Space, Identity and Discourse in Anglophone Studies

Space, Identity and Discourse in Anglophone Studies:

Crossing Boundaries

Edited by

Attila Dósa, Ágnes Maguczné Godó,
Anett Schäffer and Robin Lee Nagano

Cambridge Scholars Publishing

Space, Identity and Discourse in Anglophone Studies:
Crossing Boundaries

Edited by Attila Dósa, Ágnes Maguczné Godó, Anett Schäffer
and Robin Lee Nagano

This book first published 2024

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-5275-7684-1
ISBN (13): 978-1-5275-7684-1

TABLE OF CONTENTS

Part Two: Contesting History and Identity

I: Histories and Politics

II: Narratives and Identities

CONTRIBUTORS

Hend AYARI is a PhD candidate in North American Studies at the Doctoral School of Literary and Cultural Studies of the University of Debrecen, Hungary. Her research focuses on the study of Native American cultural productions, such as Native American humour in contemporary visual arts, decolonising representations of Indigenous peoples in various media, and the textualisation of trauma in life narratives, particularly in memoirs written by Indigenous American women in the 21st century. She received an MA in Cross-Cultural Poetics from the Higher Institute of Languages in Tunis at the University of Carthage in 2014 and an MA in Cultural Studies from the Faculty of Languages at the University of Manouba in 2022. In 2020, she received a Fulbright Teaching and Excellence Achievement (TEA) Award at the University of Arkansas.

Renáta BAINÉ TÓTH is a PhD student at Pázmány Péter Catholic University. Her PhD research, supervised by Benedek Péter Tóta, focuses on János Pilinszky's literary connections to England and the English translations of Pilinszky. She holds a master's degree as a teacher of English as a foreign language and teacher of Hungarian language and literature from Károli Gáspár University of the Reformed Church in Hungary.

Vivien-Barbara BIRÓ is currently an MA student at the University of Debrecen, American Studies program. She completed her undergraduate studies in Transylvania, specialising in world literature, comparative literature, English language and literature. She wrote her bachelor's thesis on the impact of Heidegger's theory of existence on the field of narratology. Her main interest is how different theories and phenomena affect the way literature is written. She also conducts research in the fields of narratology, literary theory and cultural theory.

Özlem DEMIREL completed her BA in English Language Teaching from Maltepe University in 2019 and acquired her MA in English Studies, majoring in Literature, from the University of Pécs in 2021. She is currently a PhD candidate in the Department of Literary and Cultural Studies at the University of Pécs in Hungary. Her areas of interest include the theme of double, or Doppelgänger and its manifestations in literature, Victorian and

neo-Victorian literature, adaptation studies, as well as sensation fiction and its afterlives in the contemporary period.

Attila DÓSA is an associate professor at the University of Miskolc in northern Hungary. He was a Chevening Scholar at the University of Oxford and received his PhD from the University of St Andrews. His research is on the history of Scottish literature. His contributions to the field include the volumes *Beyond Identity: New Horizons in Scottish Poetry* (2009) and (in Hungarian) *A History of Modern Scottish Literature* (2023), as well as chapters in Carla Sassi (ed.) *The International Companion to Scottish Poetry* (2015), Milena Kostić and Sona Šnircová (eds) *Growing Up a Woman* (2015), Ema Jelínková and Rachael Sumner (eds) *The Literary Art of Ali Smith* (2019), Jennifer Stock (ed.) *Contemporary Literary Criticism* (2021), etc. He is a reviewer for *Forum for Modern Language Studies* and his monograph on Douglas Dunn's poetry is forthcoming in Glasgow (2024).

Imre FEKETE holds a PhD in Education, specialising in Language Pedagogy. His research primarily explores the use of information and communications technology in language education. He currently works as a senior lecturer at Budapest Business University. In this role, he instructs students in Virtual learning environments, Study skills, and Digital media and arts. He has previously held positions in EFL teacher education. In these roles, he instructed Language development, Research seminar, and Technology in teaching EFL courses.

Julia FODOR graduated from Eötvös Loránd University in Budapest, where she also completed her doctoral studies and defended her dissertation in American History (2010). She is a Senior Lecturer at Károli Gáspár University, teaching a range of courses on US and Irish History; as well as on British, Irish and American civilization.

Éva FORINTOS is associate professor at the English and American Studies Institute of the University of Pannonia, Veszprém, Hungary lecturing on linguistics and applied linguistics. Her research interests include bilingualism and contact linguistics. Her publications are mainly related to linguistic landscape research and the contact linguistic study of the language of Hungarian minority communities in English speaking countries as well as the domain language use of these communities. Her recent publication focuses on the language and culture maintenance efforts of the Hungarian community in Australia.

Edit GÁLLA is a senior lecturer at Károli Gáspár University of the Reformed Church in Hungary. She obtained her PhD in 2018 at Eötvös Loránd University, Budapest, with a dissertation on Sylvia Plath's poetry. Her research interests include feminism, Gothic and Victorian literature, 20th-century American poetry, American Southern Gothic fiction, and other genre fiction such as ghost stories and detective fiction.

Sándor KISS is a 4th-year PhD student at the American Studies Department of the University of Debrecen, and a Research Fellow at the University of Nyíregyháza. His field of research is environmental politics, its current state, and the connection between contemporary politics and the new media.

