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Abstracts Booklet

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Alice's Journey from Lost Little Girl to Curious Feminist Psychogeographer
Empowerment by Wanderlust, Dysgeographia and Playable Cities
in Contemporary YA Fantasy

The embodied experience of geographical and narrative disorientation are epitomized by Lewis Carroll's Victorian nonsense fairy-tale fantasies about Alice's adventures: falling down the rabbit hole, crossing through the Looking Glass, wandering aimlessly in Wonderland, getting lost in the woods where things have no names, or returning to an unhomely home which will never be the same after the incredible journeys, are all affectively charged, transgressive moves in and out of enchanted loci, driven by the title character's relentless, girlish curiosity. My analysis of contemporary young adult fantasy rewritings of the Alice-theme explores how the heroines' mapping of make-believe spaces – a futuristic, chaotic Manchester in Jeff Noon's mock-dystopic steampunk fantasy *Automated Alice* (1996), a nonsensical mirror-version of London in China Miéville's urban fantasy *Un Lun Dun* (2007), and an oral historically mythified Sunderland region in Bryan Talbot's graphic novel *Alice in Sunderland: An Entertainment* (2007) – allows for an affirmation of women's creative/ spatial agency. The stories recycle and challenge archetypal figures like the 'lost little girl' associated in cautionary tales with the vice of curiosity and a resulting debilitating spatial dyslexia; the 'nymph' as an eroticized tutelary divinity of a landform, a genius loci reduced to a mere symbol of the fertility of nature; or the modernist *haute bourgeois* 'flâneuse' whose 'spectacular invisibility' participated in the 'ocular economy' of the city (Pollock 1988, Wolff 1990, Nead 2000) and was both threatening to and threatened by the white, masculinist urban space. Disgeographia and curiosity – identified with a multiplicity and mobility of perspectives and sensations, a resulting environmentalist empathy and a female authorial empowerment fuelled by the embracement of unpredictability — are reinterpreted in terms of the feminist psychogeographer's capacity to explore "a new way of walking [or meaning formation!] that changes our city [or fictional!] experience, a whole toy box full of playful, inventive strategies for exploring cities [or narratives!]... just about anything that takes pedestrians [or readers!] off their predictable paths and jolts them into a new awareness of the urban [or literary!] landscape" (Bucher-Finka 2008). Starting out from contemporary feminist psychogeographical theories (from Duncan (1996) to Rendell et al. (2009)) I trace how counter-arguments in fictional forms challenge masculinist geographical discourse's claims to "transcendent visions of neutral truth by detached observers" (Rose 2007) presumably untouched by the contexts of knowledge-production; and study how literary space can resonate with

current design trends of urban planning which create Playable Cities by means of an affectionate re-appropriation of public places to redeem city-life from isolation and to facilitate a collective ludic interaction with our environment.

Pieter Vermeulen
University of Leuven

Impersonal Affect and Transpersonal Community:
On Ben Lerner's *10:04*

In this lecture, I will elaborate on the methodological distinction between affect(s) and emotion(s), and bring that distinction to bear on one of the most widely-noted and critically acclaimed New York novels of recent years, Ben Lerner's *10:04*. If emotions are typically theorized as feelings that are "owned" by an individual, and as experiences that can be named, narrativized, and represented, affects are non-subjective, asignifying forces that are "disconnected from meaningful sequencing" (Massumi). Affects, in other words, never belong to a particular subject, but are essentially "impersonal" (Greenwald Smith); never fully codified, they are open to "potential liberations, escapes, and freedoms" (Cooppan). I argue that affects can thus play crucial role in conceiving of the city as a "translocal" space—as a space that breaks with the dominance of personal or firmly localized emotions. I illustrate this point through a discussion of Ben Lerner's *10:04*, a novel that imagines its narrator's life in New York beyond the customary categories of literary emotions, and that instead aims to shape what it calls a "transpersonal" mode of connectedness. I show how the novel genders this concern with transpersonal affective connectedness through its preoccupation with the figure of Walt Whitman. In this way, *10:04* is a productive work to help us explore the interface of gender, translocality, emotion, and the city.

PRESENTATIONS

Zsolt Beke
ELTE

"I was running away": Space and Feminist Overtones in Ian Fleming's *The Spy Who Loved Me* (1962)

The James Bond-franchise, while being one of the most enduring phenomena in our contemporary culture, often faces criticisms because of its sexist and misogynist elements. However, one of Ian Fleming's – the creator of the character James Bond – novels, *The Spy Who Loved Me* (1962), puts a female character in focus, Vivienne Michel, to the extent that James Bond only appears in the second half of the volume. The book, while not being able to shake off entirely its unfortunate male chauvinism, shows signs of the changing social and moral values that culminate in the sexual revolution in the 1960s. In my presentation, I will analyse how these social changes are reflected in the novel. In order to do that, I will combine findings of the research on the character of Bond (for instance, James Chapman, Benson Raymond) with some key ideas of the postmodern city (such as psychogeography) and the legacy of the frontier literature. Incorporating these elements, I will focus on how the protagonist of the novel, Vivienne, can be seen as a forerunner of the coming era. She is represented as an outsider both emotionally and spatially, while her life trajectory is a quest for her own self-fulfilment. Therefore, her flight from the urban environment to the dark forest (and eventually, to freedom) can be understood either as the emergence of a new female image that was being born at the time, or as a journey towards her own unique and strong female subjectivity.

Vera Benczik
ELTE

The Spatial Discourse in Urban Fantasy

The fantastic—both fantasy and science fiction—as a mode usually operates with distancing, via estranging the narrative from experiential reality. Many texts use radical difference as the basis for spatial discourse, dissociating the realm of the fantastic not only in time, but also in space from the authorial environment. Immersive and portal fantasies—in Farah Mendlesohn's terminology—both locate their narrative in radically different topographies, and while immersive fantasy discards our reality altogether, portal fantasies retain it as the setting for the start of the heroic quest, and also as the point of return. The 1980s saw the emergence of new type of texts, labeled urban fantasy, which specifically used the metropolitan setting for its portal-quest narration: in a palimpsest-like spatial overlay the city became both point of departure and destination, and the same urban space functioned as the mundane and the fantastic at the same time.

As settings for a rite of passage the same topography becomes the site of repression—the city of experiential reality—and the site of emotional projection and reflection—the fantastic realm. In my paper I explore the mechanisms of such spatial discourse, and how their operation visualizes character transformation. I will use recent works of urban fantasy set in London, including the narratives of Neil Gaiman (*Neverwhere*) and China Miéville (*King Rat*, *Kraken*).

Tamás Bényei
University of Debrecen

Criminal Affects: Multicultural Noir and Terror in Patrick Neate's *City of Tiny Lights*

Some of the most radical and original recent literary remappings of the postimperial, multiethnic city belong to what is known as genre fiction (within Britain, the cyberpunk novels of Jeff Noon, the steampunk of China Miéville, or the comic fantasy of Terry Pratchett's later Discworld novels). The proposed paper explores the potential of crime fiction in this regard, reading Patrick Neate's 2005 novel *City of Tiny Lights* (referring also to Geoff Nicholson's 1997 *Bleeding London* and Ben Aaronovitch's 2011 *Rivers of London*). Neate is not a crime writer: his entire oeuvre can be seen as a mapping of the legacy of colonialism and the British Empire in a variety of genres, from magic realism to postmodern Neo-Victorian blockbuster to fantastic satire. Thus, his choice to turn to the genre of noir must be seen in this context, as a conscious attempt to probe this particular discourse. Since the inception of the genre, the noir plot and worldmaking have become a crucial discourse of the city, concerned with and about the containability of crime (stopping the spreading stain of crime, or removing the always-already-there stain, enabling a "normal" urban life). *City of Tiny Lights* is a noir thriller morphing into what seems like multicultural noir or even a post-9/11 noir. The pastiche of noir fiction in itself makes the text transnational, Americanising the multiethnic city. Introducing a black British war veteran (ex-Mujahedin and ex-CIA agent) Tommy Akhtar as private detective, Neate's novel reveals the (verbal, narrative, "affective") inadequacy of the noir discourse, predicated on the fundamental at-homeness of the private eye, this streetwise figure of urban angst. The disintegration of the noir plot is staged through a twofold redrawing of the city's cartography: on the one hand, Akhtar's past and his "soldier identity" transform the city into a war zone; on the other hand, the international geopolitical conditions – involving arms deals and terrorism – that generate the plot question the relevance of noir investigation. As a result, the morphology of the city is altered beyond the authority of Akhtar and of the noir genre, while the fundamental affect that colours urban experience is revealed to be guilt as much as fear.

