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Abstract Book

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NOTES ON PRESENTERS

ANNA ENIKŐ ÁGOSTON's research area is Hungarian modern poetic inspiration in a comparative context.

MÁTÉ BORDÁS is a PhD researcher at ELTE, Budapest, focusing on the connection of posthuman philosophy and lyric theory. As writer and translator, he has published two poetry collections and two literary translations.

HADEEL ENDEWY's area of research is the body on the stage and the page, taking a philosophical approach to corporeal existence in the selected plays of Caryl Churchill, Sarah Kane and Harold Pinter.

RÓBERT FANCSALI is a researcher at the Institute of Romance Studies, Department of Romanian Philology.

MANUEL FONSECA's research area is autofiction in Jorge Luis Borges works.

JUDIT GYÁRFÁS, after completing her MA studies in Hungarian Literature and Linguistics (2010, ELTE) and Theology (2022, John Wesley Theological College) by writing her recent thesis on Queer Theology as Liberation, has set out to queer the biblical text of Exodus.

KATA JURACSEK is a member of the research group "Intersemiotics & Cultural Transfer" (Budapest). Her interests include 19th and 20th century Russian literature, the prose of Chekhov, film and literature, and semiotics.

KONSTANTIN KORNILOV is involved in a PhD program in Scandinavian studies. His research is focused on Danish literature, gender and urban literary studies. Currently he's working with Tove Ditlevsen's texts and history/ image of Copenhagen as a working city.

MÁTYÁS LAJOS is a first-year doctoral student at ELTE's Modern English and American Literature and Culture Doctoral Program. Previously he studied mathematics and English literature, also at ELTE. His research focuses on William Blake's polemical relationship with the classical epic tradition, and the techniques of subversion and inversion Blake applies with regard to this tradition.

KINGA LENDECZKI is an aesthete and cultural worker. In her PhD research, she examines the local characteristic of socially engaged art projects in the Central and Eastern European region, focusing on Ukraine.

FRANCISKA LINSZKY is a second-year doctoral student in the Modern English and American Literature and Culture Doctoral Programme, furthermore, she also works as an English teacher and a photographer. In her research her two main fields of interest overlap, she explores the relationship of literature and the "divine art of photography" through the lens of Julia Margaret Cameron.

SEYED HOSSEIN NABAVI's research is about Samuel Beckett's three novels entitled *Molloy*, *Malone Dies* and *The Unnamable*.

BALÁZS SÁNTA has been researching Victorian nonsense literature as articulated in Edward Lear's and Lewis Carroll's oeuvre from a structuralist as well as a literary historical perspective. He has published and taught in this area with occasional endeavors into unrelated topics such as dramatic approaches to film criticism.

DÓRA SÁPY is a second-year PhD student in the Modern English and American Literature and Culture Programme at the Doctoral School of Literary Studies, Eötvös Loránd University. She is interested in the concept of the human, the body's relevance in this concept, and dehumanization. Her current research focuses on the relation of corporeal vulnerability, relationality, and the hand to humanness in the works of J. M. Coetzee.

MÁTÉ SZÉKELY's field of research is the self-reflexive prose techniques of Hungarian and world literature of the 20th-21st century. His doctoral research is concerned with the self-reflexivity of postmodern and

contemporary prose and fiction, and the significance of the ways of understanding mediated by metafiction and metanarrative techniques for literary theory and literary history.

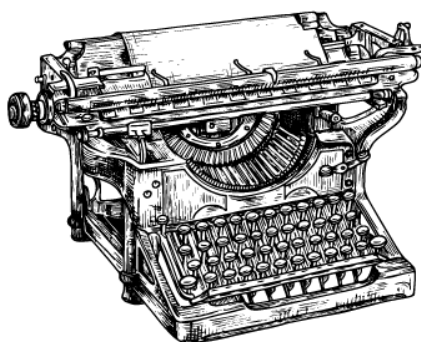
ANNA TÓTH is a third-year PhD student under the supervision of Veronika Darida. Her research interests include theatre history, documentarism, anticolonial movements, and cultural imperialism.

KÁROLY TÓTH is a doctoral student at ELTE's Aesthetics Doctoral Programme at the Doctoral School of Philosophy.

NÓRA VARGA is a PhD student at the Doctoral School of Literary Studies. Her research fields are theatre studies and 19th century Russian literature. She examines the poetics of Chekhov's plays, and the issues of contemporary stage interpretations.

RÉKA ZÁSZKALICZKY is a doctoral student in the Hungarian Literature after 1945 Doctoral Programme. In her research, she focuses on Iván Mándy's "youth novels" as well as on the relationship between literature and visuality.

