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| **Theses supervised by Gabriella Moise (2005-2021)** |
|  | Takács Orsolya (2005/06, BA): The Reflection of Ambiguity of the early 20th Century in Short Fiction, The Analysis of Arnold Bennett’s, Virginia Woolf’s and Kathrine Mansfield’s Short Stories |
|  | Komáromi Margit (2005/06, BA): Ambiguity of the Female Soul in Virigina Woolf’s *Mrs Dalloway* and *To the Lighthouse* |
|  | Acsai Krisztina (2007/08, BA): Maps of the Buried Treasure: Jeanette Winterson’s Tale-like World |
|  | Balázs Boglárka (2007/08, BA): Mirrors and Reflections in Jane Campion’s *The Piano* |
|  | Cseszlai Krisztina (2008/09, BA): The Representation of Fairy Tales and Grand Narratives of Love and Christianity in Jeanette Winterson’s *The.PowerBook* |
|  | Balog Edit Otilia (2008/09, BA): (Postmodern) Identity (Crisis) in A. S. Byatt’s *Possession*  |
|  | Tóth Andrea (2008/09, BA): Christian Themes in the Filmic Representation of C. S. Lewis’s *The Chronicles of Narnia, the Lion, the Witch and the Wardrobe*  |
|  | Deszpoth Csilla (2008/09, BA): Mother, Daughter, Artist: The Character of Lily Briscoe in Virginia Woolf’s *To the Lighthouse*  |
|  | Kovács Eszter (2009/10, BA): Painting in Woolf—Characteristics of Impressionism and Post-Impressionism in Virginia Woolf’s *To the Lighthouse* and *The Waves* |
|  | Horváth Edit (2009/10, BA): Water Imagery in Sylvia Plath’s *The Bell Jar* |
|  | Szoboszlai Réka (2010/11, BA): The Legitimacy of the Notion of Genius in Peter Ackroyd's *Chatterton* |
|  | Lekics Lilian (2010/11) The Significance of Fine Arts in E.M. Forster’s *A Room with a View* |
|  | Kovach Zofia (2010/11, Liberal Arts major): *A büszkeség és balítélet* metamorfózisa: Austen regényének filmadaptációi a második világháború Amerikájától a harmadik évezred tömegkulturális termékéig |
|  | Nagy Noémi (2011/12, BA) The Freedom of Representation: Visual Interpretations of Shakespeare’s *A Midsummer Night’s Dream* |
|  | Pesti Viktória (2011/12, BA) The Influence of Impressionism and Post-Impressionism on British Female Painters |
|  | Süli-Kiss Fruzsina Ágnes (2011/12, BA) Transtextuality in Agatha Christie’s Crime Fiction (jointly supervised with Hudácskó Brigitta) |
|  | Szabó Anna (2011/12, BA) The Notion of the Subject in Virginia Woolf’s Short Fiction |
|  | Marján Ibolya (2011/12, five year programme) Duality and Subordination in Thomas Hardy’s *Tess of the d’Urbervilles* and Roman Polanski’s *Tess* |
|  | Molnár Zoltán (2011/12, MA) Surrealism and Quantum Physics: Manifestations of the Theories of Physics in Max Ernst’s Works |
|  | Rekun Dmitry’s (2011/12, MA) Painting Social Conventions: The Phenomenology of Street Art |
|  | Duró Evelin (2012/13, BA) The Body as a Metaphor for the Scientific, Social, and Political Transformation in Aldous Huxley’s *Point Counter Point* |
|  | Kondás Petra (2012/13, BA) Violence and Neglect: Survival Strategies of Women in Pat Barker’s *Union Street* |
|  | Takács Glória (2012/13, BA, Linguistic Track) Tess as a Representative of Her Natural and Cultural Environment in Thomas Hardy’s *Tess of the d’Urbervilles* |
|  | Tardi Éva (2012/13, BA) The Subversive Capacity of Lady Gaga: Maternal Role as the Key of her Success |
|  | Tóth Edit (2012/13, BA) Visual Representation of Victorian Women: Pre-Raphaelite Reflections on the Socio-Cultural Changes in Victorian England |
|  | Herczeg Ánges (2013/14, BA) Mothers, Daughters, Husbands: Domestic Relationships in Pat Barker's *Union Street* |
|  | Zágoni Petra (2013/14, BA) The Working Class’s Experience of the Swinging Sixties in Shelagh Delaney’s *A Taste of Honey* and Bill Naughton’s *Alfie*  |
|  | Kovács Krisztina (2013/14, BA) The Comparative Analysis of the Representation of Hypocrisy and the Dependence of Social Hierarchy and Cultural Identity in Joseph Conrad's *Heart of Darkness* and Peter Jackson's *King Kong* |
|  | Szántó József Zoltán (2014/15, BA) The Transformation of Symbols of Ideology in *Lord of the Flies* |
|  | Tóth Réka (2014/15, BA) On Borderlines: Street Art’s Current Cultural and Legal Status |
