity of beliefs over time as well as across students groups with only some variation on individual items. While some of the trainee beliefs are consonant with current thinking in foreign language pedagogy, others represent highly conservative views and classroom practices.

DANYANG KOU
Metonymies in Colors and Color-related Phrases in Chinese Language: From a Cognitive and Cultural Approach

Metonymy and metaphor are of great importance for human beings to understand themselves and the outside world. As one of the major ways of developing new meanings of words, metonymy in recent ten to fifteen years has attracted increasing attention from cognitive linguists, who have been trying to give a clearer borderline between metonymy and metaphor. This paper is intended to apply the present metonymy theories to a small research on color words and color-related phrases in Chinese language, with a focus on five basic colors: red, yellow, green, white and black. The research is based on color words chosen from an on-line corpus of Modern Chinese language, and contains analysis of metonymies in each color within the framework of cognitive linguistic theories and also includes a part of cultural interpretation for unique culturally-derived color metonymies in the hope of presenting a glimpse of Chinese people's mindset, Chinese color language and the roots for color preferences in Chinese culture.

ÁGNES ZSÓFIA KOVÁCS
Jamesian Ambiguity in Colm Tóibín's *Brooklyn*

Colm Tóibín's *Brooklyn* relates the ambiguous story of an Irish immigrant girl in the US in the 1950s. The story is ambiguous on many points, because from the storytelling it is impossible to decide whether the girl likes her new context or not, wants to get laid there or not, is happy to get married or not, and last but not least, if she would throw her new life to the wind in exchange for married life back home, as both positive and negative answers seem possible. In my paper I wish to show that the way ambiguity is employed in *Brooklyn* is related to the way Henry James employs it in his short stories. I claim that James's concept of moral ambiguity has a central role in how cross-cultural experience is represented in the novel.

ESZTER KRAKKÓ
A Woman of Two Landscapes: The Figure of Sarah Woodruff in John Fowles's *The French Lieutenant's Woman*

Although recent criticism has laid considerable emphasis on the close relationship between Sarah Woodruff's figure and Nature, in my presentation I intend to offer a novel aspect of this connection by examining the two landscapes chosen by Sarah: the Cobb and the Undercliff (Ware Commons). That is, instead of interpreting these two sites as similar correlatives of Sarah's outcast nature, I will stress their differences by placing them in an aesthetic context and inquire what 19th-century social and aesthetic conventions are transgressed by Sarah's initial representation on the Cobb (a sublime and masculine seascape) and later in the Undercliff (which is portrayed as lush, beautiful and feminine). Using the system of references to the visual arts employed by the text, I shall argue that Sarah's choice of these particular landscapes offers a parallel interpretation of her character as both the enigmatic, non-Victorian beauty of the Pre-Raphaelite paintings and the contemplating, desexualized figure of Caspar David Friedrich's landscape paintings. Adding a novel aspect to the liminality of her character, the broader aim of my paper is to show that the culture-nature

dichotomy often mentioned in relation to this novel may be replaced with a more nuanced, aesthetically grounded interpretation of its landscapes to show their diversity.

SANJA KRIMER-GABOROVICS
Is Language Indeed a Blunt Tool of the Digital Age?

In the present day world communication and computing technologies have converged (Friedman, 2005). Given that, the paper explores how and why the digital resources play a crucial role in assuming the new perspectives of the ESL teaching. The motivation behind reformulation of received ideas is driven both by the above specified plurality of electronic contents available and the rapid occurrence of the changes. This implies that denial of the advent of electronic texts, music, films, etc., all of which are being used for knowledge transmission, is a failing strategy in the long run. Since "function rules and form pales" in the global village, one could easily argue language is eroding daily. Nevertheless, language can be a valuable tool for the digital age. As a brief and indicative example of the complexities involved here one need to have a truly broad vision of the purposes which language should serve, namely the ESL teacher should allow "a stretch of language" at first, e.g. the use of jargon, only to arouse students' interests in language studying. Once this goals has been fulfilled the teacher is to move towards the art of talking about language more seriously. If not, contemporary multitaskers will be hard to convince that formal language and literary style are worth dealing with.

LÁSZLÓ KRISTÓ
An element-based representation of RP vowels

This presentation aims at an analysis of the internal structure of vowels in present-day Received Pronunciation. It uses an element-based model (in which three elements, viz. I, U, A, are utilized) couched in the theory known as Strict CV Phonology. Furthermore, it incorporates the idea that vowel + (coda) [r] sequences, as well as all long vowels and diphthongs, can be analysed as VC sequences (i.e. underlyingly). The latter idea will not be argued for in detail, since it is not – strictly speaking – part of my present topic. Altogether, I shall argue that all underlying vowels of Received Pronunciation can be represented using the elements mentioned above if we also take into consideration each of the following factors: (i) underlying length, i.e. V vs. VC, (ii) the infrasegmental relation known as headedness, and (iii) the stressed vs. unstressed nature of the vowel. Finally, it will be proposed that the analysis may be extended (with some slight modifications) to most non-rhotic accents of English.

MÁRIA KURDI
Az angol dráma történetének lehetséges korszakolása a Restauráció korától napjainkig

„Az angol irodalom magyar története" című szekció munkájában a fenti címmel tartandó hozzászólással szeretnék részt venni. Hozzászólásom kiindulópontja az 1980-as évek elejétől máig kiadott legfontosabb magyar és angol nyelvű drámatörténeti munkák bemutatása, rövid elemzése és kritikája. A levonható tanulságok alapján a tervbe vett irodalomtörténet drámatörténeti fejezeteinek korszakolására, tematikus tagolására és felépítésére kívánok javaslatot tenni. Értelmezésemben az angol dráma története az Egyesült Királyságban

született művekre terjed ki, így magában foglalja az északír, skót és welszi szerzők által jegyzett drámairodalmat is. Javaslatom többek között a következő dráma- és színháztörténeti művek kritikai áttekintésére, tanulságaira épít: Bécsy Tamás: *A cselekvés lehetősége. A drámai akció története Shakespeare-től a XIX. század végéig;* Erika Fischer-Lichte: *A dráma története;* Földényi F. László: *A dramaturgia csapdája. A polgári dramaturgia kialakulása Angliában. A restaurációs dráma;* Christopher Innes: *Modern British Drama;* Jane Moody, Daniel O'Quinn, eds. *The Cambridge Companion to British Theatre 1730-1830;* Christopher Murray: *Twentieth-century Irish Drama;* Pálffy István: *Színház, dráma és politika a Stuartok Angliájában;* Simon Shepard and Peter Womack: *English Drama: A Cultural History*

KATALIN KÜRTÖSI
Modernism in English-Canadian Drama and Theatre

The paper elaborates on the early manifestations of Modernist practices and aesthetics in English-Canadian drama and theatre, with references to how the 'Group of Seven' painters participated in Hart House Theatre, and introducing Herman Voaden's ideas about a 'symphonic expressionism' in the theatre. Wilderness. A Play of the North, Voaden's short play, demonstrates how the influences of J. M. Synge and Louis Hémon were blended to create a Canadian myth on stage in the interwar period.

JAROSLAV KUŠNÍR
Between Postmodernism and the Poetics of New Sincerity? (David Foster Wallace´s "Suffering Channel" and "Oblivion")

In most of his works, David Foster Wallace deals with the possibilities of language to construct reality. He often points out the unreliability of language to convey what is real and physical, which may imply the equal ontological value between what is represented as real, physical and what is silent, imaginary, and constructed through language. Some critics argue his poetics is marked by New Sincerity derived from Lionel Trilling´s understanding of a difference between authenticity and sincerity (Adam Kelly). In many of his works, he expresses a certain critique of postmodernism for its loss of former ironizing and deconstructing power and tries to find a poetics which would be able to recuperate the authenticity of experience through adequate language. In my paper, I will analyze David Foster Wallace´s narrative techniques and the way he tries to point out new possibilities of langueege to construct reality and, at the same time, the way these narrative techniques express a certain critique of posmodernism. The main focus will be on the analysis of his stories such as "Suffering Channel" and "Oblivion" from his short story collection *Oblivion*. I will also point out the way Wallace's use of narrative techniques relativize ontological status of all constructed worlds and point out problematic nature of the mediation of human experience through language.

A. PÉTER LÁZÁR
About a dictionary that isn't one: *The Urban Dictionary*

This paper is about the *Urban Dictionary* (UD), sometimes classed as an online slang dictionary, and generally acknowledged to be a bottom-up attempt at meaning-making.

I argue that it is so unorthodox as far as dictionaries go that it is best seen as something else, not necessarily inferior to, but certainly not on a par with, a dictionary.

This claim is guaranteed to incur the anger of those who think that meaning-making (whose exact nature is not satisfactorily clarified in work praising or criticizing UD) should be some kind of democratic, bottom-up, user-generated (user-controlled, or otherwise user-involvement) as opposed to professional activity.

It goes without saying that anyone with a mindset like that will be all the more convinced if they have no familiarity with dictionaries, never mind their principles.

The paper (i) argues, briefly, why it is impossible and also probably unnecessary to classify UD as a slang dictionary; (ii) illustrates, very briefly, the joys of UD for the user at large and its potential use to the professional; (iii) argues that the standard slogans of collaborative meaning-making mean little, if anything, and are probably just exercises in lip service to some imagined democratic lexicography of doubtful desirability. Professional (as opposed to user-generated) should not be a taboo word in this enterprise. UD convincingly shows that the products of this kind of pluralistic authorship, while they may make fun reading, be insightful, and even prove valuable sources of information to the expert, are not worthy of the dictionary name. UD may surely be commended as a joyful toy for the average native speaker and a useful one for the language expert, even if does not have its niche under the *dictionary* label.

ILDIKÓ LIMPÁR
Mental Derangement in Amy Tan's novels: Presenting the Misconception of Chinese Identity

Two of Amy Tan's novels feature characters who are associated with forms of insanity and represent Chinese identity as opposed to the American one. Kwan from *The Hundred Secret Senses* is treated in a mental asylum for a while to provide her recovery from her supposed hallucinations, while LuLing from *The Bonesetter's Daughter* struggles with old age dementia. The paper argues that mental derangement is presented by Tan as a false diagnosis due to the cultural ignorance of the American characters. Furthermore, the reality that the people who are mistakenly judged insane insist on turns out to be the truth overwriting the reality originally known by the American characters. Therefore, Tan's use of mental disorder may be seen as a metaphorical approach to indicate the serious outcome of misunderstanding one's cultural roots as well as to subvert the false concept of the Old World-New World contrast that associates the western world with development, while attaching the eastern world with a decline of values in an American cultural context.

GEORGIANA LOLEA
Cartographic Gems: Mapping the Streets of the Angels

Traveling to California at the end of the 20s, the Romanian intellectual Petru Comarnescu draws an exquisite picture of the American burgeoning metropolis of Los Angeles. Written in retrospect, Comarnescu's American journal casts light both on the diarist's homeland and on the city gazed upon. In addition to the vivid accounts of the Hollywood scene of the late 20s and of the religious fervor in the city, Petru Comarnescu also maps the streets of Los Angeles since the saga of the City of Angels is inextricably linked to the story of its boulevards and streets. With the precision of a cartographer, Comarnescu writes up Main Street, La Plaza, Olvera Street, Pershing Square, Figueroa Street, and Wilshire Boulevard, in his daring

attempt at faithfully recreating the image and the atmosphere of a city that wanted it all in the 20s. To add more, Comarnescu deciphers the city by primarily unfolding the human layers of Los Angeles and his American Journal "translates" the colorful L.A. streets in order to offer a better understanding of the metropolis in the making.

LILIANE LOUVEL
Hunting, Investigating and Excavating the past: Effects of the Word/image Apparatus and Photography

Three disciplinary fields emerged practically at the same time at the turn of the XIXth and XXth century, to wit psychoanalysis, art history and detective fiction relying on the science of police detection (details, proofs, taxonomy, physiognomony and phrenology)

Hunting, investigating and excavating/digging will help me organize this lecture. The three activities of course need not be separate. They are often intertwined, although one of them is often given pride of place. Photography is one of the best adapted media in this quest for the past as we shall see. I will rely on Carlos Ginzburg's famous work on traces to uphold my own thesis about the possible uses of word/image literature to recapture time.

I will choose four examples of word/image apparatuses offering different degrees of visible image commitment. The first one (T. Chevalier's Remarkable Creatures) is concerned with hunting and image lurks in the background, the second one makes great use of photographs by dint of ekphraseis (Findley's The Wars) , the third and fourth ones (A Hemon's The Lazarus Project and Sebald's works) combine visible images with text. We shall then have a good variety of the word/image apparatus working at excavating time.