ZSUZSANNA ZSURÓ is an art theorist and curator. She has organized exhibitions and residency programs in major European cities such as London and Cologne. As a PhD candidate, she is specialized in Hungarian art theory and practice; cultural policy; art institutional strategies; decolonisation in Central-East-Europe; queer theory.



INTERMEDIALITY

KATA JURACSEK: Certificates of Presence: The Poetic Role of Photographic Images in 19th Century Russian Literature (*Russian Literature and Literary Studies: A Comparative Approach Doctoral Programme*)

Photography developed and became widespread during the course of the 19th century. The ontological status of photographs is especially intriguing, since as Roland Barthes wrote, a photographic image is “a message without a code”, it can represent its object as it is, without having to transpose it according to certain rules and conventions, as it is characteristic of other visual artforms. Photographic images also found their way into literature all around the world, becoming part of the represented world. What is the role of such objects in the artistic text, do photographs have any special status in the poetic makeup of literary works, how does literature think about the nature of photographs? The presentation attempts to answer such questions within the context of 19th century Russian literature, examining the works of five significant authors of the era: Ivan Turgenev, Fyodor Dostoyevsky, Vsevolod Garshin and Anton Chekhov.

FRANCISKA LINSZKY: The Religious Photography of Julia Margaret Cameron (*Modern English and American Literature and Culture Doctoral Programme*)

The nineteenth century was an unprecedentedly prolific and flourishing period in British history, and the appearance of photography was a major milestone that transformed the era. One of the most renowned Victorian photographers was Julia Margaret Cameron (1815-1879), who produced innovative photographs that attest to her penchant for beauty. Her legacy not only comprises unique portraits of eminent contemporaries, but she also ventured to create her own staged allegorical photographs inspired by literature and her Christian devotion is reflected in Biblical photographs. The majority of these depict the Madonna and other important women (for example three Marys, Esther, Ruth, Bathsheba and Rebecca). Depending on the given time limit selected religious photographs from the Cameronian oeuvre will be analyzed in the context of the Victorian religious scene, and juxtaposed with similar paintings or photographs if there are any. Most importantly, an attempt will be made to identify unique features in Cameron's photography: the themes and characters she focused on, and furthermore, the significance of the exact moments she immortalized with her camera.

RÉKA ZÁSZKALICZKY: Crossing the boundaries of imagination and reality in Iván Mándy's *A locsolókocsi* [The water sprinkler truck] (*Hungarian Literature after 1945 Doctoral Programme*)

In my research, I am dealing with Iván Mándy's texts that are considered to be “youth novels”, a certain part of which, in my opinion, forms an integral part of his oeuvre, and contains almost all the features that literature considers to be the author's typical prose-poetic procedure. However, as Gábor Sánta points out, the critical interest in them has been considerably less than it deserved (if only because the books were mostly published by Ifjúsági and later by Móra Könyvkiadó). This separation is not, however, confirmed by the author's intention, in fact he repeatedly emphasises the opposite, for example in his conversation with György Illés: “[...] I don't like the adjective ‘youth’. We have a strange connotation of it. [...] It's only the subject that separates it from so-called adult literature, nothing else. It requires just as much effort as writing any short story or novel. [...] A book that is not good for adult literature is not good for anything else.”

In Mándy's 1965 youth novel, *A locsolókocsi* [*The water sprinkler truck*], the familiar landscapes and figures of Budapest are often moved and transformed on the easily permeable border between imagination and reality, dream and reality. The focus of my presentation will be on the narrative poetic devices that Mándy uses to allow his characters to step out of reality in the most natural way possible. The child's perspective captures the essential moments of childhood through simple, everyday events, while the water sprinkler truck travels

between two worlds: the streets, squares and doorways of Józsefváros and the paper houses of the toy town imagined/created by the children.

Another important aspect of my work is the question of cinematography and adaptation, the relationship between literature and visuality in the text concerned - this is not a new aspect in Mándy's literature, but it is certainly worthy of attention when examining youth novels. *A locsolókocsi* [*The water sprinkler truck*] was adapted for the screen in 1973 by Zsolt Kézdi-Kovács, the screenwriter of *Csutak és a szürke ló* [*Csutak and the grey horse*], which, according to the Hungarian National Film Institute's archives, "is closer in style and tone to the typical world of Iván Mándy, and the writer considered it the better adaptation." The filmmakers often retain verbal elements of the text (inner monologues, spoken thoughts, overheard dialogues), transposing them, together with visual layers, into other media in such a way as to capture the associative flow of the child's imagination, blurring the line between the imaginary and the reality of everyday life. In this aspect, the child's perspective deserves special attention, since the world of films and cinemas is primarily linked to childhood in Mándy's case, as is highlighted in *Pesti mozik* [*Cinemas in Pest*] directed by Judit Elek. In the opening interview of Iván Mándy's radio play, he says: "Fellini's films are probably the closest to me, I somehow feel that wonderful, magical world of childhood, together with a very precise, poignantly expressive environmental landscape, which is terribly close to me."