Georgina Bozsó
University of Debrecen

Subverting Scottishness: Nation, Gender and Identity Politics in Alasdair Gray's *1982 Janine*

Alasdair Gray's second novel *1982 Janine* is widely recognised as the author's most controversial and disturbing work, since its use of pornography, violence and fractured mosaics of sadomasochistic fantasies function as narrative techniques. The core experience of Scottishness - which is an important theme in Gray's art - has strongly been associated with disillusioning implications regarding political issues, cultural experience(s) and personal relations as well. The narrator – more precisely, the streamer – of the novel is Jock McLeish, an installer of security devices, who is a divorced alcoholic. Readers are invited to spend an evening in his mind, which is constructed of deft and heavily impacted thought lamentations about his life, women, sexuality and Scotland. In my paper I shall analyze Jock's perceptions of gender relations, his political views of Scotland and how these subvert both the notion of Scottish masculinity and (re)position a minority culture in the United Kingdom.

In his self-reflexive loneliness Jock realizes that his public face is the result of the normative values that are entirely constructed by the societal domain. Scottishness and his individual existence in society become a malleable construction. In this way political apprehension becomes an identity forming issue in the novel, informing the character's private behaviour, which results in Jock becoming a fragmented allegorical manifestation of masculinity. The question in itself is how the added details of an individual's personal perception challenge the experience of the collective.

If we follow this thought stream, we may observe that his sexually encrusted fantasies are tied to his sense of inferiority in the public domain. In his mind, Jock is able to control women by his violent fantasies, establishing himself as the absolute masculine authority of space. While he positions himself as ruler, he portrays his fantasy women as inferior, creating imaginary gender constructions. With a feeble connection to reality, Jock's mind is a fertile ground for these gendered imaginings. In his stream of consciousness various scenes follow each other which are often violent and morally unacceptable; however, his fantasy world, as Alasdair Gray also highlights, "must not be seen in a wholly negative way." Though these devices make the novel seemingly repulsive at first, they allow careful observations of gender, Scottishness and one's range of expression in terms of nationality.

Imola Bülgözdi
University of Debrecen

"They weren't even there yet and already the City was speaking to them" – The Translocal Experience in Toni Morrison's *Jazz*

Morrison's *Jazz* depicts the translocal experience of the protagonists, who arrived during the Great Migration from the rural South to the big city: Harlem, the capital of black America. Such a significant adjustment, obviously, requires the creation of new "urban" subjectivities, as argued by Schmid, Sahr and Urry in *Cities and Fascination: Beyond the Surplus of Meaning* (2011). They posit "fascination" as situated in the intermediate field encompassing economy, psychology and phenomenology, consequently, as a link between rational thinking and emotionality, which here gives insight into the relationship of the individual and the city. This presentation aims at investigating Morrison's city through the characters' fascination, a concept that incorporates both attraction, desire, and mystification, as well as terror and fear in Schmid, Sahr and Urry's understanding.

In this sense, fascination is a very specific form of affect that provides the opportunity to explore how individuals experience the city. However, Morrison's *Jazz* does not deploy the abandoned prototypical flâneur to do so. The novel not only sheds light on how personal trauma, memories of the South, loneliness, racial strife, gendered violence or music shape the individual's perception of the city, but also warns of a reciprocal and dangerous relationship: one has to learn "how to be welcoming and defensive at the same time. When to love something and when to quit. If you don't know how, you can end up out of control or controlled by some outside thing […]." In order to inquire into the nature of fascination as presented by *Jazz*, I will rely on the four pivotal dimensions of this concept identified by Schmid, Sahr and Urry: aesthetics (the restructuring of identity through the creation of focal points in the cityscape), emotional context (the psychological link between the individual and the urban environment), lived experience, and the power structures that define public and private spaces as emotional landscapes.

Julia Coursey
University of Alabama

Scenes From a Patriarchal Life: Gender in J.M. Coetzee's *Youth*

Many young male authors find themselves in the curious position of both feeling superior to those around them and demanding inspiration from their surroundings and lovers. J.M. Coetzee's largely autobiographical novel *Youth* follows one such young man as he emigrates from South Africa to London in hopes of becoming a writer. To him, all great authors pass through London, while South Africa remains largely unwritten. Rather than finding this uncharted territory appealing, he

labels it provincial and abandons the continent altogether. His actual experience of England is incredibly grim—the country is grey, unfriendly, and wet. He finds himself drawn to books about South Africa; as the narrator puts it, "[i]t gives him an eerie feeling to sit in London reading about streets…along which he alone…has walked…it is his country, the country of his heart, that he is reading about." This tension between the need to reject home to achieve his goals and the image of his old country highlights his personal struggle to forge an identity of which he is the sole creator.

His demands of London mirror his demands of women—without a muse to inspire him he feels it is impossible for him to create great work (or even any work!). This comes to a head when he, after being unable to sleep with any of the sophisticated London women he sees on the subway, takes the virginity of an Afrikaans girl whom he is disgusted and aroused by, and then avoids her afterwards. The reader is left with a sense that this person should not be with any woman at all and could not possibly have anything decent to write. The narrator, too, points us to this conclusion: "He is well aware that his failure as a writer and his failure as a lover are so closely parallel that they might as well be the same thing." How then, is Coetzee able to write so well? How can he write himself as this horrible cad ("the word may be old fashioned, but it is exact")? I propose that an examination of the intersections between the narrator's changing attitudes towards gender and the city he has chosen can help shed light on the way in which a male writer can be both formed by his notions of gender and space and grow from the dissonance these crude attitudes produce.

Fanni Feldmann
University of Debrecen

Estranged Hustlers and Rapturous Gays:
The Dual Portrayal of Homosexual Marginality in Eastern European Cinema

My proposed paper explores the spatial politics behind the formation of homosexual identities in Eastern Europe in the 1980s and 1990s. Long before Eastern European LGBTQ communities could express their unity through marches, they were confined to hidden urban spaces: first outdoor locations, such as parks and public toilets, and later subcultural sites, such as bars and cafés. Whereas the first type of space is impersonal and evokes fear, secluded spaces of queer communities – bars and cafés – help socialisation and bonding. At the intersection of emotion and location these two types of spaces crystallised different experiences of homosexuality.

With the appearance of indoor facilities, public spaces transformed into sites of homosexual prostitution, as portrayed in Czech and German documentaries (*Body Without Soul*, *Not Angels But Angels*, *Among Men*). Outdoor spaces, such as the train station and public toilets are described as allowing forbidden bodily desires to be satisfied, and can be seen as allegories of the hostile official and public attitudes towards homosexuality. Other general features of these spaces were surveillance and

criminalisation. Therefore, they could not provide the intimacy which, in my understanding, is essential for the empowerment of homosexual subcultures. Documentaries and feature films representing the state-socialist era and the regime change (*Coming Out*, *With Kisses and Nails*, *Mandragora*) testify that gay bars contested heteronormative values either by allowing people to openly express same-sex attraction, or through subversive stage performances of queer identities.