Zsuzsánna KISS studied Hungarian and English language and literature at Kolozsvár Babeș-Bolyai University and has been teaching since 1988 (first in Romania, then in Hungary). Her book reviews, essays, poetry and prose translations have been published since 1986. She defended her PhD at the Hungarian Academy of Sciences in Budapest in 1998 and has taught literature at several colleges and universities (Hungarian Department of Babeș-Bolyai, Hungarian Department of ELTE Teacher Training University and English Literature: ten years at János Kodolányi University, five years at Nyíregyháza University). Since 2015 she has been teaching part-time at Gáspár Károli University of the Reformed Church, Budapest. In 2004 she studied drama pedagogy. Her research on the Hungarian translation and stage history of King Lear resulted in two books (*Búnak bohócai* [Clowns of Sorrow], Budapest, 2010 and *Leár. Lear király*. [Source edition based on playtexts], Budapest 2016) and other studies. She edited a collection of Shakespeare conference papers (*Our Wonder and Amazement: Shakespeare*, Nyíregyháza University 2016), published a volume of translations by the Romanian poet Nichita Stănescu in 2017 (*Fényhajlítás*, Budapest, 2017) and several studies on 19th century Hungarian theatre. She is currently writing on the topic of illness and healing in Hungarian literature. Her translation of Sir Philip Sidney's *Astrophil and Stella* has just been published.

Ahmet KOÇ has received his PhD degree from Erciyes University, Turkey and works as a research assistant at Recep Tayyip Erdoğan University. Among his academic interests are the twentieth-century American fiction and utopian fiction.

Csaba LÉVAI is a professor of history at the University of Debrecen. He is affiliated with the Department of History. He was educated at the University of Debrecen and Eötvös Loránd University of Budapest. Lévai teaches 18th- and 19th-century history. His research interests are the history of the British colonies in North America, the history of the American Revolution, and the history of slavery in British North America and the United States of America. His publications include *New Order in a New World*, a collection of writings by the American Founding Fathers in Hungarian (Debrecen University Press, 1997), *The Republicanism Debate: A Historiographical Discussion of the Intellectual Background of the American Revolution* (L'Harmattan, 2003, in Hungarian). He also published *American History and Historiography*, a collection of his essays (L'Harmattan, 2013, in Hungarian). His latest book is *"The Execrable Commerce": Transatlantic Slave Trade and the Emergence of the Slave Systems in British North America* (L'Harmattan, 2020, in Hungarian). He was a two-times Fulbright scholar at the University of Virginia, and he was also a research fellow at the International Center for Jefferson Studies (Charlottesville, Virginia), and at the Fred W. Smith Library for the Study of George Washington (Mount Vernon, Virginia). His works has been published in Hungarian and in English in seven countries (Hungary, Great Britain, USA, Canada, Italy, the Netherlands, Germany).

Ruth Karin LÉVAI obtained her PhD in comparative literature from Eötvös Loránd University in Budapest, Hungary in 2022. She is assistant professor of English and German language and literature at the University of Miskolc, Hungary. She has presented at international conferences in France, Poland, Canada, England, Sweden and Hungary. She has previously published in *Christianity & Literature*, *Slavonica*, *CLCWeb* and *The Dostoevsky Journal*, and her most recent work, "Subject to the Law of Reason while Belonging to the World of Sense: the Inevitable Randomness of Human Experience in The Brothers Karamazov and The Garden of Forking Paths," appeared in the 2021 special edition of *Comparative Critical Studies*.

Ágnes MAGNUCZNÉ GODÓ is a teacher of English, teacher trainer and educator at the University of Miskolc, Hungary. Her fields of interest include discourse and rhetorical analysis, reflective practice in language teaching and teacher training, English as a Lingua Franca in ELT, and teaching foreign languages to learners with Special Educational Needs. She is co-editor of *Alkalmazott Nyelvészeti Közlemények* Recently she has coordinated and participated in international and national projects exploring

the educational needs of learners with social disadvantage and learning difficulties and producing course materials to support their inclusive foreign language teaching.

Robin L. NAGANO left the US to begin her teaching career in Japan, where she eventually became involved in higher education and particularly interested in English for Academic Purposes and English for Specific Purposes. She began teaching at the University of Miskolc (Hungary) in 2001 and currently is a master lecturer in the Institute of Modern Philology, where she teaches in English studies, teacher training courses, and translation programmes. She holds master's degrees in Applied Linguistics (Macquarie University, Sydney, Australia) and Advanced Japanese Studies (Sheffield University, UK) and has published mainly in topics related to EAP, ESP, and language instruction.

Yıldırım ÖZSEVGEÇ was born in Ankara (Turkey). He received his PhD in English Language and Literature from Atatürk University Turkey in 2016. He is an assistant professor at Recep Tayyip Erdogan University, Department of English Language and Literature. His research interests include ideology, gender studies, and political fiction. He is currently focusing on Scotland's History and Tartan Noir.

Éva PATAKI is an assistant professor at the North American Department, Institute of English and American Studies, University of Debrecen, Hungary. Her main area of research is postcolonial literature and a comprehensive study of identity, space, and affect, with a specific focus on contemporary literature and film of the South Asian diaspora. She published several articles and three book chapters (*The Routledge Companion to Pakistani Anglophone Writing*, 2018; *Space, Gender and the Gaze in Literature and Art*, 2017; *Cultural Imprints in the Age of Globalization: Writing Region and Nation*, 2012) in this field of study.

Nóra PETHŐ is a PhD student of ELTE's Medieval and Early Modern English Literature and Culture Program. She used to work in various law firms and later as an EU lawyer-linguist at the Legal Service of the Council of the EU, working mainly in the field of multilingual legislation. In 2018, her MA thesis in English literature was decorated with the Outstanding Thesis Award by the School of English and American Studies, ELTE. She works as a legal translator. Her research interests include law and literature, language and law, hermeneutics, linguistic and legal indeterminacy.