In my presentation, I would like to point out that *A locsolókocsi* [*The water sprinkler truck*] is in many viewpoints representative of the author's particular prose world and, as such, a piece of his oeuvre that can serve as a starting point for (re)discovering Mándy.

MANUEL FONSECA: A Thousand Monkeys Writing the Best Novel in the World: Analysis of a Borges Meme with References to *The Simpsons* and Charles Dickens (*Textual Analysis of the Works and Precedents of Contemporary Latin-American Prose Fiction Doctoral Programme*)

The Instagram page called "Memes Borgeanos" publishes images where in creative and critical ways they combine memes that mix references to the life and work of Jorge Luis Borges with elements of popular culture, such as *The Simpsons*, *Forest Gump*, *Pulp Fiction*, etc. Our proposal is to analyze one of those highly coded memes, which in order to interpret it is necessary to know many literary references, particularly Borges' "The Library of Babel" and the novel *A Tale of Two Cities* by Charles Dickens, as well as a chapter of *The Simpsons* where Mr. Burns tells Homer his project that a thousand monkeys write "the best novel in the world."

The central part of our analysis is the reference to Dickens's novel. To interpret the joke of the scene, one must know the literary intertext. The lines read by Mr. Burns are the beginning of Charles Dickens' novel *A Tale of Two Cities*. Only there is an error: Dickens's beginning says "worst of times"; the monkey wrote blurst instead of worst. But why does Mr. Burns interpret blurst as monkey nonsense? If the answer is that he was wrong, because the word in Dickens's novel is worst, this leads us to ask ourselves what the project of Mr. Burns is. What's the point of enslaving a thousand monkeys to write a novel already written by Dickens? Our hypothesis is that the answer to this question lies in Borges' story "Pierre Menard, author of Don Quixote", since Menard's project, as the narrator explains, is to write Don Quixote in the twentieth century; not a modern Quixote, not a new version, but Quixote himself, word for word. That is, the project of Mr. Burns is the project of Borges' character Pierre Menard.

We will take concepts from Umberto Eco to analyze these translations from high to low culture, as well as concepts from Esteves, Meikle, Denisova, to define the characteristics of a meme and distinguish it from an aesthetic remix.

ART AND ACTIVISM

KINGA LENDECZKI: In the Wake of a Revolution - Introduction to the Works of the R.E.P.

Group (Aesthetics Doctoral Programme)

In my PhD research, I examine the local characteristic of socially engaged art projects in the Central and Eastern European region with a special focus on Ukraine. In my investigation, I concentrate on the social and political commitment of artistic and curatorial collectives (eg. Revolutionary Experimental Space - R.E.P., Hudrada, SOSka, Visual Culture Research Center, Open Place) that emerged in Ukraine following the Orange Revolution in 2004. In the present phase of my research, I analyse the impact of revolutionary events (1991 – the collapse of the Soviet Union, 2004 – Orange Revolution, 2014 – Revolution of Dignity) on the cultural field and their influence on the mission and commitment of the collectives. The Orange Revolution can be regarded as a catalyst for art initiatives, interventions and projects that are strongly based on the social and political commitment of artists, have a collaborative form and aim to foster social and political change through artistic practice. Artists who started their careers at this time, the so-called „orange generation” grew up after the collapse of the Soviet Union. They turned their attention from the past to the present and they started observing, analyzing and criticising the social, political and cultural environment around them. They strived for gaining a place in the international art scene and for this, they mastered the visual codes and language that gave them access to this scene. Founded in 2004, amid revolutionary events the R.E.P. group became one of the most influential artistic collectives of the contemporary art scene in Ukraine. The members of the group agree that the shared experience of the Orange Revolution forged their collaboration. They brought fresh energy into the art scene and started to build their own path in the cultural and artistic field. They created platforms for collaboration and discussion and formed forums for the exchange of ideas. In my paper, I will analyse selected works of the R.E.P. group focusing on questions such as: Why was the appearance of R.E.P. on the art scene a turning point? How did they channel the spirit of the revolution into their artistic activities? What changes did their emergence trigger and what conditions made it possible?