PÉTER KRISTÓF MAKAI
"Towards a Consilient Literary Interpretation of Autism Novels: Elizabeth Moon's *Speed of Dark* as Case Study"

Autism has become a fashionable subject of novels in the new millennium. Changes to the DSM in 1994, introducing a spectrum view of autism in diagnostic practice, as well as the inclusion of Asperger's Syndrome made autism visible on a much larger scale. Parents, educators and the general public became fascinated with the way the autistic mind works. As a result, autobiographies of autistic people and novelistic treatments of the condition have appeared on the market. In my paper, I would like to single out one novel in particular, Elizabeth Moon's *Speed of Dark* (2003) to explore how narratological methods shed light on the experience of fictional autistic identity. In particular, I seek to investigate how the author represents neurological difference, what techniques she uses to convey to neurotypical readers the idea of the autistic mind. Furthermore, I intend to frame the discussion in a larger context, suggesting that autism novels are unique in that they capture the difficulties of the social mind in action, and that mental representation in autism novels require the integration of real-mind discourses into narratological analysis.

GÉZA MARÁCZI
Boz után, szabadon: Jókai szerepe Dickens magyarországi hatástörténetében

Amennyiben Az angol irodalom magyar története című kötet – amelyet rendkívül izgalmas és fontos vállalkozásnak tartok és amelynek létrejöttéhez a recepciótörténet kutatójaként nagyon szívesen járulnék hozzá – szerkesztési elvei és terjedelmi lehetőségei alapján teret tudna

engedni egyes szerzők magyar hatástörténetének célzott vizsgálata (vagy legalább ismertetése) számára – a befogadás-történet kritika- és műfordítás-történeti szempontú esetleges áttekintésén túl –, úgy Charles Dickens hatástörténetének taglalása esetén a magyar szerzők közül Jókai Mór érdemelne egyértelműen kiemelt említést.

Természetesen egyértelmű Dickensnek a pályakezdő Krúdy Gyulára és a századvég illetve századelő Budapesthez kötődő városi tematikájú prózájára (pl. Ambrus Zoltán, Szini Gyula, Bródy Sándor) gyakorolt hatása; továbbá szintén jelentős, bár kevésbé ismert a magyar nyelvű irodalmi újságírás kialakulásához való hozzájárulása az életkép és a karcolat műfajának médiuma révén egészen pályakezdésétől, világhíre kezdetétől fogva (főként Nagy Ignác, Kuthy Lajos, Pákh Albert munkásságában) – amikor természetesen a születő félben lévő regényirodalom tendenciáit (Jókait megelőzően Jósika Miklós, Eötvös József) is befolyásolta –; illetve hatása Petőfi és Arany tematikájára.

Mindez azonban talán túlságosan szerteágazó anyag ahhoz, hogy lehetővé tegye a könyvfejezet terjedelmi korlátai között való feldolgozást. Jókai esetében sincs ez másképp, azonban a hatástörténeti narratívában betöltött megkerülhetetlen szerepe önálló fejezetben összefoglalható lehet – akár a narratíva nagyobb vonásokban történő felvázolásának részeként.

Dolgozatom Jókai és Dickens narratívája összehasonlító elemzésének lehetőségeit igyekszik fölvázolni – főként az elbeszélés- és szerkesztésmód és a karakterábrázolás mentén –, ennyiben eltávolodik egy esetleges áttekintő könyvfejezet tervétől; de a tizenkilencedik századi befogadás-történetet is tekintetbe veszi, ennyiben pedig közelít hozzá. A kérdés irodalomtörténeti feldolgozottságának áttekintésére is kísérletet tesz.

SILVIA MARCINOVÁ
Witnessing of Trauma in Eva Hoffman's *Lost in Translation*

Eva Hoffman is an author of Jewish descent that has not experienced the horrors of the Holocaust, but this historical event played a significant role in her life. Being a child of the survivors of the Holocaust era, Hoffman belongs to the "second generation" which represents the intergenerational transmission of trauma. Her memoir *Lost in Translation* is often discussed for Hoffman's direct trauma caused by emigration, but her work contains hidden references to Holocaust trauma as well.

This article discusses Hoffman's second hand trauma through detailed analysis of her memories concerning the parents' Holocaust past. It views Hoffman's direct trauma in relation to her indirect one, her parents' belated response to their trauma and how this is processed within the family and the question of importance of bearing witness to her parent's suffering. This article is therefore a summary of Hoffman's journey through her internal processing of trauma, working through this trauma by writing her testimony and finding peace through silence which purifies her.

ÉVA GYÖNGY MÁTÉ
Walk On the Wild Side: Scottish Landscape. Representations from John Everett Millais to Charles Jencks

Present paper attempts to follow the trajectory of Scottish landscape representations from the 19th century up until present times in different media: in Pre-Raphaelite landscape paintings, photographs and contemporary forms of landscape designs by Charles Jencks. This comparative study aims to examine the way-fare of some recurrent motifs of Scottish self-

representation and attempts to raise questions about their course in time in order to cast them on the spacesensitive screen of contemporary issues concerning Scottish cultural identity formation. Therefore, I shall address the medium of space as a discursive framework which can serve as a means of self-branding and so provide a refashioned image traded along international routes of cultural exchange, indicating Scotland's inspiring cultural transformation in the recent decades.

ÉVE MATHEY
The United States and the Revision of the Treaty of Trianon: Myths and Misconceptions

Based on some powerful foreign criticism of the peace treaties made in Paris, (e.g. John Maynard Keynes, Francesco Nitti, and Lord Rothermere), Hungarians during the interwar years held the firm belief that a return to the frontiers of historic Hungary was possible with the support of foreign powers. Hungarian revisionist policies and propaganda were primarily directed toward European powers such as France, Great Britain, and, from the second half of the 1930s, Italy and Germany. At the same time, the study of archival as well as secondary sources has revealed that Hungarians during the interwar period (especially in the 1920s) had high expectations toward the United States of America as a potential supporter of the revision of the Treaty of Trianon. The United States pursued the policy of political non-entanglement relative to the affairs of Europe after World War I, and completely withdrew from the Paris peace project and did not become a member of the League of Nations. This notwithstanding, Hungarians cherished the hope that the United States would support Hungary's search to revise the terms of the Trianon Peace Treaty. Within this context, the presentation proposes to present some of the misconceptions which provided the backbone of Hungarian revisionist expectations toward the USA, and provide answer to the question whether such Hungarian expectations were more than wishful thinking.

ÁGNES MATUSKA
"No theatre, no world"? Traditions of the play metaphor

Although the theatre metaphor, according to which "all the world is a stage" is so well known that it sounds as commonplace, we rarely think of the different and sometimes contradictory meanings this figure conveys in its diverse uses not only throughout history, but also in the context of Shakespearean drama. The present fame of the metaphor springs specifically from its Shakespearean roots, but the figure itself looks back on a much longer tradition. The paper gives a short sketch of the history of the metaphor, and looks into some Shakespearean examples in order to explore possible variations in its meaning. The context of the investigation is thus the historical multiplicity of the functions of the metaphor and, consequently, on the Shakespearean stage, specifically due to the shifts in the function of theatre as a social institution in early modern England. From being a ritual it became a vibrant, influential and explorative social tool at the turn of the 17th century, thus bringing considerable confusion to the understanding of the world being identical to theatre.

MICHAEL MCATEER
Counting the Dead: Re-thinking Nation and Conflict in W.B. Yeats and Michael Longley

In this paper, I draw on aspects of Alain Badiou's set-theory account of being in presenting a new conceptual framework through which to understand the poetic representation of nation and conflict in modern Ireland. Most critical discussion of Yeats's poem 'Easter 1916' has concentrated around the issue of whether or not the poet, displaying Romantic and esoteric influences, questions or endorses the Irish rebellion against British rule. Here, I will look at a specific aspect of the poem, the listing of rebel leaders at its conclusion, normally considered to be Yeats's elevation of the leaders to the status of national martyrs. Setting this in relation to one of Michael Longley's most important elegies to a victim of paramilitary violence in Belfast, 'The Ice-cream Man', I adopt Badiou's version of the mathematical set in reading both poems. In so doing, I address the problem of nationhood and violence, to which both poems are attuned, in the numeric terms of counting and infinity. The purpose here is to open a form of understanding Irish political violence that goes beyond those of Romantic nostalgia and classical elegy, to engage the mathematical as a dimension of being and the void.

SAROLTA MEZEI
"The Heart of Darkness" – The Screen of Desire in Fake Footage Horror Films

In contemporary fake footage ghost movies the desire of the filmic characters and the desire of the spectators seem to merge in the darkness of the screen. The sight of pitch dark on the screen triggers spectatorial desire, thus it is the most essential component of the gaze in horror films. Todd McGowan in The Real Gaze argues that the gaze is born out of the visual lack that the spectator experiences: "[w]hen watching a film, we are constantly reminded of what we cannot see, what the film cannot show." (76) I am going to explain the relationship of lack, desire and the usage of darkness through the analysis of two contemporary ghost movies, Grave Encounters (The Vicious Brothers, 2011) and Paranormal Activity (Oren Peli, 2007). I intend to show (1) how shots containing dark fields within the frame, and the very existence of darkness in these movies, give birth to the viewing subject, (2) how the immateriality and intangibility of darkness reflects on the ghostly apparitions, and (3) how all these contribute to the spectator's subject formation process.

RÉKA MIHÁLKA
Paradise in Ezra Pound's "Canto 20"

Even though *The Cantos* are mostly remembered for their memorable rendering of human suffering and sin, they also depict different versions of paradise (ranging from transcendental rapture through experiencing perfect beauty to bucolic idylls). "Canto 20" in particular offers an outstandingly sensual representation of paradisal vision and bliss, full of sweet sounds, sights and smells. The edenic space of this canto is also populated by some of Pound's favorite figures: Odysseus, the troubadours, Italian Renaissance figures, who all contribute to the canto becoming an example of what it describes: *ligur' aoide* or "clear, sweet song." The close reading of this canto will ultimately attempt to untangle the abundant literary and historical references to show how they constitute a carefully patterned texture and create both a representation of paradise and its critique.

ATTILA MÓCZA
The Burdensome Vampiric Life in the Twenty-first Century

Until the publication of Anne Rice's *Interview with the Vampire,* the vampire is depicted as the other, the ultimate evil, and what we only know about the character is told by human narrators. Rather than ultimately evil beasts, Rice's vampires are emotional creatures with engaging characteristics from human perspectives. Although vampires in twenty-first century contemporary literature are regularly described as sympathetic or even benevolent, they consider their existence negatively in some novels. In Susan Hubbard's *The Society of S*, Ariella Montero is a thirteen-year-old girl who lives with her father. In search of her mother, she is transformed into a vampire, after which she has to learn the consequences of the solitary vampiric life. In Mario Acevedo's *The Nymphos of Rocky Flats,* Felix Gomez serves in the American army in the war against Iraq. He accidentally kills a civilian Iraqi girl. As a punishment, he gets transformed into a vampire and has to live the vampiric marginalized life in society. Additionally, his crime haunts him, which isolates him among vampires, too. *Fangland* by John Marks reintroduces the Stokerian cruel vampire villain in the figure of Ion Torgu. I would like to concentrate on the character representations of vampires in the aforementioned novels.

GABRIELLA MOISE
"The isle is full of noises"—Danny Boyle's Vision of Britain

"I have learned today that William Shakespeare actually was Brunel, dressed like Abraham Lincoln and sounded like Kenneth Branagh." The fairly confusing mixture of national and cultural icons surfacing in a tweet by an overseas spectator, which commented on a singular moment of Danny Boyle's spectacular opening ceremony of the London Olympic Games, touches upon the complexity of the image Britain could convey of herself through the show. The *Isles of Wonder* is not void of ambiguities even if one just takes a closer look at the mentioned appearance of Sir Kenneth Branagh, the illustrious Shakespeare actor, as Isambard Kingdom Brunel, the very embodiment of the Industrial Revolution, citing Caliban's speech—the monstrous Other plotting to reclaim his primeval control over the island—while casting overwhelmingly radiant and proud glances at a Blakean apocalyptic industrial site. What sort of 21st century British identity happens to be delineated along such mutually exclusive categories and what W. J. T. Mitchell terms as "offending images"? What does this iconoclasm reveal about a growingly multiethnic and multicultural Britain?