Based on the selected body of works discussed, I argue that emotionally estranged prostitutes and rapturous gay communities should be viewed as parallel, yet distinct marginal realities of queerness. The former became represented in the public mind as the archetype of abnormal sexuality and helped institutionalise social stereotypes. Indoor locations, however, helped establish organisations supportive of queer politics. As the testimonies in *Eltitkolt évek* (*Secret Years*) and *Among Men* suggest and also sociological analyses reinforce, the latter queer space and affective environment served as a cradle for activists. Sociologists, such as Judit Takács, Frédéric Jörgens or Kateřina Nedbálková, emphasise the importance of the few and hardly known LGBT clubs in all three countries. I propose to observe – relying on and complementing the sociological works – how films portray the significance of hidden queer spaces which assisted alternative sexual identities in openly subverting heterosexual norms and symbolically recapturing the public space of the street.

Zsolt Győri
University of Debrecen

Young Mothers, Concrete Cages: Representations of Maternity in Hungarian Housing Films from the 1970s and 1980s

My paper explores maternal spaces during the late state socialist episteme with a focus on Hungarian housing films. Housing policies during socialism had strong political-ideological overtones and promised to take their share in the revolutionary transformation of society by offering uniformly built, small apartments with low maintenance costs. Housing was included in family and welfare policies, just as free education, healthcare, long maternity leave, and childcare benefit, all of which were complemented by full-employment and a dual-breadwinner family model. These pronatalist policies, apparently, pointed towards the success of female emancipation and the equality of the two sexes.

However, the housing films made since the 1970s (including Péter Bacsó's trilogy set in panel districts) began to portray how the failure to deliver both the individual and the community from the forces of alienation weakened ideological control over the discourse of domestic space. The appearance of female perspectives in the housing films of the late 1970s extended and refined the predominantly masculine experiences of alienation. In my understanding, films like *Fagyöngyök* (*Mistletoes*, 1978) *Családi tűzfészek* (*Family Nest*, 1979) *Panelkapcsolat* (*The Prefab People*, 1982) *Falfúró* (*Wall Driller*, 1985) prove the failure of state socialism to

communalize the productive function of the family unit while achieving the supremacy of public life over the private sphere, public over private interest, and the accumulation of communal wealth over private consumption. The portrayal of the nuclear family meant that filmmakers began to explore gender related issues through the spatialization of their conflicts, for example, the feeling of entrapment experienced by young mothers was often expressed through their inability to leave their flats. Beyond the spatial elements of maternal claustrophobia, my paper will explore the system of financial dependencies, male fantasies of consumption and the role of empathy as key factors in family dynamics. It is my contention that the (rather negative) experience of maternity in these films renders legible both the challenges to female emancipation and the quest of the late state-socialist society for a voice and space of its own as well as for economic, political and personal freedom.

Ágnes Györke
University of Debrecen

Emotional Geographies of Budapest in Zsuzsa Bánk's *The Swimmer* and Tibor Fischer's *Under the Frog*

Tibor Fischer's *Under the Frog* (1992) and Zsuzsa Bánk's *The Swimmer* (2003) are both set in Hungary after the Second World War: while *Under the Frog* portrays the years between 1944 and 1956 from the perspective of basketball players, Bánk's novel depicts the everyday life of a family that is split after the mother emigrates from Hungary in 1956. Written by authors who were born outside Hungary, and whose native language is not Hungarian, these novels engage with Budapest and a number of other locations – such as Szeged, Lake Balaton and the countryside – from a profoundly translocal perspective. While *Under the Frog* depicts Hungary under communism as a closed, claustrophobic, and immensely patriarchal location, which, despite the transgressive behaviour of the main characters, makes movement and changeability unthinkable, *The Swimmer* relies on the trope of swimming and fluidity to portray the country during and after 1956. In other words, while *Under the Frog* explores the borders and boundaries of life under communism, including obstacles to movement and the lack of translatability, the very narrative strategies of Bánk's novel seem to resist the oppression the characters have to face.

As Katherine Brickell and Ayona Datta claim, during movement, spaces and places are invested with heightened material and conceptual significance, "making them important bases for cultural understandings of relatedness." My paper explores this notion on two levels: first, I investigate how *Under the Frog* and *The Swimmer* depict the city behind the iron curtain, focusing on tropes that envisage and engender Budapest (such as "under the frog's arse," for instance, which describes the prison at Andrassy 60, or the empty railway stations in Bánk's narrative, which evoke memories of Budapest and the protagonist's mother). Second, I examine whether the notion of translocal empathy, or cultural understandings of relatedness, is the evident

consequence of movement within and beyond the borders of communist Hungary, as Brickell and Datta assume. It is my contention that a comparative reading of these novels sheds light not only on alternative visions of Budapest after the Second World War, but it also shows that the theoretical framework of translocality, perhaps even more than transnationalism, can serve as an effective means to map the engendering of urban spatialities.

Miasol Holgado
University of Ovideo

Charting Urban Cartographies of Emotions: Althea Prince's *Ladies of the Night* and Postcolonial Space

Theories of affect have recently started to transform the ways in which the construction and configuration of urban spaces is perceived. The spatialisation of emotions constitutes an active dialectic process, essential in the conceptualisation of both ontologies of affect and space. One productive arena where this conceptual dialogue is enacted and may be studied is that of (post)colonial literatures. The relevance of analysing emotional politics as they impact othered or displaced bodies has been highlighted by critics, such as Sarah Ahmed. It is equally important to scrutinise the production and representation of urban spaces of emotion in texts where these subjects occupy a central position.

The short story collection *Ladies of the Night* (2005), written by Antiguan-Canadian writer Althea Prince, presents a series of fictional vignettes showing brief passages in the lives of black women. The stories are mostly set in cities in Antigua, except for two of them ("Body and Soul" and "Bluebeard in a Concrete Jungle,") which are located in Toronto. They explore quotidian aspects of their protagonists' lives, focusing on love relationships between husband and wife, lovers, fathers and daughters, or between female friends or sisters. The relationships that the main subjects establish and develop with themselves underlie these maps of emotional connections; processes of self-questioning and often self-discovery simultaneously permeate them as catalysts and products of affect.

The polyphony of black women's voices depicted in these texts accounts for a complex network of (inter)personal relationships, and this paper aims to explore the urban cartographies of emotion created within them. It examines the strategies through which stereotypes of black male and female identities are contested and transcended within various emotional enactments. Most importantly, it tackles the question of how these particular affective relationships influence and are influenced by the urban spaces that contain them. Are pervasive patterns of emotion repeated, broken, or transformed in the different (post)colonial cities from the Caribbean and Canada? Is ethnicity a determining factor in the production, perception, and representation of urban space? By focusing on the analysis of urban locations, this paper will underscore the contribution of black (diasporic) female experience to

emotional readings of the city.

Imre Horváth
University of Debrecen

"[W]here the tyres press": Space and Masculinity in Thom Gunn's Biker Poems

Cambridge graduate and soon-to-be major gay poet Thom Gunn relocates from England to America after publishing his critically acclaimed *Fighting Terms* (1954). The machismo that is performed by the "toughs" (soldiers, kings, etc.) that inhabit the volume is passed on to the motorcyclists in his second book, *The Sense of Movement* (1959). In *My Sad Captains* (1961), soldiers (their chainmail shirts) and bikers (their leather jackets) are juxtaposed (and fetishized). It seems that whatever toughness and strength of will the soldiers find on the battlefield, Gunn finds in the bikers of California: on the road, in the marshes, in leather bars and tattoo shops. However, his poetry remains English in character: temperate, traditional and dignified.

My paper has three interrelated aims. Firstly, my goal is to read (Gunn's early) poetry as a spatial phenomenon, surveyed and inhabited. Secondly, I explore how homosexual desire is transformed into masculine pose and how this intersects with a cult of the loss of selfhood. Thirdly, I identify an Anglo-American spatiality in Gunn's biker poems and elaborate on what emotional and philosophical meanings California receives in his writings. I mainly focus on the poems "The Unsettled Motorcyclist's Vision of His Death," "On the Move," "Black Jackets" and "Blackie, the Electric Rembrandt."