ZSUZSANNA ZSURÓ: “Infrastructure of Dissent.” Socially Engaged and Critical Art Practices in The Hungarian Diaspora After 2010 (Aesthetics Doctoral Programme)

In the Hungarian contemporary cultural field dominated by nationalistic ideology and close control of the governing Hungarian Civic Alliance party, repression of artistic freedom has been present since the party's election in 2010. Tackling a hostile and exclusionary ideology, a persistent dissent towards the state among art workers has formulated in the last twelve years. Parallel to the “official”, socially engaged and critical art practices arose in order to give voice to ostracised communities and reintegrate critical thinking into the discipline. As labour migration in European countries have increased significantly since 2004, this research has a special focus on Hungarian art professionals living in the European diaspora. Being a not yet debated subject, the doctoral research scrutinises the “infrastructure of dissent”: the loose network of socially engaged and critical art practices initiated by Hungarians after 2010.

The dissertation has two main methodological aspects. Whilst it aims to raise awareness on socially engaged and critical art practices through case studies, it is equally vital to create a solid theoretical background to its topic. A precursor of this research, the presentation will focus on results of the latter. On one hand, it engages with the ideas of political theorist Chantal Mouffe in a wider context of neoliberalism. Mouffe, by defining art as “critical art” in its inherently political dimension, states that it is a means by which positive social change can be achieved in the most hegemonic societies precisely through the anti-hegemonic nature of critical art. On the other hand, leaving behind the East-West dichotomy, the research applies theories taken from the academic disciplines of decolonialism and horizontal art history, relying on works by Judith Butler and Piotr Piotrowski. Judith Butler discusses whether confrontation with repressive powers fuelled by violence alone could be sustained in the long run. Instead, she urges for the practice of “nonviolence” as it also presupposes a sustainable resistance. A 'sustained commitment, a redirection of aggression towards

the will to affirm equality and freedom'. Polish art historian, Piotr Piotrowski tackles the hegemony of the Western art historical narrative by offering a more democratic approach, "horizontal art history", rooted in decolonial theory. According to Piotrowski, there is a multitude of histories, therefore, it is crucial to deconstruct the old canon and rewrite the individual art histories of each state according to their historical and socio-political specificities.

Based on the theoretical presuppositions the following questions arise. Can the examined art practices mobilise emotions to create a more democratic and socially conscious society in Hungary? Is it possible that the theory of nonviolence can be effectively applied in the analysis of Hungarian socially engaged art practices? Can Hungarian socially engaged and critical art practices be seen as equally valuable chapters as their Western counterparts in the global art historical narrative of the 21st century? A difficulty in this research is to find relatively continuous and sustained socially engaged and critical art practices when cultural and academic freedom is undermined. Nevertheless, to discover and to research the work of young art workers can provide in-depth knowledge on the notion of contemporary civil art practices and therefore add to a global understanding of a more democratic cultural future.

ANNA TÓTH: Tales of Exile on Stage – Manifestations of Migration in Documentary Theatre **(Aesthetics Doctoral Programme)**

My research deals with the emergence of postcolonial theories in theatre and the roots of performance art in the representation of exile, exclusion and racism in French and Hungarian documentary theatre since the end of the 60's. Through case studies, I am interested in how the aesthetics, formal languages and methods born out of the manifestations of advocacy movements opposing colonial ideologies and the encounter of political theatre are transmitted in performances about immigration, with a special regard on the contemporary construction of „otherness”. The research presents colonial discourse, the ideological construction of citizenship and exclusion with “subaltern” theories of breaking out of this power-fixation as a broad cultural turn that has allowed to create a global critical discourse. My case studies explore the relationship between documentarism and fiction in terms of the treatment of testimonies and archives. The French piece I am analysing, created in 2003 at the Théâtre du Soleil by Ariane Mnouchkine and entitled *Le Dernier Caravansérail* (*The Last Caravanserai*), based on testimonies collected from refugees in camps and constituting a hundred hours of recordings which are used as stage material and serve as a basis for improvisation for actors in a form oscillating between documentary and fiction. Recently, documentary theatre has grown into a major genre for introducing political issues on stage. Various artists experimented with staging documentary and verbatim material for political effect in the second half of the twentieth century and new forms emerged at the end of the millennium, such as the tribunal plays and verbatim theater based on interviews and accounts. Documentary productions select specific documents and ignore others in order to demonstrate a miscarriage of justice or to promote a political position. For artists advancing a political agenda and for advocacy organizations by the use of documentary, they aim to amplify representative stories with recourse to the political potential of aesthetic generalization in order to elicit reflective empathy and action, to reopen trials, to critique justice, to create additional historical accounts, to elaborate the oral culture of theatre. When theatre artists addressing refugee issues, the most relevant approach seems to be the search of an interface between autobiography and history, and the need to give a voice of a repressed community, bringing to light their histories by the investigation of contentious events in local, national and international context. I find the theme especially relevant to reflect on in the Central European situation, not only because migration is a source of political gain, and indeed an opportunity for very real and fast capital accumulation, but also since migration stands in front of us as a contemporary global contradictions, it shapes social, economic, and political development, as well as the lives of communities in the broader region. A theatrical or any artistic adaptation of the local manifestation of this global crisis, naturally arises from and is created in front of these scenes. Countries' migration policies and practices are the products of global politics, (and more particularly of the specific capitalist (re)organisation of the regions that accompanied European integration.) The establishment of this economic system was accompanied by the production of specific (desirable) subjects and, simultaneously, the dialectical production of undesirable groups. This dialectic construction is underpinned by what Edward W. Said calls