|  | Hajdú Orsolya (2014/15, BA) The Booty as the Beast: Confronting the Booty in the Contexts of Hip Hop Culture and Feminism |
|  | Simon Melinda (2014/15, BA, Part-time) Commercial Fiction and Women’s Writing: A Comparative Analysis of Tracy Chevalier’s *Girl with a Pearl Earring* and Sarah Dunant’s *The Birth of Venus* |
|  | Duró Evelin (2014/15, MA) From Cellular Formation to the Decomposing Body: Corporeal Tropes of Power in Aldous Huxley’s *Point Counter Point* |
|  | Féder Krisztina (2015/16, MA) Interartistic Tendencies and Performativity in the Works of Three Women Photographers |
|  | Kónya Marcell (2015/16, MA) Photographic Image Making of the Great War |
|  | Ilonczai Réka (2015/16, BA) Rolling Skins: Youth Addictions in Jamie Brittain’s *Skins* |
|  | Posztós István (2015/16, BA) The Representation of the Female Body in Beer Commercials |
|  | Török Petra (2015/16, BA) The Centrality of the Human Body in Steve McQueen's *Hunger* and *Shame* |
|  | Dogan Terzi (2015/16, BA) Exploring Neutrality in Search of Subjectivity: Analysis of Three Poems by Keith Douglas |
|  | Mészáros Judit (2016/17, MA) Narrative in Video Games |
|  | Borbély Andrea (2016/17, BA) Struggling for Identity: The Representation of Bipolar Disorder in Virginia Woolf’s *Mrs. Dalloway* |
|  | Fügedi Máté (2016/17, BA) Mediatised Societies |
|  | Kovács Viktória (2016/17, BA) Gender Crisis in *Albert Nobbs*:The Exploration of the Psychological, Cultural, and Socio-Economic Factors of Cross-Dressing |
|  | Mányi Vivien (2016/17, BA) Homosexuality in the Late Victorian British Society: The Representation of Homosexuality in E. M. Forster’s *Maurice* |
|  | Tóth Gergő (2016/17, BA) Being (and not Being) a Mother (Figure) for a Lifetime: Literary Representations of the Figure of the Nannyin the Victorian Era |
|  | Rása István (2017/18, BA) Parasitic Relations: Untangling the Tapeworm in Irvine Welsh’s *Filth* |
|  | Szalóki Nikolett (2017/18, BA) The Cinematic Representation of the Enigmatic Charles Dickens |
|  | Vasas Viktória (2017/18, BA) The Swinging Sixtiesin the Portrayal of Bill Naughton’s *Alfie* |
|  | Malou Kürpick (2017/18, MA) Dancing in the Margins: Contemporary Postcolonial Identity and Intersectionality in Zadie Smith’s *Swing Time*  |
|  | Szabó Vanda (2018/19, BA) The Connection between Art and Identity in Angela Carter’s *The Magic Toyshop* |
|  | Komaromi-Fülöp Réka (2018/19, BA levelező) Representation of Women in Pat Barker’s *Union Street* |
|  | Krisztán Daniella (2018/19, BA) Cannibalism as a Metaphor of Consumerism in David Mitchell’s *Cloud Atlas* |
|  | Fedor Fanni (2018/19, BA) Diversity of the Appearance of Nature in Street Art |
|  | Tóth Gergő (2018/19, MA) The Politics of Trafalgar Square: A Space of History and Social Criticism |
|  | Török Petra (2018/19, OMA) The Conflict of Art and Life in Alfred, Lord Tennyson’s “The Lady of Shalott” |
|  | Berecz Dorina (2019/20, BA) Fashion as a Means of Self-Expression in the Pre-Victorian England: Visual Representation of Anne Lister and Ann Walker in Gentleman Jack |
|  | Balázs Boglárka (2019/20, BA) The Evolution of Banksy’s Art Practice: From Underground to Mainstream |
|  | Balázs Fruzsina (2019/20, BA) Margaret Atwood’s *The Handmaid’s Tale* as a Mirror to the 1980s America |
|  | Józsa Barbara (2019/20, BA) The Painterly Representation of Trauma: Tracey Emin’s *Fortnight of Tears* |
|  | Matta Boglárka (2019/20, BA, Amerikanisztika) Clarissa Vs. Mrs. Dalloway: The Clash of the Public and Private Selves in Virginia Woolf’s *Mrs. Dalloway* |
|  | Tisza Eleonóra Márta (2019/20, BA) Narrativity, Performativity and Nostalgia in Contemporary Staged Photography |
|  | Kovács Emese (2020/21, BA) “The Leaden Circles Dissolved in the Air”: Modernist Time Concept in Virginia Woolf’s *Mrs Dalloway* |
|  | Krisztán Daniella (2020/21, MA) Spaces of Detention: Incarceration as a Means of Maintaining Normativity in Janet Frame’s *Faces in the Water* and Salwa Bakr’s *The Golden Chariot* |
|  | Ozsváth Eszter (2020/21, MA) Sleeping Rough on Street Art: Homelessness, Performativity, and Body Imagery in Contemporary North American Street Art |