JUDIT MOLNÁR
A Novel of the Metropolis: John Brooke's *Last Days of Montreal*: (Political and Linguistic Dimensions)

John Brooke's *Last Days of Montreal*, a classic example of the "Montreal novel", is one of many that belong to the era of the so-called "Anglo Literary Revival in Quebec" which is a distinct and somewhat critical period starting in the late 1990s. My intention is to place this piece of fiction in the peculiar cultural context in which the author evokes place and time. I focus on special aspects of the cityscape. My analysis will demonstrate that the different arenas of presentation: political, linguistic and literary are closely interwoven. The author talks out of a fluid space of difference; his inspiration is his unique engagement with the city.

The protagonists he creates have split loyalties to the Anglophone, Francophone and Allophone communities, therefore their internal mental and also their external spatial struggles result in cultural isolation. The novelistic and historical truth strongly support each other as the story unfolds in this piece of urban writing.

MARIA MONTACH
The Role of Terms in Creating Effect of Defeated Expectancy in Frederick Forsyth's Crime Stories

Frederick Forsyth is one of the most popular modern writers of political thrillers and crime fiction – both novels and short stories. His novels "The Day of the Jackal", "The Odessa File", and, most recent, "The Cobra" enjoy great success. One of the features of Forsyth's individual style is attention to details, the use of terms. Forsyth thoroughly describes weapons in his crime stories ("No Comebacks"), battles ("The Veteran", "The Miracle"), court procedures ("The Veteran"), instruments ("There Are No Snakes in Ireland"). Besides general military terms, we can single out military-criminal terms in his stories: gangster, silencer, mercenary, contract killer, local burglary ("The Contract", "No Comebacks"). What are the main functions of terms? First of all, it is creating the atmosphere of truthfulness, making the description as real as possible. Terms are used in the titles as a device of cohesion. The second function – terms are symbolic. Thus, a viper in the story "There Are No Snakes in Ireland" is the symbol of revenge, the medals in "The Veteran" – the symbol of courage, military merit, the silencer is the symbol of moral punishment in the story "No Comebacks". And the third – terms as a part of lengthy descriptions contribute to retardation, (Kukharenko 2004), slowing down the plot development, decreasing the tension. Such retardation results in the effect of defeated expectancy (Jacobson), as the ending is usually unexpected, paradoxical. Not only criminals die ("The Veteran", "The Contract"), but also the people who order the crime, who hire criminals receive a serious moral blow. So, Forsyth's idea is that evil must be punished.

JUDIT MUDRICZKI
ESP Classes with Business Ethics in Focus

The paper focuses on Hungarian students' understanding of Business Ethics and more particularly the notion Corporate Social Responsibility. While it is regarded today as one of the key concepts of Public Relations that penetrate contemporary business activities, most ESP course books designed for Business Studies and Economic students hardly address its role that the latest European Commission policy defines as "the responsibility of enterprises for their impacts on society". This study in progress is designed to trace the presence of CSR in Hungarian higher education curricula as well as B2-C1 course books most widely used in Hungary. Based on the assumption that the lack of theoretical knowledge does not necessarily involve practical awareness, the study also intends to survey students' understanding of the notion by contrasting the renewed European Union strategy 2011-14 for CSR with a questionnaire and PPT files that a presentation assignment generated in 2012 at Budapest Business School, College of International Management and Business.

DOREL-AUREL MURESAN
Prince Ferdinand: A Born and Made Leader

Are great leaders made or born? This is controversial question which has stirred a lot of debates, and it still does, especially in today's world of corporate leadership, where people believe that learning leadership strategies will suddenly make them leaders. This paper analyzes the relationship between Prospero and Ferdinand, with an emphasis on the path of initiation that the prince undergoes at the desire of Prospero. Prince Ferdinand arrives on the island, having the birth right to be the next ruler of Naples, but, in Prospero's view, the birth right is not enough. Thus, Prospero forces Ferdinand to undergo some sort of initiation ritual, which both proves that he has the ability to be a future ruler and prepares him for such a great mission. The conclusion of this paper is that, according to the view of the time, prince Ferdinand, a future ruler of both Naples and Milan, is born and made.

ANDREA NAGY
Translating Grendel's Mother

In the description of Grendel's mother, the *Beowulf*-poet uses several words and expressions which also appear in other contexts, referring to other characters in the poem or elsewhere in the Old English poetic corpus. Modern translations of Beowulf tend to interpret these expressions depending on the context, attributing to them a far more negative meaning when they refer to negative characters. In my paper, I would like to examine the description of Grendel's mother in various Modern English and Hungarian translations, and compare these to the original Old English text.

NOÉMI MÁRIA NAJBAUER
"My son, give me thy heart:" The Heart as the Emblematic Workshop of God in the Sermons of John Donne

John Donne, a luminary of the seventeenth-century Anglican Church, had more than lay knowledge of the human body and often used metaphors based on its various functions to illustrate spiritual truths. In his 160 extant sermons, no bodily organ is mentioned more often than the human heart. For Donne, the heart was not merely an organ in the biological sense but the very essence and core of the human being, a core that could be beaten, hammered, burnt, melted, squeezed, shattered, made to bleed and cry but also polished, lovingly shaped, warmed, stroked, and baked to perfection by the hands of God. My aim is to present the variety and beauty of the heart motif in the sermons of John Donne and to trace its origins both in the Bible and in the *Schola Cordis* emblem books of his day.

RUDOLF NYÁRI
The Father's Malady and Its Consequences on His Domestic Affairs in Charles Dickens's *Little Dorrit* and *A Tale of Two Cities*

Nineteenth-century British fiction (and society), and especially Victorian expressive realism in the novel, no longer sanctions necessarily the assumed inviolability of the father—and patriarchalism per se as his ethical background found rampant in the previous century either in life or literature. The gradual paradigm shift affecting the father's social hegemony both

within and beyond his domestic sphere may be observed in Charles Dickens's *Little Dorrit* (1857) and *A Tale of Two Cities* (1859), which works are significant cases in point from the mid-Victorian period to see how the father's mental disorder(s) can tremendously affect a hypothetically well-established androcentric domestic superstructure, in this way iconoclasticly shaking the father-centered existence of a middle-class family.

In my paper I shall propose that in *Little Dorrit*, as well as in *A Tale of Two Cities*, the more mentally impaired the father is, consequently the more incapable of fulfilling his socially assumed role, the more his daughter feels bound to offset the paternal (societal) limitations or deficiencies in order to prove—at least beyond domestic life—the "non-existence" of these limitations/deficiencies.

JAMES W. OBERLY
"Big Humanities": Digital Humanities Projects Using Supercomputers to Analyze the Chicago Foreign-Language Press Survey

One turn in the movement toward the Digital Humanities is the use of powerful computers (so-called "supercomputers") to analyze large bodies of text for patterns of change in language. The Supercomputing Institute at the University of Illinois-Urbana has led the way with analyses of patterns of language and the change in such patterns by studying large blocks of digital text, created by newspapers or by radio broadcast transcripts.

A project under discussion with the Supercomputing Institute is the analysis of a fifty-year run of newspapers-in-translation known as the "Chicago Foreign Language Press Survey" (CFPLS) The translation project was sponsored by the Great Depression-era Works Progress Administration (WPA) as a way to make accessible 120,000 articles published in 22 different foreign languages in newspapers based in Chicago between 1880 and 1935.

A supercomputer can analyze all 120,000 articles and chart the appearance of keywords and phrases. One question of interest to historians is how the immigrants how read newspapers in Hungarian, Slovakian, Croatian, Czech, German, and other languages came to understand the American racial "color line" between blacks and whites. An analysis of the CFPLS can begin to answer such questions.

MÁRTA ÓTOTT
Re-ritualization in American Experimental Theatre

This paper intends to investigate and widen the scope of understanding the changes that American experimental theatre went through during the Off- and Off-Off Broadway movements in the 1950s and 1960s. During these and the following decades, the neo-avant-garde flourished including the uses and re-uses of the Theatre of the Absurd, the Theatre of Cruelty, the Epic Theatre, minimalist and ritualistic performance art. Trying to overcome the problem of the empty signifier, the dilemmas of representation and the methods of meaning-making, directors and pedagogues were beginning to leave the dramatic text behind. As inheritors of the avant-garde, these steadily merging genres problematized theatre itself, linguistic and visual modes of representation, playing with associations and deconstructing language, and also, reaching back to the origins of the dramatic art. This resulted in the re-ritualization of theatre, which meant a new aesthetics in the presentation and representation of myth and the sacred. What is this irony-based aesthetics is trying to accomplish?

KATALIN PÁLINKÁS
Suspended Moments in the Lyric

There appear to be two main opposing approaches to temporality in lyric poetry: on the one hand, the genre has been identified with the intention of suspending the passage of time and the pressure of history; on the other hand, historicism has attempted to reclaim the historical and cultural contexts of poems and poetic practices. I would like to follow a third approach and read poems as acutely aware of the temporal experience of the unfolding of memory, perception, and expectation. Following upon the claims of Geoffrey Hartman, Susan Stewart and Clive Scott, among others, I will propose that lyric is distinguished by a heightened attention to the duration of perception and poetic utterance. I will also argue for the importance of momentary suspensions to the lyric: such moments are often central to the temporal experience of poems. As if against duration, they enact the persistent desire of the lyric to indefinitely postpone continuation and closure, to delay the passage of time, or suggest a possibility to relive the moment. Through close reading a number of poems, I will explore the suspensive effects of poetic structures such as enjambment in Wordsworth's poetry, Emily Dickinson's dashes, or concentrated images in Keats's poems, while also referring to similar structures of suspension in poems by Goethe and Hölderlin for comparison.

JÚLIA PARAIZS
Arany at Work Revising Himself: *A Midsummer Night's Dream* (1864)

The major Hungarian observance of Shakespeare's tercentenary in 1864 was the twin event of publishing the first volume of the first complete Shakespeare edition in Hungarian (*Shakespeare's Complete Works,* 1864–1878), containing *Othello* by Károly Szász and *A Midsummer Night's Dream* by János Arany, and the staging of the latter at the National Theatre. The first edition and the promptbook, however, present two versions of the play since, as I will show in my paper, they bear witness to different conceptualizations of the English source edition. On the one hand an analysis of the textual differences helps us to establish the chronology of the three manuscripts (the two holograph scripts and the scribal promptbook) and on the other hand it sheds light on Arany's use of Nicolaus Delius's edition (*Shakspere's Werke*, published between 1854 and 1861 in seven volumes) which had been prescribed as the primary source edition in the translation guidelines (1860) of the *Complete Works* published by *Kisfaludy Társaság*

ABA-CARINA PARLOG
Literature in Translation: Challenging Stylistic Morality

My paper will focus on the published translation of P. G. Wodehouse's Joy in the Morning and on the problems resulting from the transferring or the impossibility of transferring stylistic elements from the SL to the TL. As Hillaire Belloc (cf. Bassnett 1994: 117) mentions "there is a moral responsibility to the original", which, in translation might paradoxically be overlooked in order to make the foreign text available to the reader in an accurate, meaningful and natural manner. The various elements that form the writer's style (unusual constructions, figures of speech, humorous textual units, etc) and the extent to which these were preserved in the translation will be mirrored. I will be analysing the English novelist's discourse (especially) collocations, idioms and idiolect and emphasizing the necessity of adapting the

text to the rules of the Romanian linguistic system. The translator's authorship / creative role will be taken into account and the degree of text adaptation present in the translation.

ÉVA PATAKI
"The Wilderness of Solitude": Diasporic Spaces and Subjectivity in Nadeem Aslam's Maps for Lost Lovers and Meera Syal's Anita and Me

Space has become one of the most frequently used themes and critical tropes in recent criticism of ethnic and minority literatures. One obvious reason for this critical popularity is that a spatial approach, enabling us to address literary renderings of experiences of dislocation and belonging, in-betweenness and hybridity, seems particularly relevant in an analysis of migrant and immigrant experience. Mapping (rural) spaces and topographies in British Asian diasporic fiction, I read Nadeem Aslam's Maps for Lost Lovers and Meera Syal's Anita and Me. I focus on the ongoing interconnections and mutual implicatedness of space and subjectivity, starting out from a broadly phenomenological conception of this relationship and superimposing on it a detailed reading of the cultural aspects of spatiality. Furthermore, I examine how the traditional English cultural-symbolic meanings of space are transformed with the creation of postcolonial-diasporic spaces, and analyse the complex relationship of space, identity formation and identity performance. Based on the two novels I argue that diasporic space may generate both a sense of belonging and what Simone Weil calls rootlessness, a lack of collective identity, thus catalysing movement, transgression and the formation of subjectivities.

