

6th AASW Conference

*Eötvös József Collegium, Anglo-American Studies Workshop
Friday, March 20, 2015*

Section 1: Earlier English Literature

Chair: Ágnes Péter

- 10.00 Nóra Solymosi Education and Reform Pedagogy in More's *Utopia*
- 10.25 Gyöngyi Kassai Shame and Fame in Dryden's Translation of *Aeneid IV*
- 10.50 Györgyi Kovács Death, the Afterlife, and the Supernatural in *The Mysteries of Udolpho*
- 11.15 Mátyás Szabó The Cyborg and the Monstrous: Transhumanity in Mary Shelley's *Frankenstein*

11.40 to 1.00: Lunch Break

Section 2: Languages and Linguistics

Chair: Gergely Bottyán

- 1.00 Fruzsina Péter Sociolinguistics: An Introduction and Overview
- 1.25 Márton Kucsera The Input of English Restrictive Relatives in a Syntax First Alignment (SFA) System
- 1.50 Katalin Mikó Retranslation Theory and *The Catcher in the Rye*

2.15 to 2.45: Coffee Break

Section 3: Recent Literatures

Chair: Mária S. Gedeon

- 2.45 Dávid Baqais Ambivalence in Red: Poles of Identity in Sylvia Plath's *Ariel* poems
- 3.10 Vivien Kovács Ireland in the 1960s: The Representation of Women in Edna O'Brien's *The Country Girls*
- 3.35 Flóra Nagy A Phenomenological Analysis of Caroline Knapp's *Drinking: A Love Story*
- 4.00 Adrienn Dánics The Gothic Novel and Its Relationship with Urban Fantasy

4.30: Closing Credits (Boldizsár Fejérvári)

Abstracts

Section 1: Earlier English Literature

Chair: Ágnes Péter

10.00 Nóra Solymosi Education and Reform Pedagogy in More's *Utopia*

The aim of this presentation is to examine the educational aspects of Thomas More's *Utopia*, to showcase and discuss the connection between More's educational approach and modern reform pedagogies, as well as concisely to present utopianism. More's educational strategy was a combination of two seemingly contradictory philosophies: humanitarianism and Catholicism; thus, it was radical and conservative at the same time. The presentation looks at the social effects of Utopian education, past influences, present benefits, and future considerations of Thomas More's ideas. The findings of the study provide an answer to the question of the human need for utopias, their politico-historical character and anthropological nature. While examining utopianism from the perspective of education, progressive methods can be adapted to our society such as "thought experiments," which enable a more conscious and effective modern education. Being aware of the ideas and concepts of a society which is depicted as ideal, they can be compared with other theories during the course of history and our present day; thus, conclusions can be drawn regarding the principles to follow in the education of the 21st century.

10.25 Gyöngyi Kassai Shame and Fame in Dryden's Translation of *Aeneid IV*

This presentation focuses on two key concepts in Dryden's translation of Virgil's *Aeneid* Book IV: *Fame* and *Shame*. First, I will discuss the description of *Fama*, comparing the original (IV.173–197) and the English translation (256–283), highlighting some interesting points concerning the role of *Fama* in Book IV. In the second section, I will focus on the context: what triggered *Fama*'s monstrous flight (247–250 in Dryden, 169–173 in Virgil). These lines shed light on Dryden's interpretation of the marriage issue, central to Book IV. Finally, I will give an overview of the usage of the word *Shame* in the text. A word-by-word comparison of the translation and the original reveals that out of the seven occurrences of *Shame*, five are additions by Dryden. It is also interesting that *Shame* is inserted at emotionally heightened moments of the story and is always accompanied by severe moral judgement.

10.50 Györgyi Kovács Death, the Afterlife, and the Supernatural in *The Mysteries of Udolpho*

Ann Radcliffe is famous for explaining the supernatural elements in her novels. Although by the end of *The Mysteries of Udolpho* the heroine, Emily learns that there are no ghosts or unexplainable mysteries in her world, the novel is still an important part of the Gothic tradition. In my presentation I will analyze the characters' views on the supernatural and the afterlife, how they perceive reality as supernatural, the effects these beliefs have on the events, and how these aspects are presented to the reader in *The Mysteries of Udolpho*.