'imaginative geographies,' as a vision of the world as composed of both noble and decadent spaces, of territories to be valued and others to be developed or fought against. These imaginative geographies, Said explains, are based on normative and asymmetrical spatial ideologies, and proceed from unequal power relations. Politically engaged or affected artists reflect organically in their work on the physical and discursive violence of exclusion and dehumanization. The theorisation of the refugee by for instance Hannah Arendt and Giorgio Agamben as the figure of the contemporary age embrace a figure who poses a fundamental ethical challenge to existing notions of citizenship, justice and sovereignty. When it's combined with his understanding of the refugee camp it highlights the need for spaces within which the migration crisis and the ways in which it is conceived by governments, societies and more broadly non-refugees, can be reimagined.

NÓRA VARGA: A Theatrical Interpretation of Chekhov's *The Cherry Orchard*: The Possibilities of a Virtual Performance (*Russian Literature and Literary Studies: A Comparative Approach*)

The paper introduces a contemporary American adaptation of Anton Chekhov's drama, *The Cherry Orchard*. Zero-G Virtual Theatre Lab is an online platform created by Boston's Arlekin Players Theatre during the pandemic. The company collaborated with a world-renowned dancer, Mikhail Brayshnikov, to rewrite Chekhov's drama. The study takes a transmedial perspective, examining the relationship between drama, theatre and virtual tools. The presented dialogue between different types of media underlines the dynamic of culture as a complex sign system.

IN THE BEGINNING WAS

ENIKŐ ANNA ÁGOSTON: The Similarity Between Inspiration and Love: Shakespearean Influences in the Poetry of Lőrinc Szabó (Comparative Literature Doctoral Programme)

In the sonnets of Lőrinc Szabó's book, *A huszonhatodik év/ The twenty-sixth year*, the similarity between inspiration and love become visible at the intersection of life and death, which can be linked to the sonnets of Shakespeare. I will approach the poetic phenomenon of life and death with the close reading of the relevant poem stanzas. The poetic life becomes important from a musical and biopoetic aspect, which causes death with its intense dynamics. Death appears with the loss of identity, with the experience of unity, and in the poetic forms of reaching the afterlife. The poetic language stores and express love and inspiration, as the poem constantly reflects on the process of writing. In addition to all this, the muse being present and absence plays an important role too. In my lecture I analyse the impact of Shakespeare's sonnets, translated by Lőrinc Szabó. It becomes relevant because Lőrinc Szabó translated the sonnets, so the process of translation had an impact on late modern poetic form of life and death in his poetry. One direction of the presentation is based on the practice of translation: on the comparison of the original Shakespeare's sonnets and the translation on the themes of love and inspiration. In addition, the other direction is the comparison of Lőrinc Szabó's late modern poetic forms with original and translated Shakespeare original sonnets, to make visible the antecedents and the peculiarities of the late modern poems.

MÁTYÁS LAJOS: Beginning with Los[s] - in medias res in William Blake's The Four Zoas (Modern English and American Literature and Culture Doctoral Programme)

In my paper, I will examine the role the classical device of opening 'in medias res' plays in Blake's *The Four Zoas*. I argue that from a Blakean perspective such an opening is an imaginative act, for a narrative beginning thus must rely on some structuring principle other than the sequentiality of events in linear time. This disruption of linear narration in favour of the imagined copresence of temporarily discrete events is perhaps why Blake uses this device, despite his stated aversion to "Greek or Roman Models". I will compare Blake's choice of starting point to those of the classical epics and *Paradise Lost*, and the effect these have on the structure of these poems. I will also examine how Aristotelian and neo-classical theories relate to the device of 'in medias res', along with Blake's critique of these theories (as evinced in *On Homer's Poetry* and in his annotations). I will attempt to determine whether any of these theories informed Blake's use of the device, either directly or by way of ironic opposition.