ANNA PENTALLER
"From Past Tense to Future Perfect": The Role of Grand Narratives and Omniscient Narration in the Postmodern World of Zadie Smith's *White Teeth*

The postmodern era brought about several changes. The concept of grand narrative is not valid any more – there is not a universal story that people share. History becomes a "writable story" and Fukuyama even reaches the conclusion that history came to an end in Western cultures. These changes are reflected in Zadie Smith's *White Teeth*, as the novel deals with hybrid identities, a disappearing sense of connectedness, and the relationship between historical events and the personal history of the characters. Interestingly, there appears to be an omniscient narrator in the novel. Even if it was written in an era disrespectful of authority and grand narratives, the narrator is in a "God-like" position, which would enable him to produce a grand narrative – something universal and coherent. This contradiction may be significant in connection with the movement from "past tense" to "future perfect" which would help us to define the relations between the past and the prospects of a future.

ZSUZSANNA PÉRI-NAGY
From *Pictura* to *Pulpitus*: The Transfer of a Late-Medieval Text from the Manuscript Page to Performance

Nicholas Love's *Mirrour of the Blessed Lyf of Jesus Christ* was a text which enjoyed an unusual popularity in late-medieval England in a culturally and spiritually complex and turbulent period. Among the more than fifty extant manuscripts some are produced with a set of magnificent illuminations, where the images conscientiously carry the same manifold

message as the text itself, one of which being the propaganda against Lollard tenets. In my paper I investigate how the same text found its way into the homiletic material of its day, where, by the performance of the preachers, it could reach a much larger audience. The paper presents the subtleties of the transposition of a text composed for meditation, amplified by the imagery of the manuscript illuminations, to a text rewritten to meet the requirements of a public presentation and also to exert a growing impact while delivering its message.

RÓBERT PÉTER
New sources and novel digital methods in the study of English-Hungarian relations

In recent years vast amount of books, press and periodical articles about early modern Hungary have become accessible in digital archives such as the Burney Newspaper Collection of the British Library, British Periodicals Online, Early English Books Online and the Eighteenth Century Collections Online, the majority of which historians of British-Hungarian relations have not examined so far. How should we start researching this enormous corpus concerning Hungary? A possible approach can be to provide a quantitative-statistical analysis of those articles and books that refer to Hungary. The paper will introduce some new, simple digital methods that enable researchers to observe basic patterns and trends in the evolution, distribution and frequency of the usage of the words Hungary and Hungarian in these British collections. It will also compare the representations of Hungary with those of other European countries of the same period in the digital archives referred to above. This examination has the potential to offer novel types of evidence, which were not available before, due to the lack of appropriate digital archives of such magnitudes, and to suggest some new research questions. It must be stressed that such analysis will complement, rather than replace, close reading of the texts.

ZOLTÁN PETERECZ
Harry Siepmann and Hungary

Harry Siepmann's name might be unfamiliar to most Hungarians but those who have dealt with the interwar years of Hungary, and especially those who studied the country's relations to the League of Nations and Greta Britain, mainly from a financial point of view. Siepmann was an employee of the Bank of England, the most prestigious and influential central bank of the pre- and post-World War I years. Most significantly, the financial institution played an integral role in the financial reconstruction of Hungary in the mid-1920s. Hungary represented the Bank of England in Hungary, and he held the post of Financial Adviser to the National Bank of Hungary for more than two years. After leaving the post, he maintained close relations with both the Hungarian bank and the main figures of Hungarian banking policy. One of his intimate colleagues among Hungarians was none other than the future president of the National Bank of Hungary, Lipót Baranyai, whom he tried to help in the post-World War II years while the latter tried to make ends meet in London.

MIKLÓS PÉTI
"inspires / Easy"—Facility, Difficulty, and Inspiration in *Paradise Lost*

In the invocations of *Paradise Lost* Milton mentions a number of things, circumstances, or persons that facilitate, or, conversely, encumber poetic creation. The list ranges from the

celestial Muse who "inspires easy" in a "nightly visitation" (*PL* 9. 22-24) to "an age too late, or cold / Climate, or years" threating to "damp [the poet's] intended wing" (*PL* 9.44–45), and beyond. In this paper I will consider some of these narrative moments focusing mainly on the complex interaction between Milton and his classical predecessors.

ANNA PETNEHÁZI
"Evil Flourishes in the Damp" - Rotting Before *Being Dead*

Staying between two positions, between two end points or being at the borderline between distinct categories is a general and quite frequent state of life, while, paradoxically, it is also a state which is tied up with all sorts of anxieties, latent fears and aversions. Slavoj Žižek's Lacanian and Bataillean assumption about life is that it is an ongoing traumatic *jouissance*, a constant change between two respective endpoints, and, as such, it is by definition liminal. The notion of liminality, however, appears in Jim Crace's novel *Being Dead* not only as a basic category of life but also as something closely related to death: in the form of rotting, which signifies the temporal and physical intersection between life and death. I examine how the in-between nature of rotting appears in the novel, what cultural, biological or anthropological connotations can be applied to it, especially as regards the apparent nature-culture division. I look for possible answers to why we put cultural restrictions on something so apparently biological.

ÉVA PETRŐCZI
Emily Dickinson, the Poetess-Queen of the Webster Dictionary

The central topic of my paper is Emily Dickinson's extraordinary affection towards her Webster Dictionary. Every poet is a "fetishist" of words, of vocabulary, but Dickinson's almost-idolatry is due to her life-long loneliness. In my paper I offer a small "Bildungsroman" about E. D.'s close togetherness with WORDS, from her early years at Mount Holyoke until her death. The presentation also puts a stress on the Puritan background of the Dickinson-family and also on her unusually intensive botanical interest and meticulousness. The presentation is based upon primary texts, E. D.'s poems and letters, and also on the important books of Charles R. Anderson, Louise Kline Kelly and others. Some Hungarian E. D. experts also appear on the stage, from Lajos Fülep to Amy Károlyi, and of course, Tamás Magay, the father of Hungarian lexicography. But my most important basis was the rich and versatile Emily Dickinson Lexicon, an online treasury in which a team of lexicographers and reviewers has examined almost 100.000 individual word occurrences to create approximately 9,275 headword entries.

NATÁLIA PIKLI
Flirting with the Hobby-horse. Wenches and Horses in Different Cultural Texts of Shakespeare's Age

The Elizabethan and early Jacobean hobby-horse highlights major problems in relation to the reception and transformation of popular culture in Shakespeare's age in general while the several different meanings of the word 'hobby-horse' (a breed of horse, the morris hobby, a toy, a loose woman, a fool) create an intersection of denotation and connotation that allows for the varied use of the word in the texts of the age. The paper will focus on one aspect of the

morris hobby-horse (the half-man, half-horse wickerwork costumed figure of the traditional morris dance) – its association with loose women and flirtation in texts of different status and genre: plays written (mostly) for the public playhouse (Shakespeare's *Love's Labour's Lost, Othello* and *The Winter's Tale,* Anonymus *Blurt Master Constable,* 1602, Armin's *The Valiant Welshman*, 1615), an Oxford university play (Holyday's *Technogamia, or the Marriage of the Arts*, 1618), a poem-pamphlet (Breton's *Pasquils Mistresse,* 1600) and emblem books (Wither's *A Collection of Emblems,* 1633, 1635). Researching the contextual meanings of the word and its dramatised and/or poetical use in different texts will hopefully illuminate not only the process of how ephemeral oral-ritual popular culture is preserved and transformed in written texts but it might also guide us in understanding a specific reference in Shakespearean plays, proving the paradox that Hamlet's hobby-horse lives on in being forgotten, ie. 'For O for O the hobby-horse is [never quite] forgot.'

ONDŘEJ PILNÝ
The Grotesque in Contemporary Drama in English

The conspicuous recurrence of grotesque features in a large portion of contemporary drama calls for a closer examination of the phenomenon. The present talk will focus on prominent works by British, American, and Irish authors and discuss the forms and functions of the grotesque with constant reference to ethics and politics. The fundamental contrast to be unravelled is that between mere grotesque entertainment on the one hand, and vigorous political satire on the other, with the most challenging work being arguably positioned at neither end of this broad scale. The ultimate point of assessment will concern the power of the grotesque in performance, as viewed in relation to the divergence between Mikhail Bakhtin's assertion of the liberating potential of the grotesque and Wolfgang Kayser's insistence on the grotesque coming across as essentially bleak and hopeless. The principal material to be covered includes the recent work of prominent inheritors of absurdism such as Edward Albee and David Mamet, highlights of the British "in-yer-face theatre", the outrageous comedies of Martin McDonagh, and finally the brilliant, intensely baffling latest works by Enda Walsh.

KÁROLY PINTÉR
God's chosen candidate – the role of religion in the 2012 US Presidential campaign

I wish to examine the interaction between American party politics and the objectives and priorities of major religious groups in this election year from the perspective of the separation of church and state principle. I am going to argue that the differing emphases on religious or religiously colored principles is symptomatic of important demographic and social changes within American society on the one hand, while also signalling a major shift away from the traditionally pragmatic preferences within both major parties, towards symbolic and morally charged political matters.

IOANA PLOESTEANU
The Poestics of Despair and the Language of Emotional Distress

My paper aims at exploring the similarities between the theatre of the absurd, as a literary phenomenon that, in the definition of Martin Esslin (whose theoretical considerations are used as a departing point for this study), represents the anguish and dissolution of the post-war

representations of the human being and the productions of the late twentieth century dramatic experiences of what has been termed as the "In Yer Face" theatre. The focus of the presentation will consist in an in-depth analysis of the "anti-dramatic" form and content of Samuel Beckett's groundbreaking masterpiece *Waiting for Godot* and Philip Ridley's first play *The Pitchfork Disney*, described after its premiere in 1991 as a concoction from "Pinter with a soupcon of added Beckett", as well as of one the most famous plays of the "in-yer-face" movement, Jez Butterworth's *Mojo*, premiered in 1995, seen by certain critics as a fast-forward version of Beckett's plays.

DÓRA PŐDÖR
Non-Matching Representations of Certain Morphological and Syntactic Categories in Dictionaries

This paper proposes to discuss four theoretical problems concerning the representation of certain morphological and syntactic classifications and processes in lexicography: namely combining forms, adverbs, determiners and converted forms.

a) Most scholars nowadays would distinguish between prefixes and suffixes on the one hand, and combining forms on the other. However, this categorization is not always reflected in lexicography; for example, while the *Oxford Advanced Learner's Dictionary* does have separate grammatical labels for combining forms, prefixes and suffixes, other monolingual dictionaries tend not to make this distinction. The paper will try to explore to what extent is either method justifiable.

b) The category of adverbs has in many cases come to indicate a word class where lexical items that could not be fitted into any other category came to be 'dumped'. However, especially in syntactic analysis, many items traditionally considered as adverbs have been categorized and labelled differently (e.g. qualifier, degree word). The paper will have a brief look at the representation of this problematic linguistic category in some English monolingual dictionaries.

c) The use of the term 'determiner' along with the examples provided for this function will also be examined in some dictionaries.

d) Finally, the order of appearance of a supposed base form and a supposed converted form based on the former will be looked at in some dictionaries along with the question of the relevance of the directionality of conversion for lexicographical practice.

FRANCIS PRESCOTT
Using an e-learning platform to augment classroom learning at university

In the present fast-changing world of digital technology and web 2.0, education is undergoing a rapid transformation at all levels. My paper will examine how university education is being affected by the y generation's use of digital technology and their online habits with a particular focus on how institutions are adapting to new learning styles and what the future of university education may look like. An overview of recent research will show both the problems and the opportunities presented by new technologies. The second part of my paper will present a small scale research study into the experience of ELTE students using e-learning sites in their English courses. Through the use of short questionnaires and follow-up qualitative interviews with 21 students, both the positive and negative sides of using e-learning sites were explored from the students' point of view. The main findings will be

presented and some practical recommendations for improving the effectiveness of e-learning as an aid to classroom learning will be made.

ORSOLYA PUTZ
What do frames tell about life?

What do we mean by the concept life? We could not answer to this question with one general definition as the notion is associated with several meanings. How are these meanings organized? Are they connected somehow? What mental processes are involved in meaning construction? My aim is to answer to these questions in my paper from the perspective of cognitive linguistics.

At first I am selecting the most suitable theory of categorization by the help of which the category of life can be constructed.