Brigitta Hudácskó
University of Debrecen

Inventing History: Katalin Baráth's Middlebrow Detective Series

While crime fiction in Hungary has been enjoying immense popularity for decades, Hungarian crime fiction itself has been, if not entirely missing, definitely lacking the history and tradition of the crime genre of the English-speaking world. Therefore, somewhat unsurprisingly, the two most popular Hungarian crime writers of recent years have turned to classic forms: to hard-boiled detective fiction (Vilmos Kondor) and to whodunits written in the classical tradition (Katalin Baráth). In my proposed presentation I would like to discuss the work of Katalin Baráth, who has created a historical crime series set in early 20th century Hungary, with a heroine, bookshop-keeper and later feminist journalist, Veron Dávid, who is strongly reminiscent of a younger, albeit none the less meddlesome and sharp-witted Miss Marple. Her physical and emotional journey of negotiating her identity both as an accidental detective and an ambitious young woman coming from a peasant family

takes her all over the Austro-Hungarian Monarchy, finally returning to and making peace with her rural hometown, Ókanizsa. With a cameo appearance by Hercule Poirot in one of the short stories, the Veron Dávid series clearly acknowledges its debt to the oeuvre of Agatha Christie, but Baráth does more than simply borrow a character from Christie for a short visit. The real significance of the Veron-series seems to be in the attempt to lay down the foundations for the heretofore missing Hungarian middlebrow fiction, while integrating it into the Hungarian literary tradition and into the Hungarian landscape: Baráth's narratives rely on tropes that are common in Golden Age detective fiction and re-imagine, on the one hand, the urban criminal world of Budapest, and, on the other hand, the crimes committed within a small rural community. However, instead of the country house and its inhabitants, her stories feature such iconic characters of the Hungarian countryside as the gang of outlaws. In my presentation I propose to investigate whether the typically middlebrow genre of the classic detective story can be (retrospectively) transplanted to the Austro-Hungarian Monarchy, and if so, how this affects the concept of crime and the figure of the detective. I am also going to examine the social dynamics of hate and fear both in the processes of committing and motivating crimes and dealing with the effect of crime, based on both classic readings of the social significance of Golden Age crime fiction and recent theories on the cultural politics of emotions.

György Kalmár
University of Debrecen

A Closet of One's Own: Places of Non-Hegemonic Masculinities in Contemporary Hungarian Cinema

The proposed paper explores the relationship of non-hegemonic masculine identities and the spatial trope of retreat in three Hungarian post-milennial films: *Taxidermia* (György Pálfi, 2006)*, Delta* (Kornél Mundruczó, 2008)*,* and *Land of Storms* (*Viharsarok,* Ádám Császi, 2014). The films are all important representatives of the "new Hungarian cinema" of the early 2000s: they gained considerable critical attention, were presented and garnered awards at international film festivals, and all of them are arguably intimately linked with contemporary Hungarian identity politics. Significantly for the purposes of the present study, all three films present male protagonists in some kind of crisis, and the drama of these crises are performed in spatial terms. It is a most telling aspect of Eastern European gender politics (and Eastern European history in general, for that matter) that "return films" (the protagonists of which travel to the West to try their luck, only to return home in disappointment) constitute an important group of post-1989 Eastern European films. In the context of the above mentioned films and several other examples. I argue that many male protagonists of post-communist Hungarian cinema tend to withdraw from these open, public (traditionally masculine) spaces of self-liberation, from the

possibilities of establishing more authentic, publicly accepted identities, thus creating spatial patterns essential for the understanding of contemporary Eastern European masculinities.

Orsolya Karácsony
University of Debrecen

Spatial Theories in *Fight Club*

In spatial studies there is a basic difference between "place" and "space," however, theorists do not always agree on what exactly these two terms refer to. As Michel de Certeau puts it in *The Practice of Everyday Life*, "place is an instantaneous configuration of positions. It implies an indication of stability" (117). This stability is created and maintained by power relations that are always definite and obvious in a place, whereas "space is composed of intersections of mobile elements," that is, it is continuously changing. These changes are brought about by the people who perform actions in a given place, thus turning it into space. On the other hand, another expert, Jon Anderson claims that "spaces are scientific, open and detached," while "places are intimate, peopled and emotive" (39). As he argues, place is a "counterpoint of space; places are politicized and cultured; they are humanized versions of space."

These two definitions seem contradictory. Anderson claims that space is neutral, while place is emotional and full of meaning. De Certeau writes that place is some kind of mould for space and space makes it meaningful. In my view, *Fight Club* uses de Certeau's version as a starting point. At first, it displays institutions as permanent places that operate according to a strict code system. The nameless narrator in the story is an employee at a large company who needs to adapt to the rules from 9 to 5. By doing his job, he reinforces the power relations at his workplace, at home and at public locations too. The space he occupies does not really alter the place where he performs his daily rituals. Nevertheless, after he begins to suffer from insomnia, his thoughts wander and Tyler Durden appears, the narrator starts to rebel against everyday monotony by physically (many times violently) transforming places. At this point, places become personalized for him, they turn into symbols of authority and masculine power that are responsible for his feeling of oppression, so he needs to destroy or at least modify them in order to get rid of this negative feeling. When reaching this phase, places indeed become highly politicized and cultured, and space looks like an opportunity to channel his energies in new directions, that is, to live a distorted form of the American Dream. At the end of the story everything collapses, and place and space equally end up in havoc, giving each theory a new opportunity to take hold.

Nóra Koller
University of Vienna

Falling in Love With Dead Boys: Mourning and Melancholia in *Wild Side*

This presentation is about the relationship between loss and the body-in-space in the French arthouse film *Wild Side* (2004). With a nod to Francois Truffaut's *Jules et Jim* (1962), director Sebastien Lifshitz organizes the narrative around a *ménage a trois*: protagonist Stéphanie, a transsexual sex worker, is in a polyamorous relationship with Mikhail, a Russian immigrant and Djamal, a French-Arab hustler. Referencing the Lou Reed song *Walk on the Wild Side* (1972), Lifshitz takes his characters on a journey from the urban poverty of Paris to a rural village where Stéphanie's estranged mother is dying of cancer. The unnamed, largely deserted village is only referred to as Deadsville. Death and grieving are leitmotifs of the narrative, especially in relation to the idea of a boyhood now beyond reach: like Stéphanie, Mikhail and Djamal appear to their families as dead boys. Taking the seemingly self-explanatory figure of the boy as my object of inquiry, I am interested here in how spatial borders can be seen as figurations of gender, and as correlatives of the self – including, significantly, the transgendered self. In Sara Ahmed's (2006) queer phenomenology, orientations are always projects in space. Ahmed talks about sexual identities, but I wish to extend her notion of orientation to identities in general to think about trans identities which are not necessarily or primarily defined by sexuality. Relying on the rich literature that links gender change to change of places, I shall ask: What does it mean for a spatial subject to negotiate loss as part of their orientation? Secondly, transsexuality is often understood in terms of loss, when others have a strong attachment to the gender the trans person was assigned at birth. If trans signifies as loss, and as such, as a failed orientation or disorientation akin to death, how is it possible for a trans subject to extend themselves in their surroundings?

Marcell Kónya
University of Debrecen

Gazing Over the City from the London Eye: The Emotional Experience of Urban Spaces in Nirpal Singh Dhaliwal's *Tourism*

Since the turn of the millennium, the representation of multicultural London in diasporic literature has undergone a considerable change. The emerging positive portrayal of the multiracial city was influenced by the transformation of London in the 1990s, as the creative energies of multiculturalism started to shape London's cultural life. Pessimism and melancholy were no longer the primary experiences connected to the representations of the city, and the principle of political correctness increasingly influenced diasporic literature, too. Nirpal Singh Dhaliwal's *Tourism* (2006), a subversive and politically incorrect depiction of multiracial London goes against the

enthusiastic portrayal of London as a diverse and vibrant place. In his novel postcolonial London is portrayed in terms of insecurity and disillusionment, which calls attention to existing or emerging problems of immigration and the detachment of individuals. The main character of *Tourism*, a second generation Indian immigrant, occupies a unique, detached position as a "tourist," and his description of the fragmented multiracial city problematizes the lack of tolerance and integration. Dhaliwal's London is still divided by borders of class, race and ethnicity and he draws attention to the anxieties and disillusionment London's diasporic population has to face.