Andrea Ágnes REMÉNYI is associate professor at the English-American Institute of Pázmány Péter Catholic University, Hungary, and head of the applied linguistics programme at its Doctoral School of Linguistics. She is the leader of the corpus-based exam validation project team there.

Amira Rihab SAIDI is a PhD candidate at the Institute of English and American Studies, University of Szeged, Hungary. Her research centres on the American filmic representation of the masculinity crisis in the post-millennial era.

Anna SASVÁRI was born and raised in Miskolc. She graduated from the Budapest Business School and then completed her MBA in Colorado. After 10 years of living in the USA, Anna moved back to Miskolc. She decided to fulfil her dreams of becoming a teacher and finished her MA in English in 2016. Anna started to work at the University of Miskolc, at the Department of Applied Linguistics and Translation Studies in 2019. To further her education as well as her academic career, she enrolled in a doctoral program specializing in translation studies in 2020. Her research field is translation in children's literature.

Anett SCHÄFFER is an assistant lecturer at the Department of English Linguistics and Literature at the University of Miskolc. She received her BA degree in English Studies from the University of Miskolc in 2013. She graduated from the University of Miskolc as a teacher of English language and culture and teacher of Hungarian language and literature (MA) in 2015. She obtained her PhD at the Doctoral School of Literary Studies at the University of Miskolc in 2023. Her main research fields are the depiction of cities in literature, contemporary Anglophone and Hungarian literature. She regularly attends conferences, publishes studies and book reviews in these fields.

Emna SFAIHI is a 3rd-year PhD candidate of the Doctoral School of Literature and Cultural Studies, at the University of Debrecen. She is working on a thesis entitled "Trauma and Narratives of Care in Postcolonial Fiction." She holds two master's degrees: one in English and another in Gender Studies. Her field of interests are post-colonialism, trauma theories, concepts of care, and gender studies.

Kiyotaka SUEYOSHI completed his PhD at the University of Szeged as part of the PhD programme "Literatures and Cultures in English" in 2023. His dissertation deals with the mediation between the textual and contextual

reading of Walt Whitman. He is continuing his studies on the American Renaissance and the American Enlightenment.

Éva SZABÓ is a senior lecturer at the Department of English Language Pedagogy at Eötvös Loránd University (ELTE), Budapest, where she currently teaches ELT methodology and Digital content in ELT. She has been involved in pre- and in-service teacher education in Hungary and abroad, and designed and taught courses on the methodology of delivering effective lectures and interactive seminars for fellow university instructors at ELTE. Her main research interests are teacher planning, online and blended teaching, and interactive teaching for active learning in in-person and online courses.

Katalin SZLUKOVÉNYI is a senior lecturer at the Department of English Studies at Eötvös Loránd University, Budapest. She received her PhD in English and American Literature; the Hungarian book version of her dissertation in English on irony, self-irony, and humour in 20th-century Jewish American fiction was published under the title *Kétkedők* (2018). Currently, she is doing research on the Hungarian-born English poet and translator George Szirtes. Apart from her academic career, she also works as a poet, editor, and literary translator.

Rabeb TOUIHRI is a third-year PhD student in American Studies at Eötvös Loránd University in Budapest, Hungary. She is currently doing her research on National Identity Formation and Transformation in American Culture. Her main research interest centres around American national identity, film studies, and border studies. She has completed two master's degrees. Her thesis for the first master's degree at Manouba University, Tunisia, is entitled "Empowering American National Identity in the Aftermath of 9/11 in Captain America: The First Avenger (2011) and Olympus Has Fallen (2013)." Her second-degree thesis at Eötvös Loránd University is entitled "The US Borders through Hollywood: The Various Representations of the US–Mexico Border in American Film Industry." She is currently teaching "Ethnic Minorities in the US" at ELTE University, Department of American Studies.

Gábor TÖRÖK graduated in 2006 from Pázmány Péter Catholic University (PPCU) with an MA degree in History and in English Language and Literature. He obtained his PhD in 2016 with a "summa cum laude" distinction. His dissertation "Chapters from the History of British-Hungarian Diplomatic Relations (1979–1984)" explores British-Hungarian political

relations under the tenure of Margaret Thatcher predominantly through previously unpublished British primary sources. Since 2015 he has been giving courses on the history of the British Empire, migration in the history of Anglophone societies and Australian civilization at the Institute of English and American Studies of PPCU. His research interest in Australian studies has been grounded by his stay in Australia in the period between 1989 and 1995. His teaching motto "History is at least fifty shades of grey, with very little black or white" centres on the complexity, rather than the oversimplification and partisan reading of history. Married with two children, he works as a commercial manager at a point-of-sale distributor company. He is a squad member of the Hungarian National cricket team, which has recently gained recognised status as an international cricketing nation.

Zoltán VAJDA is associate professor of American Studies at the Faculty of Humanities and Social Sciences, University of Szeged, Hungary. His main areas of research and teaching encompass early American intellectual and cultural history, antebellum Southern history, Thomas Jefferson and his times, John C. Calhoun, and US political thought. His current research interest includes the significance of sentimentalism in early US political thinking as well as the issue of poverty and political economy in the early Republic. He serves on the editorial board of *Aetas*, a historical journal in Hungarian and *AMERICANA*, an e-journal of American Studies. His recent publications include "Poverty to Assimilation: Thomas Jefferson on Native Americans as Indigent People" in *Hungarian Journal of English and American Studies*, 28.1 (Spring, 2022), and "Having It Both Ways?: Sympathy and Self-Love in Thomas Jefferson's Moral Philosophy" in *FOCUS: Papers in English Literary and Cultural Studies* XII (2020).