Then I am going to introduce four frames that represent the basic ways we conceptualize life. On the one hand life can be described as a period lasting from birth to death with the help of the cycle frame. On the other hand we can regard it as an inner energy of humans by the substance frame. Furthermore, life can be conceptualized as a force working outside the human body (force frame). Finally, it is regarded as a personal possession of humans (possession frame). These cognitive models call for life other frames resulting in frame networks. The domains are related by mappings, which generates a complex system of conceptual metaphors of the life frame.

ISTVÁN RÁCZ
Edwin Morgan and Concrete Poetry

Edwin Morgan's poetry can be approached in a number of ways: he was a Scottish national poet, a concrete poet and a translator who established close links with world literature. In my paper I will discuss Morgan the concrete poet and make an attempt to define what concrete poetry is. On the other hand, I will also point out that various aspects of his life work are closely linked since he was a poet of changes, transformation, and metamorphosis. While he focussed on these as the main targets of his representation, transformation is also the basis of form in his poetics. I will argue that his credo is based upon the conviction of all concrete poetry: there is no signifier that can exist without a signified. By demonstrating concrete poetry in general and Morgan's verse in particular, I will discuss the dual nature of such texts: on the one hand, they break with the tradition of expressive and symbolic poetry; on the other hand, concrete poetry aims at creating harmony within the poem as well as between poetry and life.

GYÖRGY RÁKOSI
Constraining the grammar of APs and AdvPs in Hungarian and English: challenges and solutions in an LFG-based computational project

In this talk, we overview some of the challenges that a grammar writer faces in the development of parallel grammars of APs and AdvPs in Hungarian and English. The particular phenomena that we focus on include the rich internal syntax of A(dv)Ps, issues in the argument structure of adjectives and adverbs and its syntactic realization, and predicative

uses of adjectives. We show how we implement our theoretical results in our XLE-based Hungarian grammar, and how it compares with the parallel English grammar.

ANGELIKA REICHMANN
Quest or Wandering? – The Dynamics of Desire and Plot in John Cowper Powys's *A Glastonbury Romance*

A Glastonbury Romance (1932) starts with the meeting and union of Narcissus and his one and only love: his own mirror image. That is, John Crow, who seems to be the novel's main character, is happily reunited in love with his androgyne-looking cousin, Mary. In the light of Peter Brooks' insights in *Reading for the Plot* this incestuous short-circuiting of desire should make narrative impossible – the story might as well end here. But it does not: it flows on for over a thousand more pages, and it takes a proper flood to stop it. Thus a theoretical question arises: what desire moves the narrative on? In my reading, informed by a Kristevan approach, the novel's explicit driving force, the quest for the Holy Grail serves only as a cover for a more profound dynamics. It is nothing but a desperate game of approaching the desired object and avoiding it in the last moment – the mechanism of abjection, which leads to wandering instead of a purposeful movement towards a goal. This, in turn, results in a story built on repetitions of both character and event: a narrative of narcissistic subjectivity replete with doubles and futile sham unions with the almost same.

ANDREW C. ROUSE
The Problem with Culture II: the uncomfortable bedfellow of the traditional English foreign language department

Of late a perplexing variety of disciplines and approaches have emanated from something once called "civilization". Backed by a prodigious, ever-growing stream of professional and course literature, they have proven themselves on the university library shelves, yet scepticism seems to prevail longer and more hardened as regards this amorphous "culture". At one moment it is history, at another theory, a third instant and it's politics and society, blink again and we see it as ethnography. External factors (for instance, a once-pervasive British Council) have caused it to change direction to ensure funding (for instance, with film studies), only for support to be fickly withdrawn. At other moments the very word Culture has been used as a slogan which ends up in making it trendily meaningless or meaninglessly trendy.

The paper is provocation rather than blueprint: at a time when domestic student numbers are falling for a variety of reasons, this would hardly appear to be a moment for bold reorganisation. However, the present corresponding increase in foreign students might prove to be one good reason for such reorganisation.

The present paper is a continuation of the thoughts expressed at a recent conference at the Strossmayer University English Department to celebrate thirty-five years of English studies there. It addresses criticisms made in the wake of that presentation.

JULIUS ROZENFELD
Assimilation and Integration in Britain
Aspects of Class, Religion, Ethnicity, and Gender in Immigrant Slovak Communities

The paper discusses the processes of assimilation and integration of immigrant Slovaks in the UK on the bases of quantitative and qualitative analyses produced by a research that combines internet-based self-administered questioners with interviews. The objective of the paper is to demonstrate how aspects of class, religion, ethnicity and gender influence integration processes.

BARBORA SALCBURGEROVÁ
Representing Asian 'otherness' in certain Hollywood blockbusters

The purpose of this paper it to discuss the relationship between culture and identity by highlighting the problems, uncertainties and (in)authenticity of Asian "otherness" as it is conveyed through certain Hollywood stereotypes. Although it is a truism to suggest that at some point Hollywood made an effort to acknowledge the arrogance of Western colonization and its oppressing tendencies towards Asian cultures (and towards Japan in particular), certain blockbusters like You Only Live Twice (1967), Rising Sun (1993) or The Last Samurai (2003) still seem to work towards the recreation of the colonial discourse where the Other gains the status of the exotic.

BALÁZS SÁNTA
The Absurd as Myth

The paper aims to investigate the absurd conceived as a fundamental experience of human existence through the interpretation of three seminal works of English literature, namely Lewis Carroll's *Alice in Wonderland* (and *Through the Looking-Glass*), Samuel Beckett's *Waiting for Godot*, and Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. It is argued that the experience of the absurd consists in the human subject—the prototypical protagonist of a work—recognizing the world around them as alien and, consequently, themselves as alien to the world too. These two concepts come into opposition in a moment of dislocation, which is a moment of existential crisis for the protagonist. From this tension between subject and world emerges the realization that the identity of the protagonist—metaphorically, their role in the story—is at stake. In formulating its argument about the absurd in literature, the paper builds on concepts of literary criticism (e.g., Northrop Frye's notion of myth and Martin Esslin's theory of the theatre of the absurd) as well as of philosophy (e.g., Martin Heidegger's notions of being and time and Jean-Paul Sartre's existentialism) in order to arrive at a theoretical framework for interpreting literary works in which the absurd appears to gain prominence.

JUDIT SÁROSDY
English prepositions for concepts expressed by Hungarian postpositions

Prepositions and verbs share some common properties and according to Lyons (1968:302). The difference between prepositions and postpositions is trivial, which means postpositions share some common properties with verbs. Adverbs, preverbs, prepositions and postpositions

share some common properties. One of them is that these adverbial categories take an active part in the surfacial rearrangement of the sentence.

In the following parts the comparative analysis of prepositional phrases equal to Hungarian postpositions expressing various syntactical functions will follow. These syntactical functions are the following: source (ablative), goals, resting point (the locative), path and location, the temporalis, the modalis, causalis-finalis etc. Postmodification by prepositional phrase will also be compared to Hungarian structures with postpositions. These target structures will be observed in contexts belonging to various styles and registers.

NÓRA SÉLLEI
The Street as Enemy Territory – The Cultural Implications of Rose's Adventure in Virginia Woolf's *The Years*

The opening pages of Virginia Woolf's *The Years* (1937) abounds in spaces that resonate with English cultural and literary history: the interludes offer a multiplicity of spaces, but the main plotline also invites the reader to iconic spaces of the English novel like the club or the drawing room. While most of these spaces are exposed to a critique, partly as a result of the narration, the little girl Rose's adventure into the dark street raises questions about the inseparability of gendered spaces and gendered (self-)narratives. Rose ventures in the street imagining herself riding across enemy territory to a besieged garrison only to be frightened by a man standing by a lamppost and unbuttoning his clothes. Thus, while she wants to take in the street using and adopting a masculine plot, it is the masculine plot that conquers her, laying claim, at the same time, to the space as well. The analysis of this micronarrative will point out a basic feature of Woolf's writings of the thirties: cultural (self-)reflexivity, which has traditionally been denied by generations of critics who consider *The Years* a realist text, whereas in my interpretation the novel reflects upon the intertextual embeddedness of its own textuality.

ZSUZSANNA SIMONKAY
Beowulf and his Friends: Amicable Bonds in Old English Literature

As Aristotle pointed out in the 8th book of his *Nicomachean Ethics* in the fourth century BC, the different kinds of community entail different kinds of friendship. This can be aptly demonstrated in the warrior society of Anglo-Saxon England for the main type of friendship presented in Old English literature is that between fellow-soldiers: comradeship. This relationship is based upon loyalty to one's leader (or protector) and to the members of the war band or *comitatus*.

This paper seeks to examine the historical poems of *The Battle of Brunanburh* and *The Battle of Maldon* to outline the main principles of the code Anglo-Saxon warriors lived by and the duties of their comradeship. Then, we will turn to the contemporary epic and study the relationships between Beowulf, Hygelac, Hrothgar and Wiglaf in the Old English epic, *Beowulf*.

ANIKÓ SOHÁR
Philip K. Dick in Hungary: translations and reception of his works

Philip K. Dick is one of the most influential SF writers of the 20th century, a harbinger of postmodern fiction, whose works are more or less canonised and who is increasingly popular in Hungary. So far 28 of his novels were translated into Hungarian, one of them in three different translations (*Do Androids Dream of Elctric Sheep?* which is serialised as a comic strip as well), 55 of his short stories, ten of them in two different translations. His fame is partly due to the many films/TV series based on his works (approx. 12 were shown in Hungary). His works were also adapted to the stage. The Hungarian publisher of his novels maintains a a webpage for the fans of PKD works and borught out a biography as well. A volume of essays on PKD entitled *Ütköző világok* [Colliding Worlds] was also published but there are other scholarly essays discussing his ideas and writings. In America he could break out of the SF ghetto, even if posthumously, so why can we not accept him as a canonised writer?

GYULAI SOMOGYI
The River and the Uncanny Topography of "Found Footage" Horror

Oren Peli and Michael R. Perry's series *The River* (2012) can be regarded as an heir to the "found footage," or mock documentary horror films, which were first made popular by Daniel Myrick and Eduardo Sánchez's independent movie, *The Blair Witch Project* (1999). The conference paper briefly sketches a possible genealogy of The River and situates it within the context of the attempts to appropriate the genre for the purposes of mainstream Hollywood cinema. On a thematic level, the series tries to reinvent the "found footage" genre by representing the various anxieties that surface in a series of uncanny encounters with (cultural) Otherness in a postcolonial setting. I argue that the nature of these encounters is best described through a hybrid critical discourse drawing upon postcolonial theories, the vocabulary of the spatial turn in cultural theory, as well as theories of horror cinema. And of course, the final question (or irony) of the paper is whether the disturbances uncovered through this critical vocabulary can be presented as a commodified form of entertainment peculiar to mainstream Hollywood cinema.

ISA SPAHIU
The impact of media technologies in child`s linguistic development and education

This paper will presents the impact and the role of media in the language teaching and education, and it deals with themes and contents with explored in three educational degrees: primary, secondary and university degree. However, we are not exploring the use of the mass media in formal teaching, but their influence on the language culture and education, as means for communication, but also as means that can treat and process contents which incorporate the language, too. The written and electronic media for mass communication will be included in this research.

ERZSÉBET STRÓBL
Court and Country: The Image of Naples, Athens and London in John Lyly's *Eupheus* Books

While the ancient trope of the opposition of court and country as places of sin and true wisdom form the basis of *Eupheus: The Anatomy of Wit* (1578), its sequel *Euphues and His England* (1580) foreground the Renaissance interest in ideal cities and forms of government, and offer the world an idyllic picture of England and London. In this latter work Lyly inserted a chapter, "Euphues Glasse for Europe", which is a panegyric of England and her Virgin Queen. The language of this part fitted in well with the emerging contemporary cult of the Queen, and the growing pride of the English nation. Yet the preceding general narrative structure of the book questions the authority of the advice and opinion advocated by Euphues. The paper will analyse the various reflections the work offers about London and its court, not just in Euphues's "Galsse" but in the mirror of John Lyly's witty prose.

ISTVÁN SZABADI
"Never Fear, She will Come": Biblical Language in George MacDonald's *Phantastes*

Did George MacDonald actually happen to write a Bible? "Scotland's beloved storyteller", also a Christian minister, created a text in his "fairy romance" which shows the signs of an underlying conceptual-linguistic-poetic structure otherwise particular to the Bible. This structure manifests itself in images, figures, patterns and in modes of speech on various layers of the text which not only imitate the Bible but, as MacDonald defines his poetics, are rooted in the same metaphysical or divine faculties. The traditional reading of *Phantastes* tends to interpret its loose and problematic structure in terms of a dream-sequence, a dream-like coherence but one can find that the real cohesive force holding the parts together is actually rooted in the Bible. I argue that MacDonald's work indeed invokes such a language, and thus it situates itself on the fringes of the self-evident context of fantasy or fairy tale, reaching out to a certain domain of the transcendent in literature. I explore the mechanisms of this language apparent in this fairy story, and also analyse the function and meaning of poetry in this work of prose. In doing so, I rely mainly on Northrop Frye's *The Great Code* and additional biblical and literary hermeneutics.