JUDIT GYÁRFÁS: Queering as an Answer to the Struggle with Naming (Modern English and American Literature and Culture Doctoral Programme)

In the Jewish tradition, the Torah is divided into weekly portions, each portion taking its name from the first distinctive word of the text. Following this line of thought, in my presentation, I will examine the first portion of Exodus, *Shemot* (meaning *names*). One of the key features of *Shemot* (Exodus 1:1 - 6:1) is the struggle with naming, the problem of referring to an Entity. In my presentation (as well as in my research), one of the focal points is Exodus 3:14 with a queer, open-ended, and fluid G.d revealing Themselves as *I am/I will be who/that I am/I will be*. At this point of the text, God's queerness consists of resisting and subverting labels. The dynamic and unsettling utterance of G.d deliberately stays outside of our fixed, normative, presupposed categories and signifiers. I hope that with the text of *Shemot* and its postmodern implications, my presentation will open the horizon to thinking about power and sovereignty in new ways.

VIOLENCE/COETZEE

HADEEL ENDEWY: Staging Hidden Terror in Caryl Churchill's *Far Away* (Modern English and American Literature and Culture Doctoral Programme)

Caryl Churchill in *Far Away* depicts a futuristic world in which everything is at war creates a new world order filled with terror. Churchill puts forward a terrifying nightmare of an already collapsing world in which its characters participate in dehumanizing each other whether they realize it or not. In my reading, Churchill does not only depict a dystopian vision of a world in which terror is the only justice. Rather she also exposes the silenced and invisible terror that is enforced on the human body. This paper addresses the ways in which silenced terror mystifies the human body and thus invites the reader to reconsider what it means to be human. Moreover, in these discussions, I adopt Luckhurst's idea of the invisible terror that she examines in her analysis of *Far Away* and look at how the idea of hidden terror is presented as a concealment of the human body. On the other hand, I will argue that both the art of narration and the art of hat-making in the play hide terror and render it justified which encourages the audience to reconsider the differences between art and reality in relation to truth. The argument concludes that Churchill's fascination with un-staging and silencing the terror in *Far Away*, paradoxically, stresses the fact of its very actual and hideous existence.

DÓRA SÁPY: Losing Touch: Disembodiment and the Impossibility of Feeling for the 'Other' in J. M. Coetzee's *Dusklands* (Modern English and American Literature and Culture Doctoral Programme)

The paper examines J. M. Coetzee's earliest novel *Dusklands* (1974) which comprises two novellas. "The Vietnam Project" is narrated by Eugene Dawn, an American mythographer who works on a report facilitating psychological warfare in the Vietnam War. The second novella, "The Narrative of Jacobus Coetzee" tells the story of an eighteenth-century Dutch explorer's journey and meeting the Namaqua people in Southern Africa. Following Coetzee's perspective, the paper does not focus on the figure of the oppressed, but on the oppressor, the way he, specifically his relation to his body, is affected by either twentieth-century American imperialism or eighteenth-century colonisation. This paper argues that both Eugene Dawn and Jacobus Coetzee are trapped in their respective vicious dehumanising circle of imperialism/colonialism where they become disembodied, hence lose touch with their bodies and the world around them, and, as a consequence, they are not able to feel for the Other which leads to further dehumanisation and violence. The paper draws on theories of dehumanisation, Matthew Ratcliffe's view on the relation of touch and reality, and the concept of vulnerability investigated by Judith Butler and Adriana Cavarero.

MÁTÉ SZÉKELY: Costello's Plea: The Metaleptical Thinking and the Nature of Confession (J. M. Coetzee: *Elizabeth Costello*) (Literary Theory and Cultural Studies Doctoral Programme)

The development of some of the chapters of the novel *Elizabeth Costello* (2003) indicates a shift in emphasis on the themes and prose poetics of J. M. Coetzee's writing. The increased presence and significance of metafictional processes in the novel is indicative of the whole oeuvre. My study aims to reflect on the tight connection between metafictional narration and the representation of non-human otherness. The otherness in question is not just of the animal, it concerns the mode of narration concerning the anthropocentric and rational 'western' thinking. My investigation focuses on the rhetorical construction of the novel's final chapter (At the Gate) and how this finale interpolates the processes of self-reflexivity that pervade the work as a whole. The research seeks to answer the question of how the use of metaleptic writing becomes an appropriate expression of an ethical commitment to non-humanity and a specific understanding of literature. Metafictional prose is a highly contestable field of literary theory when approached from the perspective of the problems of authenticity and referentiality. The results of my study, however, point to the fact that these two, namely the non-human and the literary, are intertwined in the confessional, testimonial, and parabolic narrative modes. The narrator's achievement is not based on metafictional arbitrariness and self-centered virtuosity but is revealed in the possibilities of a consistent renunciation of authority.