Eszter VILMOS is an assistant lecturer teaching American literature at the Department of American Studies, Eötvös Loránd University. She defended her PhD in 2022 at the University of Pécs. Besides her academic research focused on the literature of Holocaust memory and translation theory, she often publishes reviews on contemporary literature and theatre, as well as translations of French poetry. She is a regular presenter at international conferences, in locations including India, Poland, the UK, Belgium, Romania and Hungary. She was a Fulbright visiting student researcher at Columbia University in New York in the academic year of 2019-2020, under the supervision of Professor Marianne Hirsch.

Tamás VRAUKÓ graduated from the University of Debrecen as a teacher of English and Hungarian language and literature. He worked at the College (later University) of Nyíregyháza for twenty-two years, and at present works at the University of Miskolc. He earned a doctoral degree at the University of Warsaw in 2004. His main fields of research are British and American studies and translation studies, and publishes extensively in these disciplines. Vraukó regularly attends domestic and foreign conferences and undertakes study trips to the USA, UK, France, Spain, Poland, Austria, and the Czech Republic, among others.

INTRODUCTION

ATTILA DÓSA
WITH ÁGNES MAGNUCZNÉ GODÓ,
ROBIN LEE NAGANO AND ANETT SCHÄFFER

> Every story is a travel story—a spatial practice. For this reason, spatial practices concern everyday tactics, from the alphabet of spatial indication ("It's to the right," "Take a left"), shaping the beginning of a story through footsteps, to the daily "news" ("Guess who I met at the bakery?"), television news reports […], legends […], and stories told as memories or fiction of foreign lands or times in the past. (De Certeau [1984] 2011: 115-16)

Michel de Certeau contends that narratives not only complement events but actively shape our understanding of spaces and encompass physical and imaginative border crossings. Discourse, he argues, not only represents or articulates borders but also establishes them (De Certeau [1984] 2011: 127). Moreover, discourse has the capacity to contest, change and modify these borders or even create in-between spaces or open up spaces between and across borders to challenge imaginative or political closures.

The complicated intersections at borders, where spaces and cultures merge and catalyse new identities and forms of expression, are reflected in most of the contributions to this volume. The border as a denotation and medium or even instrument of power practises has more than one meaning or relationship not only to knowledge, but also to the meaningful habitation and reading of spaces. The present volume also considers travelling across cultures and languages, both physically and imaginatively, through the practice of reading and analysing discourses. Specifically addressing the problematisation of narrative and imaginative spaces within the broader context of literary history, the contributors examine the demarcation of cultural identity in Tunisian, Hungarian, British and American fiction, poetry and drama written in or translated into English over the centuries, as well as in various types of spoken and written discourse around the globe, from Australia to Hungary. The authors address challenging aspects intrinsic to human existence and explore the crossing of boundaries between the

organic and the biotechnological. Other authors explore the concept of transgression in an abstract sense, paying attention to techniques and practises of rewriting, reappropriation and revision in various literary and academic genres. Within these explorations, the anxieties of the self and representations that describe the displaced experiences of the traumatised are also examined in depth, while shedding light on the intricacies of identity in the historical and contemporary context of the United States.

Despite the prevailing discourse on the "deterritorializing and increasingly borderless 'world of flows'," the extent to which established borders can be contested remains uncertain, since, as Marcus A. Doel notes with reference to Deleuze and Guattari, there is a constant interplay of deterritorialisation and reterritorialisation (Doel 1999: 139 and 13). The securing, fortification and (re)invention of borders therefore requires a critical analysis of demarcation and transgression.

Jacques Derrida broadens the discussion of boundaries by emphasising borders not only as physical or imaginary demarcations, but also as limits of truth (1993: 1). Truth confined, however, opens up possibilities of crossing borders beyond existential, political or proprietary boundaries (Derrida 1993: 1-3). For many, border-crossing is therefore not just an intellectual metaphor, but a lived experience—something personal and profound that is shared by people living in diaspora, for example.

"The concept of borders provides a continuing and crucial referent for understanding the co-mingling—sometimes clash—of multiple cultures, languages, literacies, histories, sexualities, and identities," Giroux suggests ([2005] 2007: 2). Borders, Giroux continues, represent confines that individuals resist: "Thinking in terms of borders allows one to critically engage the struggle over those territories, spaces, and contact zones where power operates to either expand or shrink the distance and connectedness among individuals, groups, and places" ([2005] 2007: 2). Ironically, with the growth of global markets and the global exchange of ideas via electronic media, borders appear to be more constrained than ever (Giroux [2005] 2007: 2), especially as new forms of populism and forces of deglobalisation come to the fore. The question arises: was the porousness of borders before our present-day crises just a temporary illusion and are we returning to a pre-Berlin Wall "normal" state that enforces tangible borders?

Nevertheless, as Derrida notes, where there are borders, there is an inherent urge and almost a legitimisation to cross them (1993: 1). Traversing the diverse landscapes of narratives and spatial practises as explored by Michel de Certeau, and engaging with the theories of Homi K. Bhabha, Michel Foucault, Pierre Bourdieu, Maurice Merleau-Ponty and others, the authors address the contested borders and identities in literature, languages,

politics and history. Giroux's perspective on borders as both confines and points of critical contestation resonates throughout most of the chapters—even if it is not explicitly mentioned—and provides a lens through which we can critically analyse struggles over territories, spaces and contact zones. The authors of the forthcoming chapters recognise that the permeability of borders, whether physical or conceptual, is a call to action: it is a call to question, challenge and transgress established boundaries, even in the face of shifting global dynamics and the emergence of new challenges. As we stand at this threshold and consider the illusion of the temporary openings and the very real cyclical nature of border (re)constructions, the legitimacy of crossing borders appears not only as an act of defiance, but as a compelling imperative to constantly redefine the contours of our collective understanding, identity and interconnectedness across political and cultural borders.