ESZTER SZABÓ GILINGER
Multilingual voices in Hungarian rap

As part of my ongoing doctoral research, the present paper departs from the lyrics of five Hungarian hip hop bands and using a discourse approach to code-switching, it studies multiple voices and their meanings in the lyrics. Even though hip hop has been described by many authors as a space for multilingual practices, the bands I have been working with display different patterns of multilingualism, bilingualism and monolingualism from the ones eminent in hip hop studies. The meanings I found in the lyrics of some bands systematically erase linguistic boundaries, whereas some other ones foreground difference. Some make use of varieties of the same language, others, however, multiply voices by highlighting distinct languages, resulting in focusing on contrasts, foregrounding the vernacular, or creating a subversive variety. Using examples from my corpus, I will demonstrate the mechanisms of these processes.

ÉVA ESZTER SZABÓ
The Good Neighbor Policy Revisited

Inter-American relations have always been described in terms of a "special relationship". One of the best examples of this aspect of the western hemisphere idea is the Good Neighbor Policy that ever since its enunciation in 1933 has been at the heart of US relations with the sister republics. Even though under the pressure of strategic considerations the Good Neighbor Policy was often relegated to the background during the Cold War period, the post-Cold War era brought about the reinvigoration of the policy. The idea of mutual respect and a heightened recognition of interdependence in hemispheric dealings augured well for the cooperation of the Americas. By examining the record of US administrations at the turn of the 20th and 21st centuries, however, one finds that hemispheric foreign policy has largely remained at the level of rhetoric icing. The point to be explored is why the Good Neighbor Policy has failed to live up to the expectations.

ORSOLYA ZSUZSANNA SZABÓ
"The Che Guevara of Hollywood": Charlie Sheen and the Star System's Multi-Party Agreements

"I'm coming for you, Warner Brothers!", threatened American actor Charlie Sheen the film studio that had been producing his hit show Two and a Half Men for almost a decade by 2011. During this year, which saw the phenomenon labeled as "the Sheen meltdown" by the media, the television star's rants became an inexhaustible source of parody as well as resulted in a considerable amount of speculation regarding the actor's sanity and moral integrity. The personal drama of Sheen, however, started a dialogue that reaches far beyond the limited and personal scope of the star's career and private life. The actor's words opened up negotiations about the very place and setup of the Hollywood celebrity that is – in Joshua Gamson's words – "an odd mix of conflicting interests". The primary concern of this presentation is to analyze two different aspects of the Sheen scandal by focusing on two interviews with the actor, both of which questioned some of the star system's multi-party agreements in a rather risky manner. In ABC's 20/20, Charlie Sheen exposed latent ruptures in the relationship of the Hollywood star and the media, while in the CNN talk show Piers Morgan Tonight, he queried seemingly self-evident expectations about the star of a family show.

ZSUZSANNA SZALÓKI
Fabled Genealogies: Fictionalizing Identity in A. S. Byatt's *The Children's Book*

A. S. Byatt's latest novel, *The Children's Book*, is ambitious not only in its length but also in the number and complexity of the themes it addresses. It portrays the political, social and artistic life of *fin-de-siècle* England through the life of the Wellwood family and their close circle of friends and relatives. While doing so, the narrative creates an intricate web of family relations, of fairy tale and reality, and of individual life and history. Olive, the mother of the Wellwood children and an acknowledged fairy tale writer of her time, confesses, "I sometimes feel, stories are the inner life of this house. [...] I am this spinning fairy in the attic." Her sentence sheds light on one of the central motifs of the novel, the intertwining of the factual with the textual. Thus, family relations are interwoven by the endless thread of fairy stories that form an integral part of the narrative. I will demonstrate how the family itself

and the identity evolving within it are revealed to be textual constructs that are essentially inscribed within the "fabled genealogies" created in the novel.

GERTRUD SZAMOSI
Milyen legyen a magyarországi skót irodalomtörténet?

Az angol nyelven megjelent különböző skót irdalomtörténeti művek áttekintésén túl szeretném ismertetni a tervezett angol irodalomtörténeti kötethez kapcsolódó elképzeléseimet. Az alábbi kérdésekre keresek válaszokat: mi a kötet célja; kiket szólitunk meg; a skót irodalom meghatározása; a skót irodalom viszonya, helye és szerepe az angol irodalmi kánonhoz képest; tematikai kérdések; mi a periodizálás alapja; sztereotípiák és hagyomány szerepe, és más kérdések.

ESZTER SZÉP
Building a Visual Archive of Space in W. G. Sebald and Iain Sinclair

My paper focuses on the interaction between words and visual inserts in two prose volumes, W. G. Sebald's *The Rings of Saturn* (2002), and Iain Sinclair and Dave McKean's *Slow Chocolate Autopsy,* (1997). The paper shows that these two books raise similar questions about visuality and its role in reading. By the montage technique of inserting photographs, maps, or even comic strips, the space of the book is reorganized and active reader participation is promoted.

Furthermore, I argue that the use of pictures and the figure of the often picture-taking flaneur is a symptom of the underlying concerns Sebald and Sinclair share about cultural change, heritage, and memory. The montage technique is the best representation of their respective efforts to build an archive of knowledge, and also of their awareness of the chaos always present at such an archive.

The works of W. J. T. Mitchell, J. J. Long, H. Belting, S. Korstkotte and M. Augé serve as theoretical background to the investigation

BALÁZS SZIGETI
"Hie thee hither, that I may pour my spirits in thine ear" Women on the edges of the private and the public: Gertrude, Ophelia and Lady Macbeth

Both protagonists of Hamlet and Macbeth go through their respective paths heavily influenced by women. At first sight it seems that Hamlet is diverted from his final goal, i.e. the completion of the revenge by repeatedly being hindered by the two female characters on his side: Gertrude and Ophelia. The former has a rather straightforward relationship with the Prince, yet Hamlet constantly wants to question the mother-son bond both socially and emotionally. Ophelia's status is even more problematic: the internal tension of the character primarily lies in the effort to break out of the designation of "Polonius's daughter" and gain the title of "Hamlet's bride". On the other hand, Lady Macbeth may build on a very firm relationship with her husband, and it seems that the "chief woman of the play" does not hinder the execution of "the deed" but urges and supports Macbeth to carry out the murder. In my presentation I will observe how the respective female characters can create a private sphere for Hamlet and Macbeth and to what extent it is disturbed by the environment. With

the method of pre-performance criticism, I will also outline some possibilities of theatrical representation as a potential realisation of the theoretical observations.

ÁGNES T. BALLA
The role of L2 English vocabulary in identifying novel L3 German words

My research is directed at third language learning processes of L1 Hungarian secondary school learners learning two foreign languages simultaneously. In my presentation I will summarise some of the findings of a study conducted at a Hungarian secondary school with learners of L2 English and L3 German.

During a semester-long longitudinal research period, two groups of subjects participated in special treatment sessions in which they were given comparative instruction on English and German. The treatment groups' achievement was assessed with the help of different data collection instruments and their results were compared with those of two control groups. In my presentation I will analyse the results obtained from vocabulary knowledge scale tests administered four times during the data collection period in all four groups. The findings indicate that treatment group subjects achieved better results when trying to guess the meaning of novel vocabulary items compared to their non-treatment counterparts. The data also reveals that the results of the more experienced (older and more proficient) language learners differ from those of the less experienced (younger and less proficient) ones.

GABRIELLA T. ESPÁK
Literary Nationalism in Australia

A question of farmost importance in today's reassessing our curriculum is where to place what kind of Australian Studies courses, if any, in it. In such a context, the instructor has to make compromises and be able, again, after decades of lavish support, to exercise the skill of early twentieth century scholarship: to synthesise, rather than to analyse. If we do not want to lose the accumulated knowledge built by the analytical studies since the formal 1980s, then, often for pragmatic reasons of financial and bioeconomics, we again have to find synthesising masternarratives, in which much analytical knowledge can be integrated. Unavoidably though, we will then begin a new canonising process, to which many will feel marginal, only to begin critical reassessments, which are actually parts of the productive process of teaching and scholarship. The masternarrative to teach Australian literature in, I suggest, is that of literary nationalism.

ATTILA TAKÁCS
There is no Tomorrow: Inuit Identity in *Before Tomorrow*

The first feature film written and directed by Igloolik's Arnait Video Productions women's collective, Before Tomorrow (dir.: Marie-Helene Cousineau and Madeline Ivalu, 2009) looks back on Inuit history with both despair and hope. The film dramatizes events from the past of Native Canadians associated with the traumatic disappearance of their community and culture, but also its survival in the form of myth told and retold from time to time, stories which connect generations, strengthen group cohesion, and serve as orientation points for modern-day Inuit identity to be formed. I will adopt this ambiguous nature of remembering

and cultural memory based on the film but will also analyze theories of identity-formation and interethnic communication. I believe Inuit cinematic 'memory-work' offers a positive example to other native communities whose survival as an ethnic group depends on maintaining their identity and communicating it towards mainstream society.

PÉTER TAMÁS
Protean Saints (The Problem of Parabolicity in Two of Salinger's Short Stories)

A recurring objection to Salinger has been that he loves his protagonists too much, that he creates two-dimensional characters, thus ending up with hardly more than transparent parables. My paper will argue against this view by analysing two loosely connected short stories, *A Perfect Day for Bananafish* and *Teddy*. In these narratives, we can discover a parable-in-parable structure which manages to create tension with the rest of the text, undermining any stable, or apparently transparent reading. Intertextuality is used to the same effect, be it a reference to other authors or other works of Salinger. Much attention will be given to the consequences of the narrator's withdrawal and reliance on dialogues, as well as to the points where he interrupts them with brief, seemingly objective comments. With the importance of this rhetorical strategy in focus, I will claim that it is exactly the presentation of the central characters that brings the unfinishability of reading about.

GYULA TANKÓ – KATA CSIZÉR
Investigating English majors' individual differences through their argumentative writing processes

It is a longstanding truism in language teaching that students' individual differences (ID) contribute to the learning process and as a result a number of variables such as aptitude, motivation, anxiety, learning styles and strategies have been investigated in the past decades in order to find out how they influence students' learning behaviour (Dörnyei, 2005, 2009; Schmitt, 2002). In the present study, we aimed to measure those ID variables that might shape students' argumentative writing achievement.

The study involved 190 first year English language majors in Budapest. The standardized questionnaire collected data on university students' motivated learning behaviour, language learning selves, anxiety, and self-efficacy as well as their learning styles and self-regulation. The questionnaire data was matched by variables measuring students' achievement on a short argumentative writing task written as part of a test battery designed to measure the language learners' reading and writing skills. The analysis focused on the structure of argumentation and the structure of individual arguments identified in learner scripts. The analytical tool used in the study combines the Argumentative Move Structure model (Tankó, 2005), the justificatory argument model (Toulmin, 2003; Toulmin, Rieke, & Janik, 1984), and the typology of complex argumentation (Eemeren, Grootendorst, & Snoeck, 2002). The findings are especially relevant and have practical implications for teaching written argumentation for English language learners at B2 level and above (i.e., Upper-intermediate and above).

TIBOR TARCSAY
The possible origin of the Old English poem *Resignation A*

Resignation A (or alternatively, *Contrition A*), is a poem to be found in the Exeter Book, and of unknown provenance. As the origins of the book itself are unknown, even less can be said of the poem. However, strong textual evidence can be presented that *Resignation A* is, if not directly modelled on the *Confessions* of St Augustine of Hippo, at the very least is strongly influenced by that book. The poem treats, in fact, the central points of Augustine's conversion history with great clarity, while using it to express the speaker's own sentiments as well. The presentation shall argue that whereas many of the notions expressed in *Resignation A* are frequently found in religious and devotional literature, in this precise combination they are expressed only in the *Confessions* and *Resignation A*. Moreover, verbatim correspondences are also present, and whereas the prayer-poem elaborates Augustine's sentiments in thoroughly Anglo-Saxon terms, the tenor of the *Confessions* nevertheless remains recognisable.