THEORY IS THEORY IS THEORY

RÓBERT FANCSALI: New Aspects Towards a Cognitive Poetics (*Comparative Literature Doctoral Programme*)

This lecture aims to expand the powerful results of cognitive poetics research. I will highlight some aspects of the contradiction between a story-driven and an experimental narrative, and I believe that the cognitive approach can adequately describe and resolve this issue. The method of analysis is based on a reassessment of the conceptual triad of story-plot-narrative, mainly by limiting the interpretative significance of the story and bringing narrative into focus. It is likely that interpretation is not only possible through rationality, but also through detecting a close emotional pattern in the text. This effect is determined by some affective scenes. A narrative that replaces the story with a series of affective scenes is just as capable of sustaining reader's excitement and certain expectations as in case of story-like narratives. I will present this model through some examples in short stories of László Darvasi, and I will also try to prove that this model works well when defining the concept of magical realism, the main theme of my thesis.

MÁTÉ BORDÁS: The Possibilities of Posthuman Interpretation through Acoustic Effects in Jorie Graham's poem "From Inside the MRI" (*Comparative Literature Doctoral Programme*)

In Jorie Graham's collection of poems, *Fast*, there is a poem called "From inside the MRI" that explores important themes for the posthumanist discourse, starting from the physical experience of using medical technology. The vulnerability of the body during an examination is coupled with the intense presence of technological equipment, which gives rise to a memory about war and vulnerability. The text oscillates between memory and examination and employs a poetic language that draws attention to the materiality of the text, having the possibility to go beyond a "purely hermeneutic" model of meaning. The visual quality of the text, the use of punctuation, and frequent, almost onomatopoeic repetitions can be read from the perspective of Gumbrecht's post-hermeneutics as an attempt to create presence through language. In my presentation, I will highlight how the materiality of the text is related to the possibilities of posthumanist expression in poetry, and how this is connected to the creation of presence and linguistic form. I believe that in this poem, Jorie Graham's experience of the chosen technological device as posthuman is also demonstrated through its impact on the creation of meaning. The motifs and linguistic form of the text are built on the physical experience of the MRI on a level of presence, but the presence constructed here is only tied to posthumanism due to the dominance of meaning. The question remains whether the acoustic effects contribute to the possibility of posthuman interpretation or simply create an illusion of physicality using a traditional poetic element.

SEYED HOSSEIN NABAVI: Heidegger's Boredom in Beckett's Molloy (*Literary Theory and Cultural Studies Doctoral Programme*)

Moods can reveal a great deal about who we are and how we live since it seems that we are always in a mood. Our existence is determined by our moods. The way we are affected or moved by the world is expressed in our moods which means they can reveal something from our encounter with the other. Boredom is a mood that we have all felt in our lives and it is a mood that we all know. This paper will review some of the conflicting views about the role of boredom in our age as well as its manifestations in modern literature. The aim of this paper is to look at boredom as elaborated by Martin Heidegger and see how it works as a dominant theme in the novel *Molloy* written by Samuel Beckett. The two main characters of the novel, Molloy and Moran, are both dealing with boredom in their lives. The results show the protagonist of the novel is feeling profound boredom and running an inauthentic life in a Heideggerian sense, while the antagonist who experiences boredom at the beginning of the second part can at least change his attitude towards life by the end of the novel.