Márta Kőrösi
Central European University

"I Again Put on My Veil" – Autobiographical Narrative, Feminism, and the Emergence of Border Thinking in Marjane Satrapi's *Persepolis* Books

In my talk I will present a reading of Marjane Satrapi's graphic novels *Persepolis* (2000) and *Persepolis 2* (2001) as narratives that engage with what Walter Mignolo calls "border thinking," a kind of "historical thinking" that exposes a "double critique" of multiple geographical-cultural locations. While the actualization of border thinking may be examined in various aspects of Satrapi's texts, in this talk I will focus on how the *Persepolis* books – both as products of a particular visual-verbal medium, as well as autobiographical stories "of a childhood" (spent mostly in Tehran, Iran, and partly in Vienna, Austria) and "of a return" (from Europe to Western Asia and again back to Europe) – present a series of literal and metaphorical/symbolic border-crossings that create, as Joseph Darda puts it, tensions, "fissures," holes and interruptions which may engage the reader in an affective and ethical reconsideration of societal norms. Finding herself on various sides of physical, political, ideological, cultural, and ethnic borders *within* and *between* Asia and Europe, the author-narrator experiences oppression within an Islamic context as well as rejection in Europe on grounds of cultural and ethnic difference. This motivates her to develop a double critique inherent in Mignolo's border thinking, a certain kind of situated thinking that is not only "located outside the parameters of modern conceptions of reason and rationality" but also urges the reader to suspend his/her ethical and affective judgment to understand the complexity of Marji's situation as it intersects with that of Iran.

I examine this type of double critique in *Persepolis* and *Persepolis 2* by focussing on places in the texts where the formal dis-closures of the visual-verbal medium most emphatically express how a change in Marjane's geographical/cultural contexts modifies her perception, epistemology, and identity, and how these modifications affect the interpretation of such loaded symbols as the veil, or significant events in Iran's history. As Anastasia Valassopoulos claims, in the course of her border-crossings, Marjane also develops an alternative feminism through "trial

and error," while she creates her own Persepolis as an imaginary borderland, where she can locate herself outside the confines of both "the domain of Western metaphysics and its equivalent, the theological realm of Islamic thought" (Mignolo). I conclude that this method of border thinking and identification, accentuated by specific characteristic features of the graphic form, constitutes Satrapi's writings as sites of ideological contestation that provide a nuanced alternative form of contemporary multicultural or transcultural feminism.

Mária Kurdi
University of Pécs

The Portrayal of Eastern European Migrant Workers against the Emotional Landscape of Urban Settings in Recent Irish Theatre

For the last couple of decades an increasing number of Irish plays have included Eastern European migrants to Ireland in their cast to address the challenges faced by urban Irish communities. These characters usually hold a marginal, yet significant role in the dramatic works. In the paper I am proposing Stella Feehily's *O Go My Man* (2006) and Owen McCafferty's *Quietly* (2012), one set in Dublin, the other in Belfast, will be discussed, focussing on the divergent ways in which the migrant workers' efforts to cope and their perspectives taken on aspects of the life surrounding them contribute to the overall dramaturgy and the portrayal of social changes in Ireland, South and North. Feehily's migrant character called Alice recurs in different roles, such as waitress and baglady, offering a surrealistic, grotesque mirror to the confused gender relations of the protagonists as a comic shadow figure in the "wonderland" of Celtic Tiger Dublin. In *Quietly*, a migrant male character appears as a bartender who becomes witness to how a Catholic and a Protestant Irishman meet in peace-time circumstances to sort out their traumatic memories of the militarized past an its distorted view of masculinity. Furthermore, the migrant's outsider position in post-Troubles Belfast underscores the lasting influence of the past, manifest in aggressive threats of xenophobia.

Erika Mikó
University of Debrecen

"Szabó Úr and Mr. Szabó:" Representations of Identity Formation and Identity Crisis in Hungarian Travel Writing

Travel literature has long served as the main source of information on the United States in Hungary but in the communist era it had its own distorted socialist version. In these accounts the life of Hungarian expatriates in New York City was a recurring theme. The numerous travelogues published during the Kádár years (1956-88) follow the same clichés and patterns: there is a special reason for going to the

United States, which turns out to be a disappointment, with frustrated Hungarians all hoping to come home but too afraid to act. Endre Harmat's *Hello, New York* distinguishes two prototypes of expatriates: Szabó úr, the rootless Hungarian, who lives in total isolation in his host culture, and Mr. Szabó, posing as Mr. Taylor, caught in-between two languages and cultures, with a resulting conflict of identity, social disorientation, and split personality. At one end of the identity adjustment there is hopelessness, disorientation in the urban wilderness, and total failure, and at the other, ambiguity of cultural identity and dislocation between two cultures. Travel narratives are generally structured through the dialectic of self and Other. While claiming to be predominantly stories about the Other, they inevitably provide insights into the self and facilitate cultural or social self-reflection. Travelogues of the communist era are no exceptions to this rule. The process of denouncing American culture involved the erasure of contradictions in Hungary. This erasure often reserved the intended effect of travel narratives about New York City and gave rise to skepticism among readers. This skepticism was also fueled by the self-righteous tone of a considerable number of travelogues, which encouraged reading between the lines. In my presentation I will analyze representations of the identity crisis and identity formation of Hungarian expatriates, the social and spatial expressions of these processes, and the ideological background of Hungarian travelogues written in the communist era.

Judit Molnár
University of Debrecen

Troubled Strength: Multifarious Engendered Spaces and Places in Gail Scott's *Heroine*

Positioning

Gail Scott's novel entitled *Heroine* (1987) is among the forerunners of what Linda Leith calls "Anglo Literary Revival" in Québec in the 1990s and afterwards. Nationalism gained importance both in English Canada and in Québec (French Canada) in the 1960s. English-language writers in Québec have become "doubly marginalized"; it is a minority within a minority, a close-knit community that has been trying to find possible ways for a meaningful "survival." Scott is a bilingual, voluntary, "domestic," and internal migrant in Canada who meandered through her voyages from Ontario to Québec, and has fully immersed herself in the intercultural milieu of Montréal.

The protagonist has a very similar inter/transcultural background to that of the author. On the 10th anniversary (1980) of the October Crisis in Montréal, she remembers the events of Québec's Sovereignty Movement including the terrorist activities, murders and kidnappings. The novel recounts the incidents through a "narrative of belonging" that embodies both displacement and emplacement, suggesting that "[a]ffect arises in the midst of *in betweenness*," as G. J. Seihworth and

M. Gregg claim. The main character's liminal state (an Anglophone in a basically French cultural ambiance) is closely connected to her interrelatedness and interdependence on other people/s and neighbourhoods in and outside the city. Through her memories a mixed sense of belonging develops, a transformative experience is being unearthed. The first person narrative unfolds from a bathtub (a space that is fixed and fluid at the same time and is also a place for social interaction) in a rooming house downtown the metropolis. I argue that the novel demonstrates that the traditional border/s of nations have been transformed and spatially unbound communities have started to appear in Montréal. Among my aims is to investigate the different forms of spatial connectedness in the text hand in hand with how the highly fragmented discourse navigates through different spatial transfigurations (built-in environment, political, cultural, linguistic, marginal, central etc). The novel is a testimony to possible identity formations that transcend locations and boundaries with which individuals interact, however, the result is still "troubled strength" that is manifest in the multiplicity of translocal affiliations. I wish to elucidate the impact of the city that is inextricably linked to the "heroine's" self-definition as a woman. Yet, in a similar vein to Frank Davey, I assert that "the novel's imagination is not a feminism within national politics but transnational feminism" (2002) embedded in crossing various boundaries.