ANDRÁS TARNÓC
Passion on the frontier, Passion on the plantation: A comparative look at the use of religion in the Indian captivity narrative and the slave narrative

The role of religion in these two quintessential yet early forms of American life writing has been dissected by such critics as John Barbour, Richard Slotkin, and Eric Sundquist. The deployment of the religious motive serves a variety of purposes. In case of the Indian captivity narrative it promoted the defense of the Puritan, (or in case of Isaac Jogues the Catholic) mindset, it provided a psychological defense mechanism and emotional support system, along with justifying white encroachment onto indigenous territory. Likewise, the authors (and interpreters) of fugitive slave narratives often turned to religion to express resistance to slavery and help the organization of the Black community, while the depiction of the sufferings contributed to humanizing the slave. Identifying religion as the common denominator and building ground of subjectivity and inspired by John Barbour's recognition of autobiography as a predominantly religious document I will examine the connection between spiritual conviction, race, individualism, and healing along with the various respective typological techniques with special emphasis on the Christ figure. The comparative approach warrants a juxtaposition and analysis of captivity and slave narratives authored among others by Mary Rowlandson, Harriet Jacobs, John Marrant, Olaudah Equiano, Robert Eastburn, Moses Roper, Mary Kinnan, and Harriet Wilson.

SLÁVKA TOMAŠČÍKOVÁ
Food Narratives in Media Discourses

Food has become one of the most visible narrative categories in media discourses in the last two decades. It appears in numerous narrative forms: cookbooks becoming bestsellers, food ads that enjoy their rather long history in print media, countless food commercials that have invaded television screens, documentaries mapping the history and present-day food ingredients, cookery reality genres that accompany television audiences from morning television broadcasting through daytime programmes reaching the prime time presenting professional chefs, celebrity chefs, and vox-pop chefs. In several European countries there

exist food channels broadcasting non-stop and the space provided to food on Internet is enormous.

The paper examines the relations between food, culture and media consumption and it tries to answer the question of what role food plays in the choice of media narrative content and form. It also attempts to address issues related to contemporary media culture, lifestyle programming and programming of public service and commercial television channels. In order not to limit the scope to the British perspective, examples of media discourses from countries of central Europe are also used.

ESZTER TORY
Temptation to Believe in Julian Barnes' *History of the World in 10 and a ½ Chapters*

Last year's Booker Prize winner, Julian Barnes has already received considerable critical acclaim such as being called "an innovator in the form of the novel" (Alan de Botton) or being referred to as an author whose "books have resisted categorization and defied expectations to a remarkable degree" (Merritt Moseley). I wish to present a less examined dimension of Barnes' writings, which is the significant role that spiritual temptation plays in the development of his characters in *History of the World in 10 and a 1/2 Chapters*. At the novel's time of publication Barnes scholars disregarded the spiritual undercurrents of this work due to the fact that they prioritized the book's references to the transformation of contemporary historiography. A content-based analysis of the novel's "The Survivor" chapter demonstrates Barnes' sceptic attitude towards postmodern spiritualism by the binary use of the word "temptation". The exploration of the motif of 'temptation to believe' in the novel can contribute to the existing studies on Barnes' character construction.

BENEDEK PÉTER TÓTA
"Sin" Shared by János Pilinszky and Ted Hughes

The proposed paper investigates the origin and fate of "Sin," a poem by Pilinszky translated by Hughes. The investigation focuses on the sources and the way they were turned into genuine poetry in each poem. In the presentation the process of inspiration will be discussed as a special procedure of translation. Ultimately it may turn out that "Sin" works as a happy excuse to produce another work of high spirits.

ENIKŐ TÓTH
Proximal and distal demonstratives in English and Hungarian

In the present paper I compare the use of proximal and distal demonstratives in English and Hungarian. The analysis of English demonstratives is based on data taken from a substantial quantitative study of distal and proximal demonstratives gained from an English corpus of dialogues compiled by Gundel et al. (1993), while data on Hungarian comes from an empirical study. Taking as a starting point Piwek et al.'s work on Dutch (2008), I designed an experiment (a controlled dialogue game), where participants worked with LEGO blocks of the Duplo series. Participants were asked to rebuild a construction, one of them acted as instructor, the other as builder. The dialogue games were recorded on video and subsequently transcribed. Using statistical methods to analyze the empirical data it is argued that the choice of proximal and distal demonstratives in both languages is influenced not only by the

traditional spatial concepts 'nearby' and 'faraway', but other cognitive factors, namely, 'accessibility' and 'prominence/relative importance' also have to be taken into consideration.

GABRIELLA TÓTH
„Plays of Memory in Post-modern Memory Plays:" Personal Stories and National Histories in Adrienne Kennedy's Oeuvre

The narratives of personal stories are special means of evoking the past. Individuals constantly create their identities, but this identity only exists in the intersection of various discursive practices. Our minds construct a lineal narrative for these points of intersection and so we are able to reflect on our identities as transparent subjects.

The individual self as a subject, however, is only capable of such self-reflection if they take part in the social discourses, which allocate certain positions to the subject. These predetermined social scenarios are similar in their operation to that of the theatrical role. The author of the autobiographical drama constructs a fictional identity, which appears on stage in a fragmented narrative. The displayed theatrical setting reflects the fragmented narration by various means: such as light, flashing images, recurring musical motifs, or even scenes, borrowed from Hollywood films.

The presentation aims at highlighting these elements, as well as some of the most important textual tools in Adrienne Kennedy's plays that serves the fragmented biographical narrative (such as the Alexander plays). I approach Mrs Kennedy's oeuvre from a comparative point of view, therefore I relate her theatrical pieces to Tennessee Williams' autobiographical play *The Glass Menagerie* as well.

NOÉMI KINGA TÓTH
Making Silent Reviews Speak: Shakespeare's Lancaster-tetralogy on the Stage in Kádár-regime Hungary

The popularity of Shakespeare's Lancaster-tetralogy (Richard II, Henry IV Part 1-2, Henry V), which had seldom appeared on the repertoires of the theatres earlier, grew considerably in 1960s Hungary. This popularity reached its apex in the seventies and eighties during the Kádár-regime.

The greatest bulk of study material is provided by critical reviews of individual productions published in the press. Reviews, however, were subject to censorship as well as self-censorship, thus they have to be handled critically. My paper aims to reveal some telling examples of what can be found in and what is left out of the reviews to give a bit more detailed and subtle picture of the cultural aspect of the period.

Though the reviews tended to cling to the faithfulness to both the author and the text and could thus be regarded as obsolete during the whole period, they were prime examples of growing laxity in the ideological discipline, as they contained a growing number of references to social criticism and dissatisfaction. The dissolution process of the regime thus can be traced on the podium and in the reviews as well.

By studying and analyzing the reviews and other research materials, we can also get some insight into the workings of a much-disputed political system.

ZSÓFIA ANNA TÓTH
Dysfunctional Parenthood and Family Crises in Jane Austen's Fiction

In this paper, I examine the ideals of parenthood, the home and family life in Jane Austen's fiction. Although it might seem that her stories abound in ideal families and perfect parents it is not the case, it is exactly to the contrary. What is more, even happy couples are hard to be found. That is why, I intend to investigate these issues and highlight what backgrounds the heroines (and the heroes) of Austen's stories come from and what "baggage" they carry into their own marriages and family lives since it greatly influences whether they succeed. As Tony Tanner also claims "[i]t was in that transitional period between the parental home and marriage that Jane Austen found her subject […]," and in general, the parents of the heroines (and the heroes) are mostly dysfunctional or dead. Let us just think about the most striking examples: Mrs and Mr Bennet, Anne's (dead) mother and dysfunctional mother surrogate: Lady Russell and father: Sir Walter, General Tilney, Emma's (dead) mother and dysfunctional mother surrogate: Miss Taylor and father: Mr Woodhouse, Lady Susan, Sir Thomas and Lady Bertram, not to mention Mrs Norris as an extremely dysfunctional mother surrogate etc.

ZSUZSANNA TÓTH
Adam and Eve Discovering Each Other: Carnal Knowledge in Philip Pullman's Novel, *The Amber Spyglass*

After Philip Pullman's fantasy trilogy, *His Dark Materials* (1995-2000), had become widely popular among child and adolescent readers in the Anglo-Saxon world, several Christian parents and teachers accused the British author with advocating underage sex in his coming-of-age story retelling the Judeo-Christian myth of the Fall of Man. Accordingly, this paper is an attempt to look into Pullman's emphasis on sensuality and corporeality as the essential condition of consciousness and intellect, particularly in the third book, *The Amber Spyglass*. In the theoretical frame of myth criticism, I argue that Pullman's individual dynamics created by the decomposition and re-composition of sacred and profane Greco-Roman and Judeo-Christian symbolisms empowers the reader to freely interpret his highly problematic representations on how his two twelve-year old Adam and Eve are initiated into knowledge, how their love for each other is finally fulfilled and why it has central importance in the outcome of the story. Even if Pullman's work is a cross-age classic trilogy, the above argument is not connected to ethics, but rather to his metaphysics.

GABRIELA TUCAN
Cognitive Features and the Reader's Mind – E. Hemingway's 'Marriage Group' Short Stories

This paper is written to propose a new critical approach to E. Hemingway's short fiction – a line of research that aims at encouraging a reconstruction of 'default criticisms' in the reception and interpretation of Hemingway's short stories. I propose that what criticisms lacks would be the study of short fiction in view of answering basic questions regarding our critical ability of interpreting and arriving at meaningful insights into Hemingway's short fiction. In the end, this novel critical endeavor seeks to analyze and understand the thinking that is required in reading the American writer's short fiction. In this sense, I conclude that

Hemingway's short stories can be seen as the covert expression of basic mental acts. For that matter, I will focus on how the human mind uses its capacities to perform difficult acts of reading literature, and thus my contribution will continue to explore several cognitive processes that allow readers to comprehend E. Hemingway's short fiction. At this point, I suspect that an attentive analysis of the cognitive operations used to process Hemingway's short texts could reveal meaningful insight into our general conceptual apparatus.

TAMÁS TUKACS
Remembering and Spatial Metaphors in the British fiction of the 1930s

The paper wishes to highlight the most important changes that took place in the literary representation of remembering and the attitude to the past in the British fiction after the period of the 1920s high modernism. The central hypothesis of the presentation is that the reaction to and the reconsideration of modernism already began in the 1930s in the writings of the generation following the "classical" modernist era (Orwell, Powell, Waugh, Isherwood, Henry Green, etc.) and the reactions they gave was represented by the denial of the key principles of high modernist writing, especially as far as its systematizing tendencies are concerned with reference to remembering. In particular, the revelatory and metaphoric concept of remembering, emphasising its epiphanic potentials and the concurrence of the past and the present, came to be replaced in the late modernist period with forms of remembering that denied this revelatory unity, foregrounding pathological aspects of remembering through the idiom of trauma, melancholia and nostalgia. This reconsideration of remembering, as the paper argues, is also apparent in various spatial metaphors that deny self-enclosed unities as metaphors of remembering through motifs of invasion and fluidity.

ZITA TURI
Late Medieval and Renaissance Iconography of Folly

My paper discusses the notion of folly at the turn of the sixteenth century, with special regard to its presence in England. It focuses on two contemporaneous visual representations, a woodcut from Sebastian Brant's *The Ship of Fools* and an illustration in Erasmus's *The Praise of Folly*, both available in early modern England in various editions. The two images depict the notion of folly in relation to the question of identity, and they do so by using the mirror as a central metaphor. In the first section, the paper summarises the significance of the mirror as a literary device in the early modern period; in the second section, I mention some of the important pieces of medieval mirror (speculum) literature; the third section is concerned with the two above mentioned visual representations. By the end of my paper I hope I can substantiate the interrelation between folly, the mirror metaphor, and the uncertainty of identity, the latter being in close relation to the epistemological crisis at the beginning of the sixteenth century.