SCANDINAVIA AND SPACES

KÁROLY TÓTH: Lukács - The View From Sweden: Jan Myrdal's Maoist Critique of the "Triumph of Realism" (*Aesthetics Doctoral Programme*)

Jan Myrdal (1927–2020) was the *enfant terrible* of both the Swedish literary scene and Nobel Prize laureates Alva and Gunnar Myrdal: writer of self-revelatory prose way before Karl Ove Knausgård made it cool (again), controversial journalist critical of both liberal capitalism and Soviet bureaucracy, political activist holding intransigent “Maoist” views throughout his life – and much more! As a prolific writer, Myrdal authored over half hundred books throughout his career, covering a wide range of topics, including politics, history, and social issues. However, while he is mostly remembered as an engaged globetrotter publishing a huge number of books describing his travels in the “Third World,” and a strong advocate for a socialism not corrupted by either Western liberalization, or Soviet-style bureaucratism, Myrdal’s interests also included literary criticism. Starting with his 1973 afterword to Honoré de Balzac’s 1855 novel *Les Paysans*, Myrdal became a vocal and ardent critic of the views of György Lukács (1885–1971) on questions of the aesthetic, influential on both sides of the Iron Curtain. During the 1970s Myrdal published several articles and essays, in which he criticized Lukács’ aesthetic model of the “triumph of Realism” as being a mere “science of revelation” (*Offenbarungswissenschaft*). Nevertheless, Myrdal went beyond the oft repeated accusations of idealism, drawing conclusions on the basis of Maoist political theory and grounding his critique in previous philological research. My presentation aims (1) to give a brief summary of selected texts from the German collection of essays on Balzac (*Balzac und der Realismus*, Oberbaumverlag, 1978), (2) to posit their conclusions in the intellectual tradition of Marxist Aesthetics, and (3) to evaluate their contemporary relevance in the light of Myrdal’s (more or less) recent death. Also, as Lukács casts an almost inescapably huge shadow on the common academic understanding of Marxist Aesthetics in Hungary, Myrdal’s relevant output might contribute to a more nuanced and multifaceted understanding of its questions.

KONSTANTIN KORNILOV: The Multifaceted Construction of Copenhagen in Tove Ditlevsen's Texts: Exploring Urban Planning and Nordic Development through Literary Analysis (*Scandinavian Studies Doctoral Programme*)

In this presentation, I will examine the depiction of Copenhagen in Tove Ditlevsen’s writing and how it can be used to better understand urban planning and Nordic development. I will explore the different ways in which Copenhagen is depicted in Ditlevsen’s texts, including the distinction between the real, fictional, and autobiographical Copenhagen. Through an analysis of the functions of spaces in Copenhagen, I will demonstrate how the same places can have different meanings depending on the type of text. I will also examine the city as a concept in Ditlevsen’s ideology, including her views on urban development, social justice, and the role of the city in shaping individual identity. Finally, I will aim to connect urban literary analysis of Copenhagen to urban planning and understanding of Nordic development. By exploring the ways in which Ditlevsen constructs the city in her writing, I will show how literature can be used as a tool for urban planning and development. Additionally, by examining the role of Copenhagen in Ditlevsen’s writing, I hope to contribute to a better understanding of the ways in which Nordic societies have developed and changed over time. Overall, my presentation will offer a nuanced exploration of Copenhagen in Tove Ditlevsen’s writing and demonstrate how urban literary analysis can contribute to a better understanding of Nordic development and the relationship between literature and urban planning.

BALÁZS SÁNTA: Non(sense)-Places: “Non-Places” in Edward Lear's Poetry (*Modern English and American Literature and Culture Doctoral Programme*)

Space as the locus of a game (“field”) has been a common metaphor in analyzing Victorian nonsense literature: Elizabeth Sewell’s 1952 monograph incorporated it already in its title, *The Field of Nonsense*, while Susan Stewart’s study, *Nonsense* (1978), identifies discursive operations of nonsense-making “within a closed field”. However, little has been said about space as a motif (or topos) in the primary texts of nonsense. Although Gillian Beer in her 2016 book *Alice in Space* treats certain spatial aspects of Lewis Carroll’s Alice

books, the spaces of Edward Lear's poetry are yet to be explored. The paper attempts such an exploration by invoking anthropologist Marc Augé's term "non-place" (*non-lieu*) from his 1992 study (first published in English in 1995 with the title *Non-Places. An Introduction to Supermodernity*). Augé describes a central part of what he calls supermodernity within the context of anthropology, a field apparently far away from my primary concern. Yet it is not difficult to recognize similarities between lonely spots of modern cityscape such as train stations, shopping malls, airplane cabins, or driver's seats—and the places in Lear's poems like the country-snippets of the limericks or the Great Gromboolian Plain. Augé's concepts such as excess of space (as well as time), especially space perceived in travel, places unconcerned with (social) relations, history, or identity where solitude reigns ring familiar tones when reading Lear's limericks and nonsense songs. By incorporating the main qualities of the non-place, the paper offers an interpretive framework for Lear's nonsense poetry that can be potentially extended to Victorian nonsense literature in general.