Lenke Németh
University of Debrecen

Haunted Borders, Nostalgia, and Narration: Cherrie Moraga's *Giving Up the Ghost* and Helena Maria Viramontes's "The Cariboo Cafe"

"Regarded as an inner space of psychic and emotional resonance" (Vallis) nostalgia shapes plot, theme, and narration in Cherrie Moraga's drama *Giving Up the Ghost* (1986) and Helena Maria Viramontes's short story "The Cariboo Cafe" (1985). Within their own generic frames of reference they *stage* personal lives that are forced to function and play out an existence on the borders of two cultures and countries, the US-Mexican and the US-El Salvadorian, respectively. Both authors engage in a critical dialogue about the local and transnational histories and stories of their characters who struggle with their inner shadows and ghosts as well as with various forms of social oppression in the borderlands. I argue that by utilizing the spatial and temporal aspects of nostalgia, Moraga and Viramontes introduce a complex interplay of focus that constantly shifts narrative perspectives from distant to specific, from past to present, whereby they create a "register of affect" in the borderlands. I will examine visual images of historical dislocation and cultural relocation through the lenses of nostalgia and affect, while claiming that the histories and identities thus evoked in the borderlands remain fragmentary and entangled.

Katalin Pálinkás
ELTE

Lisa Robertson: The City, or a Lyric Archive of Affects

Lisa Robertson's experimental *Occasional Work and Seven Walks from the Office for Soft Architecture* (2003) combines essays commissioned for art exhibits and prose poems describing aleatory walks through the city of Vancouver. The book creates descriptions imbued with desire and supplemented by extensive archival research on as various subjects as public fountains, interiors, the history of colour and the use of pigment, scaffolding and shacks, and native brambles. *Occasional Work and Seven Walks* is Robertson's Benjaminian project: not only does her book attend to neglected material forms and practices of the city and, similarly to *The Arcades Project*, compiles an archive about them, but it also creates a version of the Benjaminian dialectic image. Through the archival research, Robertson uncovers previous ideologies and economies, aesthetic and social practices, and suggests that the present, in this case emphatically the present affect, is never entirely independent of its histories. Thereby the book directs its reader to glimpse the present in the accretions of history. Moreover, by describing the city as a lyric site, Robertson revisits the problem that Benjamin traced to Baudelaire's poetry: is urban experience suited for the lyric?

Occasional Work and Seven Walks describes urban space as formed by both, what is present and material, and what is absent and virtual and can take effect only via processes of desire, imagination, and nostalgia. In the book such processes are persistently reported using the plural "we": the plural alludes to the collaborative project of the Office, the collective experience of the city, and the perception of the self as multiple. Affective experiences are described as collective, appearing to be freely circulating and residing in urban surfaces — available and not owned. The same way as affective states are dispersed, subjectivity dissolves and is ready to be released into affect: the second walk comments that the "we" readily becomes the medium of affect. Thus urban surfaces become lyrical in a strong association of affect with the lyrical. In Robertson's book, the lyrical stands for the affective; instead of evoking a singular subjectivity, privacy, and self-expression, she aligns lyric with collectively shared states of affect and the capacity to be affected. The essays and prose poems present the city as a preeminently affective and lyric site, while they negotiate the complexities and histories of both of these terms.

Éva Pataki
University of Miskolc

Cities Hated and Loved: Emotional Spaces and Atmospheres in Sunetra Gupta's *The Glassblower's Breath* (1993)

Journeys and destinations have a special significance in novels by transnational/translocal women writers. Whether their protagonists (im)migrate in hope of a better future or are driven by wanderlust, the places they settle in – temporarily or permanently – may generate feelings that determine the degree of their attachment to various places and have a considerable influence on their identity. Investigating the literary representation of the atmosphere of urban spaces and what Tonino Griffero refers to as the emotional tones or affordances of space, my presentation untangles the complex psychological and emotional relationship between the heroine and her simultaneously beloved and hated cities in Sunetra Gupta's *The Glassblower's Breath*.

In Gernot Böhme's theory of the atmospheric qualities of space, the atmosphere of metropolitan space is manifested and formulated in emotional states of being since it is bodily felt. It is this bodily sensation and the concomitant emotions that I primarily focus on in analysing the female protagonist's attitude to and identity formation in the city. Drawing on Heiko Schmid's (2011) approach to the emotional context of fascination in the city and Steve Pile's (1995) studies on the emotional and imaginative aspects of urban experience, I shall argue that the atmospheres of urban spaces in Gupta's novel are both manifested in the heroine's emotional responses and created by her presence and memories, her affective relationships and her cosmopolitan identity.

István Puskás
University of Debrecen

Suburra.
Pasolini, Inventor of the Slums of Rome

Rome is one of the emblematic places of western culture, one of the most important cities, the living heritage of Antiquity, and the spiritual centre of Christianity. Although in the age of modernity it is not the facilitator and model of contemporary cultural processes anymore, as a site of memory and as one of the most important targets of global tourism (thus a medium for transmitting western identity) it is of outstanding importance even today. Millions of visitors from the west and from other parts of the world go there for the 'Rome experience,' which culminates in visiting emblematic places from the ruins left behind by the Roman Emperors to the Via Veneto of Fellini's *Dolce Vita*.

However, if we have a look at certain products of contemporary Italian literature (and post-WWII films), another Rome becomes visible behind the city of

grandiose monuments, shopping streets, bars, and restaurants: the world of housing estates: the slums. The first author to create these spaces and associate them with meanings valid even today was Pier Paolo Pasolini. In the Rome he created the city has only a minor role, his Rome consists of the warrens, empty building sites full of rubbish and construction debris of the slums and of the lumpenproletariat (mainly young boys) living there.

The (sub)urban space created in his texts is neither the mirror image of (Neo)realist spatialities, nor is it the setting of the events, but an event itself, a metaphoric body which, just like the human body shows those cultural, social and power relations which were in the centre of Pasolini's attention, and the unveiling of which was the main goal of his work both as a film director and as a writer. Such changes concern not only Rome, but the whole country and the western civilization as well, and has an impact on all human communities. For Pasolini the human body (more precisely the body of the young man) and the built environment (especially the city) overlap, interpret each other, both tell us of the same things (passion, shame, pride, possession, search for identity, power plays and fights, oppression), not only complementing each other, but creating overlapping meanings. The aim of my talk is to present Pasolini's Rome through the novel entitled *Petrol*, created by the slums and inhabited by the bodies of young boys, which suffered the changes brought about by the birth of consumer society and civilization in front of the author's eyes.

Zsófia Réti
University of Debrecen

Metro 2033: An Ungendered, Playable Dystopia

The paper examines the problem of missing female characters in Dmitry Glukhovsky's 2005 novel, *Metro 2033*, which is a horror-satire set in a post-nuclear apocalyptic Moscow, where humanity is forced to live underground, in the metro tunnels of the city. The paper argues that due to the visible lack of women, in this seemingly ungendered dystopia the narration of the novel resembles more closely the plot arrangement and structure of video games than those of feature films. And indeed, a loosely related video game (a freely navigable horror first-person shooter) was introduced five years after the publication of the novel, while the MGM's *Metro 2033* film is being made right now.

The paper attempts to demonstrate two points. Firstly, that by looking at the novel *Metro 2033* one can find textual evidence to its narrative resemblance to video games, especially to first-person shooters (the main character as an empty narrative function, the idea of levelling up, the logic of quests, etc.) Secondly, along with avoiding generalizations on the entire video game/cinegame genre, the paper argues that despite all the recent advancements, the interactive medium of video games is typically perceived as overwhelmingly male and is geared to the needs of a male public. Most action games are media of virtual violence, not only enabling, but

requiring the gamers to participate in aggressive actions. Parallel to that, Glukhovsky's novel also envisions an imaginary Moscow where nonviolence is not a viable way of protecting and creating values.