The first part of the volume, "Crossing the Boundaries of Self, Space and Genres in Anglophone Literatures," looks specifically at narrative and imaginative spaces in the wider field of literary history, including an examination of the experience of demarcating cultural identity in immigrant fiction. Some authors focus their attention on problematising aspects inherent to the human by examining the crossing of boundaries between the human and the non-human, the organic and the biotechnological. Other contributions revisit the notion of border crossing in its abstraction by turning to the techniques of rewriting and appropriation applied to literary genres, from Shakespearean revisions to contemporary rewritings of Victorian sensation fiction.

The opening section of this first part, "Boundaries of Self and Space in the (Post-)Anthropocene," examines narrated and cultural as well as geographically located spaces. The contributions gathered in this section are dedicated to the question of whether it is possible to rethink the experience of hybrid, constant or utopian spaces through postcolonial critique and to understand the self-identities discovered in migrant, social, speculative or post-anthropocene narratives.

In the first chapter, Anett Schäffer undertakes a comprehensive analysis of Colm Tóibín's novel *Brooklyn*, focusing on the themes of emigration, urban spaces and identity (re)construction. Her study examines the narrative trajectory of Eilis, a young Irish emigrant in 1950s New York, her departure from Ireland, the challenges of her assimilation in Brooklyn and the resulting (re)shaping of her identity. Establishing multiple connections between Tóibín's *Brooklyn* and James Joyce's *Dubliners*, particularly the short story "Eveline" therein, the paper argues that Tóibín goes beyond this singular comparison to encompass other stories in *Dubliners*, such as "The

Dead" and "The Boarding House." Schäffer looks at the centrality of urban spaces and emigration in both works and highlights Tóibín's reinterpretation of the key themes of *Dubliners* in *Brooklyn*, particularly the emphasis on the protagonist's need to leave Ireland in order to change and evolve as she grapples with the complex duality of having two different selves in two different places. The endeavour to recreate a sense of home in a foreign land may be fleeting, but in Tóibín's novel, leaving the homeland becomes a catalyst for personal and cultural transformation. The impossibility of a permanent return thus reinforces the idea that emigration creates a double existence across borders.

Yıldırım Özsevgeç's exploration of urbanism and identity in Val McDermid's *My Scotland* expands our understanding of the interplay between identity and geographical space. Özsevgeç explores how McDermid incorporates urban settings, landscapes, architecture and curiosities of various Scottish towns and cities into her narratives. McDermid's love of the Scottish landscape characterises her identity as a crime writer. Through a fictional journey, McDermid allows the reader to explore the less touristy aspects of Scotland. This approach emphasises the role of geographical locations in the construction of identity within the experiences of her characters and the wider social and historical context of Scotland. McDermid's role as a witness to social change is emphasised in the essay, particularly in addressing issues of social class, gender and the historical challenges of Scotland. Özsevgeç emphasises McDermid's ability to give voice to different perspectives, especially those of her female protagonists, and thus challenge patriarchal and colonialist confines.

Éva Pataki's essay on Hanif Kureishi's novella "The Body" focuses on the concept of metamorphosis and the metaphorical journey of the protagonist Adam from "Oldbody" to "Newbody" through the process of brain transplantation. Her paper explores the embodied experiences of age, body and identity in the context of postcolonial society and subjectivity. Among numerous other theoretical underpinnings, J. P. Telotte's insights into science fiction as a metaphor for "otherness" and the challenges to traditional human identity in technologised contexts inform Pataki's chapter. The border crossings in her contribution are metaphorical and concern the protagonist's journey through different stages of transformation—from a biotechnological hybrid to a lived body, a polytemporal subject and in the end to "a body alone" that represents a complete Other. These metaphorical border crossings symbolise the challenges and consequences of hybridity, a theme shared by both postcolonial and diasporic subjects. Pataki aligns Kureishi's tropes of immortality and metamorphosis with the broader discourse on self, identity and the constructed nature of contemporary

existence. The paper draws parallels between the protagonist's experience of age-related metamorphosis and the diasporic experience, highlighting phases such as loss, unbelonging and identity crisis. Through its science fiction elements, the novella becomes a platform to criticise various forms of discrimination, provoke social change and serve as a warning of the possible consequences of complete assimilation.

Ahmet Koç's chapter on Ursula Le Guin's *The Dispossessed* examines the forms and strategies of border-crossing in the context of the novel's utopian vision. The main focus is on the mechanisms of social control. As a utopian society undergoes a transformation characterised by flaws and shortcomings, Le Guin questions the idyllic depiction common in early utopian literature. The essay draws on Michel Foucault's understanding of power relations and highlights the dynamics of participation, subjugation, resistance and challenge within social power structures. Koç offers a conceptualisation of *The Dispossessed* as a critical utopia that acknowledges its own limitations: it rejects utopia as a blueprint while preserving it as a dream. The flaws in the political and administrative structures, according to Koç, contradict the traditional utopian narrative and call into question the belief that the construction of utopian theories is no longer plausible in the postmodern era. Echoing Jean-François Lyotard's sense of disbelief in metanarratives, he suggests that *The Dispossessed* can be seen as a rejection of utopias as metanarratives. The concept of social control is presented in the novel as an aspect that reinforces the sense of a final threshold rather than a border to be crossed, thus contributing to a departure from the traditional understanding of utopia. Le Guin's critical utopia serves as a reminder of the eternal nature of utopian imagination and emphasises that it is the process and not the outcome that defines utopias. The paper thus contributes to the understanding of dystopia by showing how the flaws and imperfections of a seemingly utopian society can serve as a catalyst for a paradigm shift within the utopian genre.