**11.15 Mátyás Szabó The Cyborg and the Monstrous:
Transhumanity in Mary Shelley's *Frankenstein***

Mary Shelley's *Frankenstein or The Modern Prometheus* is in the axis of various paradigms, anxieties, and even obsessions. Among all its transgressions, one of the most important is the transition from a traditional Gothic monster-narrative towards a system of references that bears surprisingly similar features with modern cyborg-narratives. The aim of this presentation is to provide a comparison of the traditional interpretations of the Creature in *Frankenstein*, focusing on his monstrous aspects, with late 20th-century theories of the Cyborg, the artificial being created by humans. Although monsters are often associated with horror fiction and criticized for having the sole purpose of eliciting terror, such a comparison intends to prove that through analyzing the appearance of the Cyborg in fiction, a systematic reading of social fears and anxieties can be achieved. Furthermore, the Cyborg is not only an embodiment of the social, scientific, medical, and other types of human anxieties, but also works as a mirror, if not a mocking glass to humanity. The artificial Creature that came into being in the crossfire of such basic fears is seen as monstrous because it so closely resembles its creator. This shows that "the other," the anti-human can no longer be separated from the human itself, becoming irrevocably a part of the very concept of how man sees himself, thus contributing to the emergence of a post-human concept.

11.40 to 1.00: Lunch Break

Section 2: Languages and Linguistics

Chair: Gergely Bottyán

1.00 Fruzsina Péter Sociolinguistics: An Introduction and Overview

The importance and complexity of the place of language in society has made sociolinguistics a study of prime importance for social scientists in many disciplines. A number of distinct sociolinguistic issues have already been studied in depth, much methodological and theoretical groundwork has been done and much valuable descriptive material accumulated. This paper surveys the main areas of contemporary sociolinguistics. It pays particular attention to the concepts of multilingualism, language standardization, dialectical and stylistic variation, and the acquisition of what Hymes and others have called "communicative competence." The main sources I will refer to are D. H. Hymes's "On Communicative Competence" and W. E. Lambert's "A Social Psychology of Bilingualism," with an outlook on W. Labov's "The Study of Language in its Social Context." With the aid of these I aim to highlight the importance of a familiar background in the case of language acquisition. Also, I will present several patterns related to the social capacity of children at school. The main point will be the connection between the familiar background and the educational development among children. My other prospective topic is bilingualism. There are a number of sociolinguistic patterns which present the difference between the operation of the brains of bilingual and monolingual children, respectively, in the course of language acquisition. The final questions I will address are as follows. Does bilingualism have an effect on children's development in other areas in life? And can bilingual children develop better and faster than monolingual ones?

1.25 Márton Kucsera The Input of English Restrictive Relatives in a Syntax First Alignment (SFA) System

This paper explores questions that arise in a Syntax First Alignment (SFA) grammar when dealing with cases of free variation. First, I introduce the system itself as proposed by Newson (2010). After contrasting the nature of the input in SFA with that of other OT-based theories (cf. Grimshaw, 1997), I show that, unlike the latter, all kinds of restrictive relatives must necessarily have the same input in the former. Then, I propose two functional Conceptual Units that can account for the different surface forms of restrictive relative clauses. It is also pointed out that the Doubly Filled COMP Filter of Chomsky and Lasnik (1977) falls out from this proposal without any further stipulation. Finally, some of the questions related to this hypothesis are discussed and directions for further research are pointed out.

References:

- Chomsky, N. and Lasnik, H. (1977). "Filters and control". *Linguistic Inquiry*, 8 (3).
Grimshaw, J. (1997). "Projections, heads, and optimality". *Linguistic Inquiry* 28 (3).
Newson, M. (2010). "Syntax first, words after: a possible consequence of doing Alignment Syntax without a lexicon". In: Varga, L. (ed.) *The Even Yearbook* 6. Budapest: ELTE SEAS.

1.50 Katalin Mikó Retranslation Theory and *The Catcher in the Rye*

It has been recently announced that in a few months, *The Catcher in the Rye* is going to be published in a new Hungarian translation. The purpose of my paper is to identify various issues in the first Hungarian translation of *The Catcher in the Rye* in order to justify the necessity of a retranslation. I am going to review different retranslating strategies and analyze the novel from a cultural and a sociolinguistic point of view. Focusing on cultural differences and on elements of American popular culture reveals shortcomings in the translation of realia. The sociolinguistic perspective helps to evaluate the level of correspondence between Holden's language use in the original novel and in the Hungarian translation both on the vertical and on the horizontal axes. The sociolinguistic point of view questions whether the slang used by the translation is authentic, and also whether holding on to an old-fashioned, if ever existing layer of the Hungarian language would be necessary at all in a new Hungarian version. The analysis and the different methods offered by retranslation theory mark problematic points in the text which are the most difficult in the case of a Hungarian translation, in order to help the evaluation process of the new translation.