ESZTER URECZKY
The Doctor's Anatomy: Androgyny and Victorian Medicine in Patricia Duncker's
James Miranda Barry

Patricia Duncker's 1999 novel is a fictional biography of the legendary Victorian surgeon, James Miranda Barry (at birth named Margaret Ann Bulkley). All his(?) life, Barry was rumoured to be a hermaphrodite who decided to live as a man in order to pursue a career as a doctor – "You'd be wasted as a woman," his mother warns him. Duncker's neo-Victorian fiction recreates the medical discourse as well as the gender politics of the Victorian era, writing these two 19th century somatic narratives on the ambiguous body of James Miranda Barry. From Virginia Woolf's Orlando to Zsuzsa Rakovszky's VS, cross-sex characters have been a popular trope of 20th and 21st century historical fiction, subverting gender roles and problematizing social transgression. By reading gender as performance and relying upon Joan Riviere's notion of femininity as a masquerade, the novel can be approached both as a Bildungsroman and a narrative of doubles. Thus, the paper focuses on the representation of the doctor's private and public personas as the somatic metaphors of the well-known "separation of spheres" in the period: "I have locks on all my doors, yet I am required to perform, with all the candles lit, day and night, upon the public stage". Based on these body metaphors, the paper interrogates the poetic and political strategies of creating medicine as a masculine profession from a cultural studies point of view, and argues that James Miranda Barry can be contextualized within a recent tendency in contemporary British fiction that might be hypothesised as "Victorian medico-historical metafiction"

OANA URSULESKU
Deformed Bodies, Deformed Minds: Deformity as a Source of Marginalization in
Barbara Kingsolver's *The Poisonwood Bible*

The essay looks at physical deformity as a metaphor for marginality; Adah Price as the central character, alongside the Africans marked by physical deformity, are cast aside by the colonizing force in the novel - Nathan Price - so that their defect becomes the only characteristic they are valued by. The oppression against Adah and the oppression against the Congo are perpetrated by the same ideology, the same Western concepts of binary opposites: Adah and the Congo always being the negative, dark, weak member of the pair. Adah is female and disabled, the Congo is black, poor, underdeveloped etc. By analyzing several characters from the novel, the paper shows how finally, through the Congolese notion of *muntu* and in the specific case of the perception of physical appearance, the rule of binary opposites is dissolved: "*Muntu* does not mean exactly the same as person, though, because it describes a living person, a dead one, or someone not yet born. […] Using the body as a mask, *muntu* watches and waits without fear, because *muntu* itself cannot die." (Kingsolver 390).

ZOLTÁN VAJDA
National Kinship Ties, Magistrates of Feeling: Archaic Versions of Sympathy and
Affection in the Federalist Papers

This paper is offered to explore connections of the Federalist Papers with contemporary sentimental culture. It argues that despite scholarly views that are prone to depicting the ideas of Publius as ones in accordance with modernist tendencies in American political thought

such as the shift from republicanism to liberal individualism or preference for an extended republic, promoted by the Constitution of 1787, the argument of the Papers also exhibits links connecting them to an archaic strain of sentimental political ideas. Drawing on intellectual historian Daniel Wickberg's model of the ramifications of sympathy in American culture I attempt to show how in their effort to justify the new political structure as offered by the new Constitution, James Madison, John Jay, and even Alexander Hamilton adopted a stance that, to a great extent also connected them with a less modern view of sympathy. They did so in three ways: through their emphasis on kinship ties ensuring national cohesion within the framework of the federal republic, their understanding of the "emotive" version of sympathy in the case of state magistrates as well as their employment of the "particularistic" version of sympathy with regard to the people and their federal representatives.

KATA ANNA VÁRÓ
The 1970s in British Cinema and Film History: a" disappointingly thin filling", or a period of immense change?

Often described as "a disappointingly thin filling" coming in between the critical and commercial successes of the previous and the following decade, the 1970s have until recently been a much neglected and dismissed period of British cinema. Starting from the annus mirabilis, 1968 (when eighty-five per cent of the American capital was withdrawn) the decade brought significant changes to the British film industry and urged a desperate quest for identity, self-definition and a way out of the decline. What is British cinema? What makes a film typically British? What are the attributes of national cinema? And what is the role of national cinema in contemporary society? These were the most important questions posed by scholars and critics whose attention – after the opening of WWII archives and files related to cinema – turned towards the golden age of British film. The new research projects brought along marked changes in the course of studying film history, eventually lead to the recognition of film history as an academic discipline and made visible two distinctive schools of analyzing national representations. In my paper I discuss the impact of the empiricist and revisionist approaches on the understanding of British cinema since the 1980s and to illustrate the difference between the two schools I will propose two alternative readings of *Chariots of Fire* (1981).

GABRIELLA VARRÓ
"An Unlikely Resonance: Iceman Versus Godot"

This paper is part of a larger project that investigates the impact of Samuel Beckett's *Waiting for Godot* in the context of 20th-century American drama. The present discussion aims at highlighting some particulars of Beckett's influence on Eugene O'Neill through the text of *The Iceman Cometh.* This certainly is a unique case of influence-study, since in my example it is a later work's impact on a former text that is brought to the focus. When in 1946 Eugene O'Neill's *The Iceman Cometh* premiered on Broadway the play was received rather poorly by American audiences. There was another ten years' wait till 1956, the first American staging of Samuel Beckett's now classic *Waiting for Godot,* which strangely contributed to a better appreciation of the timeliness and deeper import of O'Neill's original. My questions in this paper are: how is Beckett's text rewriting the significance and interpretation of O'Neill's *Iceman*, what are the curious resonances between these two most different works, and is it possible to read as well as stage O'Neill completely independently of Beckett's influence?

What is the role of the interpreter, who brings texts together and retrospectively projects meaning and intertextual connections between texts?

BALÁZS VENKOVITS
Collector, Travel Writer, Plagiarist: Revisiting the Legacy of János Xántus

János Xántus is one of the best known 19th-century Hungarian travel writers and naturalists who spent years in the Americas introducing Hungarians to unknown regions and collecting flora and fauna for such institutions as the Smithsonian. Even recent publications describe him with the words of Jenő Cholnoky, who claimed that "Xántus did more for science than four or five other experts together." Such publications only marginally make mention of Xántus' blunders as a writer, especially the fact that he plagiarized some of his stories and made up others. This is a peculiar omission if we consider that Henry Miller Madden provided detailed evidence of plagiarism in Xántus' work already in 1949.

The aim of this presentation is not to dispute the achievements of Xántus as a collector, a naturalist, as a pioneering travel writer, but to provide an unbiased evaluation of his work. While discussing possible reasons as to why people remain silent on Xántus' dubious writing style, I will present his so far little studied descriptions of Baja California, Mexico and highlight how he contributed to the evolution of the image of Mexico in Hungary.

ISTVÁN KORNÉL VIDA
The Myth of the 'Great Emancipator' Revisited

Almost exactly 150 years ago, Abraham Lincoln issued his Emancipation Proclamation which immortalized him as the "Great Emancipator", a champion of the freedom of African Americans who supported social equality of the races, and who led the Union in the American Civil War (1861-1865) to liberate the slaves.

This anniversary provides an excellent opportunity to take the measure of Lincoln's racial attitudes. It cannot be denied that Lincoln considered slavery an evil institution, however, as I hope to show in my paper, he did share the conviction of most Americans of his time that African-Americans could not be assimilated into white society and rejected the notion of social equality of the races, holding to the view that blacks should be resettled abroad. Instead of the God-like figure of American mythology, the paper presents the historical Lincoln, who, in historian LaWanda Cox's words, was an example of "man's ability to outgrow his prejudices."

MÁTÉ VINCE
'look like the innocent flower, / But be the serpent under't': The Macbeths and other Monsters

Lady Macbeth's advice to her faltering husband, to deceive their royal guest with 'fairest show' (as Macbeth himself puts it two scenes later), is characteristic of the play's underlying topic of deceit. The serpent in a Christian framework is an obvious symbol of evil, but, as it has been long noted, this particular image is classical in origin. Apart from snakes, unnatural occurrences and several other mythological monsters frequent contemporary texts, contributing to a typical imagery employed in public discourse to create a demonic

impression of the speaker's opponents. In my paper I will trace the route of the serpent under the flower from Virgil's eclogue to important educational and controversial texts of the sixteenth and early seventeenth century to *Macbeth*, examining the interaction of associations that originate in classical tradition and that come from Christian symbolism.

GABRIELLA VÖŐ
Incredible and Untrue: *Arthur Gordon Pym* and the American Quest for Global Empire

In *The Narrative of Arthur Gordon Pym* (1838), Edgar Allan Poe's drew heavily on John Cleeves Symmes's narrative *Symzonia* (1820). Both works masquerade as factual narratives of exploration and discovery, and capitalize on the contemporary popular interest in travel, expansion, and racial encounter. The paper seeks an explanation for the remarkable effectiveness of the literary hoax on the American cultural scene. Also, it explores the slippery connection between the United States' quest for an empire of global reach that stopped short of the colonization of overseas territories, but created an extensive web of control and influence in the Pacific zone.

THOMAS A. WILLIAMS
(Re-)shaping the task: The unpredictability of EFL learners' speaking task performance

Just over 25 years since Breen's ([1987] 2009) crucial distinction between 'task-as-workplan' and task-as-process' and his observation that 'any language learning task will be reinterpreted by a learner in his or her own terms' (ibid., 334), research on task performance has been slow to respond to the challenge these points offer. Instead, much research on tasks has been conducted from a (laboratory-based) psycholinguistic perspective, which, while useful for a better grasp of the cognitive processes involved in language learning, tends to focus on the learner as a 'comparatively passive data processor' (Pica 1998).

ZSUZSA ZÁVOTI
Scín: An Imported Sickness-Afflicting Demon in Anglo-Saxon England?

Four major works of medicine survive from the Old English corpus: the *Leechbooks* consisting of three books, the *Lacnunga*, the *Old English Herbarium* and the *Medicina de Quadrupedibus*. While the *Leechbooks* and the *Lacnunga* are miscellaneous collections of recipes attesting to Classical, Salernitan and Germanic influences, the *Old English Herbarium* and the *Medicina de Quadrupedibus* are more or less translations of independent works originating from the continent. The *Leechbooks* and the *Lacnunga* often name transcendental beings, like elves, devils, 'mares' or 'nihtgengan' as causes of sicknesses, whereas the texts of continental origin show a greater impact of the Hippocratic and Galenic tradition by not attributing sicknesses to transcendental beings. There is one kind of sickness afflicting being, though, which remains an exception: the 'scín'. 'Scín' in the Latin version of the *Medicina de Quadrupedibus* is 'fantasma', a sort of an apparition, and occurs four times in the text. Even though the word 'scin' occurs many times in the Old English corpus, it is never mentioned in the *Leechbooks* or in the *Lacnunga* and its meaning is elusive. Tracing its presence in other Old English texts, this presentation seeks to define this peculiar species of monster tormenting Anglo-Saxon people.

KORNÉL ZIPERNOVSZKY
Gypsy Musicians Defend Hungarian National Culture Against American Jazz

When the first cake-walk and ragtime dances entered the Austro-Hungarian Monarchy, they were partly popularised by Gypsy ensembles. After the Great War, along with the quick spread of the American fashion of foxtrot, shimmy etc., the night clubs, cafés and restaurants started to hire acts from overseas. The craze, developing into the Jazz Age, threw many Gypsy ensembles right out of business. The spread of American music was much wider and quicker in Hungary than it has been stated to date in scholarly and music history works, witness the newspaper reports on the woes of Gypsies published in Budapest as well as Miskolc, Szeged, Debrecen, Zalaegerszeg, and Kecskemét, starting as early as 1921, lasting until the late thirties. Even lesser known is the fact that the American press (The Brooklyn Daily Eagle, The Chicago Defender, New York Evening Post, Schenectady Gazette, The Binghampton Press) was keenly following the touring of American musicians and artists in Hungary as well as the repeated protest actions of Hungarian Gypsies and their unions. The paper starts by comparing press reports on the clash of cultures and goes on to make conclusions using methods of cultural studies regarding the xenophobic and nationalistic stereotypes deployed in the argumentation against what was perceived as a threat to national cultural values by American show business and jazz.

RENÁTA ZSÁMBA
"How are you getting on with your forgetting?" - Past and Present in Allingham's and Tey's crime fiction

Nostalgia resurfaced with a vengeance in classic British detective fiction after the First World War due to war traumas and the coming of modernity. Crime stories in the Golden Age period, and even after, reflect the nation's cultural, collective memory of itself, most importantly that of the English middle class. A closer study of Margery Allingham's or Josephine Tey's crime fiction enables a novel approach to the genre by focusing on the memory crisis in modernity. As their primary preoccupation is loss, the novels are treated as *lieux de mémoire*. According to Pierre Nora, *lieux de mémoire* are needed when a nation has no natural contact with its past. Fearing that they lose their class roots, the writers feel urged to reconstruct middle class Englishness by creating symbolic figures. In the analysis of such characters, I will rely on Alison Light's proposition, calling Golden Age crime fiction the 'literature of convalescence'. Allingham's Mr Campion and Tey's Robert Blair are both amateurs, bridging the gap between the now and then, and their investigation contrast old and new values.