The section "Representations, Revisions and Rewritings" traverses various generic and representational borders, including the reinterpretation of icons and symbols in legal contexts, the interplay of imitation and invention in poetry, the intersection of science, religion and literature in Modernism, the reworking of Victorian tropes in a postmodern context, the playful exploration of humour in light verse, and the crossing of linguistic, religious and cultural boundaries in the act of poetic translation. The essays collected in this section offer observations to those interested in imaginary border crossings that span or reshape literary genres and poetics. Here, too, the approach is diachronic, but it does not necessarily follow a linear

chronology, as rewriting and reappropriation oscillate between different points in the past and the present.

Shakespeare has all too often been the subject of genre revision, but Nóra Pethő's analysis of the Bard's appropriation leaves behind fluid genre boundaries and draws instead on legal theories and philosophies to examine scepticism about the rational process of decision-making across the centuries. Pethő presents a legal semiotic analysis of three motifs in Shakespeare's plays: the three caskets in *The Merchant of Venice*, the three daughters of Lear in *King Lear*, and the three weird sisters in *Macbeth*. Her analysis goes beyond traditional literary investigations by incorporating legal studies, iconography and semiotics to reveal the layers of meaning associated with these motifs. By viewing them as emblematic representations of decision-making in a legal context, she challenges previous, perhaps simplistic, interpretations of these symbols and suggests that legal decisions, including court judgements, cannot be fully divorced from chance and irrationality. Her interpretation challenges conventional readings of these symbols and proposes a critical view of law that emphasises its unpredictable and indeterminate nature. Pethő also offers insights into earlier representations of symbols by engaging with the cultural associations embedded in these motifs. She examines the common element of femininity and the symbolism of the number three in these representations, highlighting their links to popular opinions about judgement. By exploring the emblematic values of these motifs, the paper uncovers layers of meaning that go beyond traditional literary analyses and shed light on the complicated relationship between symbols and legal consciousness in the early modern period.

The theme of the complicated relationship between symbols, literary motifs and broader cultural and philosophical themes in Shakespeare's works continues in Zsuzsánna Kiss's essay. However, while Pethő was concerned with legal scepticism, Kiss focuses on the interplay between imitation and invention and examines how Sidney's influence shaped Shakespeare's approach to poetry. Kiss argues that there are close connections between the two poets that sometimes make it difficult to distinguish their voices. She even points out that Sidney and Shakespeare share common motifs relating to the ambivalent nature of love and jealousy: Sidney, while mimicking Petrarchan patterns, also introduces original themes, preparing the ground for Shakespeare's own exploration of these themes. Sidney's approach thus challenges conventional writing and contributes to the evolution of the sonnet. Shakespeare, on the other hand, is portrayed as inventive, but often within the confines of convention. However, the act of revising and rewriting is evident in their approaches to

poetic expression. In essence, both poets engage with their predecessors while lending their sonnets their own voice.

Ruth Karin Lévai examines how Yeats, Woolf and Eliot applied the paradigm prevalent in early 20th century scientific research to the areas of morality, social progress and aesthetics in their works. She aims to show how these authors perceived a crisis in scientific, ethical and artistic fields as European civilisation was facing challenges. Although these authors lacked scientific expertise, they sought to contribute to the resolution of these challenges in their poems, stories and essays, drawing on mainly the ancient Judeo-Christian heritage. They sought to reconcile the perceived conflict between empirical observation and scientific progress, social and ethical stagnation and the dissociation of beauty and truth in the arts. The innovation brought by Yeats, Woolf and Eliot, Lévai argues, lies in their conviction that literature can serve as a form of resolution to the larger challenges of society and science. Her essay offers a new perspective on the ways in which these writers engaged with the intellectual climate of modernity by departing from traditional approaches and addressing broader questions of science, ethics and aesthetics.

Özlem Demirel's genre-specific study examines how the nineteenth-century English novel (which itself often made earlier narrative discourses the subject of its rewriting practise) becomes the object of rewriting, from a standpoint that undermines the relationship between gender, femininity and domesticity. Demirel examines Margaret Atwood's *Alias Grace* as a postmodern intervention in the neo-Victorian afterlife of sensation fiction. Atwood's novel, she argues, transgresses the boundaries of historical fiction by engaging with Victorian sensation novels, particularly by revitalising conventions such as the trope of the mad heroine. Rather than perpetuating stereotypes, Atwood takes a postmodern, subversive approach. Through this reworking of tropes, her writing crosses boundaries of genres and conventions, offering a critical understanding of the aftermath of sensation fiction. In addition to crossing borders between genres, an important boundary that Grace, the protagonist, navigates is the blurred line between victimhood and agency when Atwood portrays her as both a victim of circumstance and a manipulator of her own story. Her portrayal as a complex and unreliable narrator contributes to the overarching sense of questioning the truth and reliability of storytelling. Furthermore, the novel explores boundaries in terms of gender, class and power: Grace's position as a young Irish immigrant and domestic servant convicted of murder in the 1840s speaks to the wider themes of social hierarchy and injustice.