The paper concludes by showing how symbolic images of femininity and the quest for reclaiming the deceased mother's memory still act as a focal point in the ungendered, but playable dystopia of the novel *Metro 2033.*

Babett Rubóczki
University of Debrecen

Female Bodies on the Border: Emotional Geographies of the Chicana Identity in Ana Castillo's *So Far From God*

By investigating the inextricably intricate relationship between Chicana social, cultural and spiritual identity and geography in Ana Castillo's *So Far From God* (1993), I aim to demonstrate that the emotions of the female characters not only gain expression in spatial and geographical terms but also affect and deconstruct the cultural, sexual, gendered and geographical borders assigned to them.

The novel foregrounds Joyce Davidson's argument concerning the body as the "most immediate *felt* geography [. . .], the site of emotional experience and expression." Castillo's work features four sisters, who live near the New Mexican border and whose impaired or often even fatally injured bodies signify the patriarchal exploitation and cultural stigmatization of the female body. However, these female figures challenge the confinements of their gendered boundaries, which is manifest in their emotional and spiritual power to become healed as well as healing bodies of both themselves and their community. Through their powerful emotional relations to each other based on solidarity, empathy or bereavement, these sisters are capable of affecting the space relegated to the domestic home, nature, sacred sites (such as Chimayo) or the politicized sites of the US factory and Saudi Arabia. Their bodies as embodied emotional geographies signify their female empowerment and deconstruct and renegotiate the borders prescribed for the Chicana identity by the white patriarchal society and Chicano male community.

Anikó Sohár
Péter Pázmány Catholic University

Ankh-Morpork: The City as Protagonist

In science fiction and fantasy, sometimes the city, whether it is real or imaginary, plays the leading role, for example New York in *Winter Tale* by Mark Helprin, or London in *Neverwhere* by Neil Gaiman. Often, as in the case of Newford in several novels and short stories by Charles de Lint, a made-up city with its fictional topography and maps corresponds to and accentuates the social relations as well as

the emotions embedded in the narration; the geography can indeed be emotional as it was so aptly put by Sir Terry Pratchett when, among other jobs, he appointed Rincewind (one of his regularly popping-up characters) "Egregious Professor of Cruel and Unusual Geography of Unseen University." Sir Terry also dreamt up a very significant city called Ankh-Morpork in his Discworld series (which might have been based on Budapest) which offers a perfect topic for this conference.

I wish to investigate this location as a place of trauma and aggression (including the Guilds of Thieves, Assassins and Ladies of Negotiable Affections), where crime, guilt, emotional border crossings and such occur hourly. It is also a setting for emancipation, liberation and disenthrallment from various bonds, and it provides ample examples of obsession, desire, eating practices (just think of the famous sausages offered by Cut-Me-Own-Throat Dibbler). Therefore, the whole sensational landscape created for our amusement and intellectual benefit should be accurately mapped in terms of literary-cum-urban-studies, focusing on (dis)organised crime.

Gyula Somogyi
University of Miskolc

Clive Barker's Topography of Hell: *The Scarlet Gospels*

After an excursion into young adult fiction (the *Abarat*-series), and experimental prose (*Mister B Gone*), Clive Barker's *The Scarlet Gospels* (2015) returns to the fates of characters created in *The Books of Blood* (Harry D'Amour) and *The Hellbound Heart*, which spawned the *Hellraiser* franchise (Pinhead, dubbed here as the Hell Priest). The confrontation between these two iconic characters enables the author to create a generic encounter between the occult detective story, and his strain of horror ("splatterpunk") that takes place in contemporary urban spaces (New York, New Orleans) and Hell (Pyratha, Barker's imaginary capital of Hell). Both real and infernal loci become sites of excessive violence, aggression and trauma in the novel, in a psychological, as well as a very literal, bodily sense, which evokes terror, revulsion and the experience of the abject – yet, at the same time, a sort of morbid curiosity, and even a hint of the sublime. The boundaries interrogated and torn apart by the novel include the edges of the (human and the demonic) body, the veil between life and death, and the limits of reality itself. *The Scarlet Gospels*' brutal aesthetics maps out translocality in a way that demonstrates how the two worlds may spill over unexpectedly into each other.

Éva Szabó
University of Debrecen

"Don't you have a home to go to?"
Homelessness in Ali Smith's *Hotel World*

Ali Smith's narratives frequently revolve around various manifestations of the borderline. Her works are in-between, both in terms of form and content, usually taking a closer look at the stranger, the outsider: spirits, ghosts and marginalised people. *Hotel World* is concerned with the age-old dichotomy between spirit and mind, and while depicting these binaries in a playful manner, it creates a contingent milieu where every word resonates in a peculiar way. The text is loaded with symbolic images of liminality: the meeting point of the inside and outside, that which is not home but not "un-home" either.

In the present paper I propose that parallels can be established between the ghostly characters of the novel. Else, a homeless woman with her suggestive name is not in the focus of the narrative, but she is always there looming around the corner. She assumes an in-between position in society, just like the ghost of Sara, who is separated from her corporeal self. Both are wandering around, unable to find a place to stay, a home to settle in. In other words, Else and Sara's ghost appear as doubles in the narrative in terms of their homelessness, embodying the corporeal and metaphysical aspects of urban life.

I draw upon Julia Kristeva's, Kathleen R. Arnold's and Emily Horton's theories, claiming that in *Hotel World* homeless people "become spatial non-entities, forced to float in the margins of existence." The city outside "the Global Hotel" and, more specifically, the street assume a transitional state where only people of liminal existence can loiter. The ghost and Else can be conceived of as Kristeva's "stranger[s]" who inhabit a temporary place permanently, and they are also akin to Kristeva's concept of the abject: having no home with clearly defined boundaries, they "[disturb] identity, system, order." Their homeless and seemingly invisible state link the two as they are orifices in the order of urban space and physicality.

Judit Szathmári
University of Debrecen

"Remember the wind. Remember her voice. She knows the origin of the Universe /I heard her singing Kiowa war dance songs at the corner of Fourth and Central once": Native Women's Relocation Experiences in Chicago

Contemporary American Indian literature reflects widely on the changes tribal individuals experienced in the second half of the twentieth century when they enrolled in the federal Voluntary Relocation Program. The presentation offers a comparative analysis of poems by Diane Burns, Joy Harjo, and Kateri Menominee, and interviews from the Chicago Oral History Project to illustrate the ways of

accommodating oneself to in the urban environment. While the universal evaluation of the 1950s' Relocation Program would deem it as yet another abortive federal attempt to solve the Indian problem and poetry echoes recall urban life as traumatic experience, interviewees' responses offer a more complex view. After the collapse of traditional social structures and the Indigenous adaptation of Western norms of gender roles that resulted in a century-old double oppression on the reservations, this physical and spiritual border crossing opened new possibilities for women yet, at the same time, jeopardized traditional community ties. Some recount how at their workplace they were denied promotion opportunities on grounds that "you belong on the reservation," while others, for the first time in their lives, can make their voices heard by actively participating in urban self-help organizations, the establishment of urban Indian educational institutions, and various political and cultural organizations.

Miklós Takács
University of Debrecen

"Unclaimed Belongings": Rereading *The Diary of Anne Frank* in the Context of Translocality

The Diary of Anne Frank cannot be interpreted merely by close reading. Relying on Chiara Mengozzi's theory, I claim that a *distant* reading is also required in this case. The *afterlife* of the book, its circulation and reception, requires as much attention as the text itself. As it is known, the Dutch original failed to make a breakthrough, and it was not until the American publication that the volume conquered the whole world as a true "transnational book." Anne Frank has become a symbolic figure of the early Holocaust memory, a European *lieu de mémoire*. This is partly due to the fact that the Holocaust discourse was transferred into the self-understanding of other countries, along with traumatic memories becoming more globalized.