2.15 to 2.45: Coffee Break

Section 3: Recent Literatures

Chair: Mária S. Gedeon

2.45 Dávid Baqais **Ambivalence in Red: Poles of Identity in Sylvia Plath's *Ariel* Poems**

Sylvia Plath established herself as one of the major figures of “confessional poetry.” With only one book of poems published in her lifetime, her most mature and refined work can be found in the posthumous collection *Ariel* (1965), most of which was written in the last few months before her suicide in 1963. This paper analyzes selected poems from *Ariel*, focusing on how the speaker of these pieces is constructing (or refusing to construct) an identity, and how the process of this construction can be interpreted in relation to the motif of the colour red, an often recurring element in Plath's later poetry, which she in fact referred to as “my color.” Through this strategy two distinct poles can be identified: that of the “static, insensate object” and that of the “phoenix-witch-bitch-goddess,” with various transitional stages between the two.

“If neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell,” Plath wrote with ironic self-reflection in her semi-autobiographical novel, *The Bell Jar*. Through examining these states of the self and how they relate to “redness” – whether to light red tulips (“Tulips”), to clear red poppies (“Poppies in July,” “Poppies in October”), to Lady Lazarus' flaming red hair (“Lady Lazarus”), or to the burning “red eye” of the morning sun (“Ariel”), one becomes aware of the painfully ambivalent inner conflicts that characterize *Ariel*, pointing in the direction of Plath's tragic suicide.

3.10 Vivien Kovács **Ireland in the 1960s: The Representation of Women in Edna O'Brien's *The Country Girls***

Edna O'Brien is a contemporary Irish woman writer who plays an important role in the opening up of a debate about traditional gender roles in society and country life in Ireland. O'Brien's *The Country Girls* depicts the emotional consequences of the cultural changes that were taking place in Ireland after the country had gained independence from Great Britain. In my presentation I will analyze the presence of absences permeating the book: the absence of family life, of love, of friendship, of parental guidance, and of education. The protagonist, Caithleen Brady, and her best friend, Baba, are the two central characters who exemplify a certain tendency towards corruption. Their downfall at the end of the story proves that women have to adapt to the alterations in society in a wise way; they should break away from the ties of traditional roles and should carefully enter into the independence provided by the extended social borders. In addition to examining the absences on emotional, physical, and social levels, as they occur in the novel, I also aim to investigate the various issues relating to the juxtaposition of characters.

3.35 Flóra Nagy

A Phenomenological Analysis of Caroline Knapp's *Drinking: A Love Story*

Caroline Knapp's autobiographical novel presents an interesting subject to phenomenological analysis. In this paper I will attempt to reveal how the processes of anticipation and retrospection set the work in motion and how the reader's view of the novel as a whole and of its single characters and elements is shaped by each sentence. There are three main aspects which influence the reader's perception while reading. Firstly, as the novel is autobiographical, the (lack of) knowledge of the author's life is of great importance, as is the narrator herself, who is an omniscient and an unreliable narrator at the same time. Secondly, the parallelisms between Knapp's life and that of her parents may lead to fulfilled as well as unfulfilled expectations on both the reader's and the narrator's part, since the outcome of her deliberate fight against her fate is never certain. Lastly, the fragmented storytelling allows the reader to keep searching for new patterns which the new details are consistent with; therefore, the importance and role of recurrent motifs, such as alcohol itself, are largely altered. Thus, these are the main aspects on which my analysis of the novel will be based.

4.00 Adrienn Dánics

The Gothic Novel and Its Relationship with Urban Fantasy

Gothic novels have existed since the mid-18th century and rapidly gained popularity through the works of Ann Radcliffe, Bram Stoker, Mary Shelley, and Edgar Allan Poe. Since the genre is most commonly associated with the term Gothic horror, it is easy to disregard as an influential part of literary history. In contrast, urban fantasy, while not a new genre, only became popular in recent years. There are many papers and discussions about the roots and impact of Gothic fiction at the time of its conception and subsequent rise, but fewer about its inevitable effects on modern mainstream literature. The purpose of this presentation is to give a brief history and accurate definition of Gothic fiction and urban fantasy and the relationship of these genres, centred on their depiction of the society of their time and their use of the supernatural to highlight their respective messages about contemporary issues, focusing on works such as R. L. Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), and Neil Gaiman's *Neverwhere* (1996).

4.30: Closing Credits (Boldizsár Fejérvári)