Finally, this section examines the practise of rhetoric, translation, borrowing and appropriation in the context of contemporary poetry. It may

be of interest to those who wish to explore the practical implications of transition and crossover between genres and languages in their research or use these insights in the classroom.

Katalin Szlukovényi's chapter deals with George Szirtes's forays into new areas of poetic expression. Szirtes, who is known for having dealt with serious topics such as the Holocaust and personal experiences of migration throughout his career, surprises us by incorporating humour into his repertoire. In *Thirty Poets Go to the Gym*, he embraces light verse, literary parodies and nonsense poems. In her exploration of the humorous side of Szirtes, Szlukovényi skilfully guides us through the multiple genres, tones and verse forms that Szirtes has recently discovered. Szirtes has also adopted various personas and used dramatic monologues to explore complex themes related to identity, cultural heritage and the relationships between author, persona, reader and historical context. Szlukovényi also points out that Szirtes draws inspiration from a variety of sources, including social media and his experiences teaching creative writing. By incorporating elements from contemporary settings, such as a 21st-century gym, Szirtes bridges the gap between traditional forms and modern contexts, opening up new horizons for the dramatic monologue. This fusion of the traditional and the contemporary not only demonstrates his personal poetic ability to reinvent established forms, but also calls into question the supposed disappearance of the dramatic monologue with the onset of modernity.

Renáta Bainé Tóth also deals with the interplay between language, religion and literary translation, crossing several borders in the process. In her chapter, she examines the transcultural journey of János Pilinszky's works, which were originally written in Hungarian and translated into English by Ted Hughes. The act of translation itself involves the crossing of linguistic boundaries, with Hughes exploring the shades of meaning in Pilinszky's Hungarian poetry. In addition, Bainé Tóth examines the intertextual and religious dimensions as travelling between languages and between the sensibilities of a Catholic poet and a poet staunchly opposed to institutional religion, focusing on the biblical metaphors in Pilinszky's poetry. Her chapter considers the implications of Hughes's translation choices and explores the cultural resonances that are lost or altered in the transference of Pilinszky's Christian Existentialist identity from Hungarian into English. This exploration of religious and linguistic boundaries sheds light on the complexity of the act of translation and the potential impact on the understanding of Pilinszky's profound themes in translation. By inviting the English-speaking reader to consider the impact of translation on the understanding of works by non-English poets, her analysis contributes to the broader discourse on translation theory, cross-cultural literary reception,

and the impact of linguistic choices on the interpretation of biblical themes in the English poetic tradition.

The essays collected in the last section of Part One, "Traumatised Identities," return from textual studies to the investigation of subjectivity relations. The focus here is no longer on the relationship between the individual author and literary tradition, but on the representation or critique of cruel, often surreal or absurd mechanisms of exploitation, silencing and victimisation of (usually traumatised) subjectivities scrutinised within the framework of particular genres. Here too, the discussion traverses historical and geographical spaces, from Poe's grotesque short stories from the 19th century to Albee's Existentialist plays. Subjective trauma, enforced linguistic abstinence and individual aggression are just some of the topics offered for consideration in these essays.

Edit Gálla's analysis of Edgar Allan Poe's comedy-horror tales takes place against the backdrop of the American literary scene of the 1830s to 1840s, which was characterised by the systematic exploitation of authors and the sensationalism of literary magazines. The author contends that Poe's grotesquely humorous stories symbolise self-degradation in the pursuit of recognition in a ruthlessly competitive milieu. Using a structuralist approach, Gálla argues that the excessively violent elements in Poe's tales represent his desperate attempts to gain recognition in a society that notoriously demands exciting literary entertainment. She concludes that Poe goes beyond mere sensationalism to offer a scathing critique of opportunism. She addresses the economic dynamics of the literary market, emphasising the exploitation of authors by publishers and the prevailing myth of the gentleman scribbler. She argues that Poe's career was shaped by specific social and cultural trends, refuting his received image as an outcast. Taking a cultural materialist approach, she claims that Poe's comedy-horror tales reflect the magazine culture of the pre-war period, when writers sought fame (or at least a living) by presenting themselves as dysfunctional individuals. In her conclusion, she emphasises how Poe depicted the lived reality of a publishing culture that exploited and humiliated writers.

Emna Sfaihi examines the male protagonist's efforts to heal the trauma of the female character Zina in Shukri El Mabkhout's Tunisian novel *The Italian*. Drawing on trauma theory, gender studies and the concept of care, Sfaihi shows how the novel highlights the limitations of care and explores the broader theme of traumatised identities. In particular, she examines the psychological wounds and traumatic experiences of both the male protagonist El-Talyani and the female character Zeina. Despite his best efforts, Sfaihi argues, her healing process is hindered by the patriarchal vision embedded in these attempts. This shows the extent to which trauma

and its consequences are linked to gender dynamics and power structures within the narrative. The borders that are crossed here are those between gender, care practises and the representation of traumatised identities in the novel.

In her analysis of Edward Albee's play *Me, Myself and I*, Vivien-Barbara Biró examines the representation and dynamics of the scapegoating mechanism in the context of the conflict between the twin brothers otto and OTTO in the play. Drawing on René Girard's theory of the scapegoat, she explores how language and utterances have a deconstructive and eliminative power that leads to questions of identity. The scapegoat in this case is identified as otto, who becomes the target of linguistic destruction by OTTO, the main persecutor. The analysis explores how familial relationships, particularly the unique fraternal bond between the twins, are affected when blame is misplaced. The paper looks at the motivations of the persecutors and concludes that otto is designated as the scapegoat due to factors such as being the second-born twin and representing the "other." The focus on the identity crisis and the sacrifice of otto for the perceived well-being of the family unfolds the traumas of identity construction and the effects of the scapegoating mechanism. The concerns raised include the manipulation of language for destructive purposes, the sacrifice of one twin for the good of the other and the family dynamics.