Therefore, I will first focus on the distant reading of the diary as a site of memory, arguing that its insights determine the close reading of the diary. The fate of *The Diary of Anne Frank* makes visible the interaction of individual and collective memories. The prior always includes the latter, and occasionally, individual memories may become part of cultural memory. Translocality is a most suitable context for rereading the diary, because it can demonstrate how personal (local) space is interwoven with discourses, meaning attributions or the memories of other spaces – even in the most extreme cases, such as hiding in the "Secret Annex."

Therefore, my emphasis is not on topical transnational phenomena such as the pilgrimage and exile of the Frank family. I am rather intrigued by the language of translocality, the way Anne wanted to rule the language of the host country, how her diary enacts the interference between German and Dutch. A further question is to what extent language becomes the dominant medium of expressing identity, and

why Anne must take an identity (an "unclaimed belonging") forced on her and her companions by Nazi racial theory.

However, the main stake of close reading is finding the answer to the question why the space of more than two year's hiding, the "Secret Annex," was not sterile and hermetically enclosed. Had it been only a personal and private space, it would not have become relevant as a collective memory, which would have made Anne's diary merely yet another contemporary source among many others.

Eszter Ureczky
University of Debrecen

London as the Cultural Space of AIDS, Nostalgia and Mourning in Alan Hollinghurst's *The Line of Beauty* and Alfred Corn's *Part of His Story*

Svetlana Boym's cultural diagnosis of nostalgia as an essentially estranging affect proves revealing when reading contemporary AIDS fiction on the outbreak of the "gay plague." The comparative reading of the British Alan Hollinghurst's *The Line of Beauty* (2004) and the American Alfred Corn's *Part of His Story* (1997) aims to examine how the discursive construction of AIDS takes place and cultural space against the nostalgic backdrop of gay men's lives in the Thatcherite London of the 1980s. In *The Line of Beauty* the spaces of London and the notions of social class create a vivid image of the utopian pre-AIDS city, where the middle class Oxford graduate, Nick Guest remains a tolerated trespasser in the posh home of a Tory MP and his family. The Feddens's town house in Kensington, the communal gardens, the Notting Hill Carnival and the gay beach are all part of Nick's romance of the city and the family, which altogether "gave him a hilarious sense of his own social displacement." *Part of His Story* thematizes not the class but the transatlantic Otherness of the American narrator, who becomes an expatriot in London to mourn for his long-term partner's death of AIDS. He sets out to write a biography of an 18th century sculptor and architect, and at the same time struggles with his own double dislocation: "Now I can alternate focus between the two separate kinds of estrangement – the survivor's and the expatriot's."

Relying on Svetlana Boym's argument, I claim that "nostalgia is a sentiment of loss and displacement, but it is also a romance with one's own fantasy." In the novels I read, the various urban spaces and artistic merits of London become the metaphors of the protagonists' emotional geographies. In a sense, both protagonists are aesthetes: Nick, who is writing a PhD on Henry James' style, adores fine fiction and furniture in others' wealthy homes, while Corn's main character is a playwright fascinated by London's museums and architecture. The artistic beauties of London appear as an escape, a partly self-demarcated quarantine against the inescapable physical agony and the tormenting psychological reality of AIDS death.

Váró Kata Anna
University of Debrecen

The Emergence of Regionalism in British Television

This paper aims to explore how the emergence of regional television studio units aided location shootings and the incorporation of the 'couleur locale' into television shows, especially into single play drama series, penned by contemporary authors. TV dramas shot outside the studios of London were the forerunners of the English New Wave, and its legacy also continued to flourish in non-metropolitan areas long after the trend ended. Even more importantly, since the late Sixties and early Seventies, single play TV drama series played a key role in reflecting and shaping national identity in the country. The increasing number of plays shot on location and in regional studios with the help of regional playwrights, directors, actors, and technical staff widened the perception of what it meant to be British in contemporary Britain. The English Regions Drama located in Birmingham commissioned series such as *Second City Firsts*, *Thirty-Minute Theatre*, which portrayed a more genuine British experience than its London-based contemporaries, and which captured the experience of the middle-class inhabitants of the capital. The above-mentioned series were the forerunners of such highly influential productions as *The Wednesday Play* and *Play for Today*, which — as Thomas Elsaesser and Jeffrey Richards both remarked — reflected Britishness more truthfully than anything else in the Seventies.

Gabriella Vöő
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Global Mobility, Deep Time, and the Female Affect in *Gardens in the Dunes*

Leslie Marmon Silko's 1996 novel subverts Euro-American paradigms related to economy, gender, corporeality and feeling. Following the adventures of a 9-year-old Native American girl in locations as distinct as the California desert and the cities of Los Angeles and Rome, *Gardens in the Dunes* (1996) re-examines cultural and gender-based binaries like capitalist-imperialist vs. ecologically based economy, chronological history and deep time, individualist vs. community-based conceptions of the self, as well as male vs. female forms of knowledge and sentiment. Silko re-defines the concept of "the garden" and holds forth a world in which a rhizomatic network of female affect and solidarity supplants male dynamics of domination and exploitation. Also, the novel calls for a radical shift in our anthropocentric vision. *Gardens in the Dunes* proposes that community includes all living creatures, transcends conventional morality and even boundaries between species; the movement of living organisms and goods is mobility across space and time; the body is not a self-contained unit but a conduct of life and part of a global network; and the city is just one temporary and time-bound manifestation of the processes of nature. My approach of Silko's novel is

based on the works of Gilles Deleuze, Felix Guattari and Elizabeth Grosz.

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Death and Life and the Death of Great American Cities: En-gendering New Orleans, New York, and San Francisco in *A Streetcar Named Desire* and *Blue Jasmine*

Jane Jacobs in *The Death and Life of Great American Cities* (1961) claims that "the metropolis provides what otherwise could be given only by traveling; namely, the strange." Taking cues from her classic critical study of urban planning, I propose to explore in this paper the feminine dynamic of regeneration and degeneration in three American iconic cities, New Orleans, New York, and San Francisco, in a post-WWII play and a contemporary film, by zooming in on the stranger woman in transit to different metropoles. Tennessee Williams's play *A Streetcar Named Desire* (1947) charts a post-war triumphalism of masculinity pitted against the declining and disintegrating feudal feminization of the American South. Blanche Dubois' flight from the death-haunted rural plantation to the vibrant urbanity as a life-seeking odyssey is doomed from the start as she negotiates the Gothic alleys of New Orleans, where her attempts at feminine regeneration by self-fashioning are disrupted and de-mythified by her brother-in-law who embodies the postwar pragmatic, regenerative industrial urban capitalist spirit.

A stranger woman in the metropolis, alone and unassimilated into families, poses a challenge to both her own survival and integration. Yet the strangeness that Jane Jacobs has put forth also proffers a de-familiarization of habitat that deprives and nourishes at once, by effacing the past, unsavory for many stranger women "with a past," as well as holding out new futures and fueling new desires with urban prospects and illusions. Continuing the motif of the illusory life-enhancing promise of urban relocation, Woody Allen re-visions Williams's *A Streetcar* in *Blue Jasmine* (2013) by re-visiting American urban centers, from the post-war Big Easy to post-Madoff Big Apple and San Francisco. An emotionally distraught heroine remains at the center, headed for a stronger dosage of self-delusion, and desire is re-contoured as Old Money New York is re-imagined in the working-class milieu of New World San Francisco. I will discuss the class dynamic in relocating from the country to the city in *A Streetcar* and from city to city in *Blue Jasmine*, as a way of examining the historical traversal from the complete ruin of the feudal American South to the financial ruin that marks the decline and fall of cities.