The second part of the collection, "Contesting History and Identity," addresses the contestation of identities in the United States, both from a historical and contemporary perspective.

The essays collected in the first section, "Histories and Politics," offer insights into sociopolitical issues, including Thomas Jefferson's views on poverty in France, the impact of the Bush administration's environmental policies on international agreements, and the complexity of the American health care system.

Csaba Lévai's chapter explores James Madison's unique position in American history and his response to the Missouri Crisis of 1819-1820, in particular the parable entitled *Jonathan Bull and Mary Bull*. Lévai looks at Madison's views on slavery, his role as a member of the American Colonization Society, and his conviction that the spread of slavery to the West would contribute to its ultimate abolition. Lévai highlights Madison's use of symbolism by portraying the South as a vulnerable and innocent female character in his fable. However, he also acknowledges that the humanity and economic contribution of slaves were not considered in Madison's allegory. Contested identities include the sectional divisions between the North and the South, while contested historical narratives include the constitutional interpretation of the expansion of slavery and the

motivations behind the Missouri Compromise. Lévai explores the borders of sectionalism and regional identities within the United States during the Missouri Crisis and examines the political and ideological boundaries that surrounded the expansion of slavery into the western territories. Furthermore, his chapter crosses borders of historical narratives by challenging prevailing views of the motivations behind the Missouri Compromise and highlighting James Madison's symbolic representations of the South. Lévai's analysis thus addresses the intersections of political, constitutional and symbolic borders in the context of the US historical and political events of the time.

The chapter by Zoltán Vajda also transcends borders of national identity and socioeconomic systems and examines Thomas Jefferson's views on poverty in France in comparison to the United States. He challenges the notion of American exceptionalism by examining Jefferson's critique of poverty in France in the context of his republican outlook. The analysis navigates the political and historical context of Jefferson's administrative and political mission in France and illuminates his perception of indigence, distinguishing between the unemployed and the working poor in France. More broadly, Vajda's chapter contributes to our understanding of borders and borderisation by illuminating Jefferson's perspectives on poverty across national borders, shedding light on the complexity of socioeconomic conditions and challenging preconceived notions of exceptionalism. In particular, it challenges specific US identities by highlighting Jefferson's contrasting views on poverty in France, thus exploring the intersections between political ideology, socioeconomic structures and national identities in this historical period.

The chapter by Sándor Kiss examines the historical and political context of American environmental policy during the Reagan-Bush era in the 1980s and early 1990s. It explores how the Reagan and Bush administrations shaped environmental policy, focusing on the Republican shift from dismantling environmental legislation to adopting a new policy framework that emphasised private corporate responsibility for environmental protection. The study looks at the intersections between domestic resistance, environmental disasters such as the Exxon Valdez oil spill, and the changing international landscape with the dissolution of the Soviet Union. The concept of border crossing emerges in this paper as it analyses the shift in American environmental policy and the incorporation of international agreements. Kiss highlights how the Bush administration adapted its approach and emphasised international cooperation and participation in climate change conferences. He contributes to our understanding of borderisation by showing how environmental concerns, commonly associated with physical and natural boundaries, transcend national borders and play a critical role in

global cooperation and policymaking. His research sheds valuable light on the role of international environmental agreements, such as the successful Montreal Protocol on ozone-depleting CFC gases, and the challenges faced at conferences such as the Rio Summit. It also contributes to our understanding of borders by showing how environmental issues transcend traditional borders and require co-operation at a global level. In addition, it shows how government policies, societal attitudes and political narratives related to environmental protection intertwine and continue to influence public thinking today.

Julia Fodor examines the aftermath and complexities of the Roe v. Wade decision, focusing on the boundaries and identities associated with reproductive rights. The contested boundaries in this particular case represent the legal and philosophical limits of the right to privacy, the definition of personhood and the balance between individual autonomy and state authority. The contested identities centre on the different understandings of when life begins and the divergent definitions of personhood based on philosophical, religious and scientific viewpoints. Fodor takes a general look at the tensions within the American legal system, criticising the Roe ruling in particular for potentially overstepping the bounds of the Constitution and relying on a form of judicial legislation rather than a direct interpretation of the Constitution. The disparate state responses to the Roe v. Wade decision illustrate the federalist structure of the United States and the ongoing tensions between state and federal authority in the area of reproductive rights. Her conclusion underscores that the Roe v. Wade decision and related rulings transcend legal judgments and reflect the ongoing complexity of American society's struggle with profound questions about reproductive rights, individual liberties and ethical considerations. As the discourse around these issues evolves, she underscores the ever-changing nature of constitutional interpretation and the challenges associated with balancing individual liberties with broader ethical considerations.

In his examination of Anglo-Hungarian relations during the Cold War, particularly in March 1983, Gábor Török weighs the lesser-known aspects of the career of József Marjai, then Deputy Prime Minister of Hungary, and emphasises his central role in shaping diplomatic relations with the United Kingdom. Although Marjai was portrayed as a "grey apparatchik" in a recent Hungarian motion picture, the author claims that his actions and interactions with Prime Minister Margaret Thatcher were instrumental in sparking her interest in Hungary as a serious diplomatic partner. This interest, sparked even before the momentous events of September 1983, eventually led to Thatcher's landmark visit to Budapest in February 1984. Török argues that Marjai's contribution, although controversial in later