

    
**KÖZVETÍTÉS/TRANSMITERE/TRANSMISSION**

*International Conference 2025 Miercurea Ciuc*



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HUNGARIAN UNIVERSITY  
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Faculty of Economics, Socio-Human Sciences  
and Engineering

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## PLENÁRIS ELŐADÓK / PRELEGERI PLENARE / PLENARY SPEAKERS

**ORBÁN Jolán**

[orbanjolan@gmail.com](mailto:orbanjolan@gmail.com)

Pécsi Tudományegyetem / Universitatea din Pécs / University of Pécs

### ***A közvetítés alakzatai. Krasznahorkai László Az ellenállás melankóliája című regényének átiratai***

Eötvös Péter első magyar nyelvű operáját *Valuska* címen 2023. december 2-án mutatták be Budapesten az Eiffel Műhelyházban a Magyar Állami Operaház produkciójaként Varga Bence rendezésében. A szöveggönyvet Keszthelyi Kinga és Mezei Mária írták Krasznahorkai László *Az ellenállás melankóliája* (1989) című szövege alapján. Krasznahorkai regényének nem ez az első átirata, hiszen Tarr Béla és Hranitzky Ágnes rendezésében *Werckmeister harmóniák* (2000) címen készült belőle már filmváltozat, de ez az első opera-átirata, amely ráadásul egy csapásra két opera, mert a magyar változattal egyidőben elkészült a német változat is, amelyet 2024. február 3-án mutattak be Regensburgban *Valushka* címen. De készült egy újabb opera-átirat is, amelyet 2024. június 30-án mutattak be a berlini *Staatsoper Unter den Linden* programjaként *Melancholie des Widerstands* címen, amelynek Marc-André Dalbavie a zeneszerzője, Guillaume Métayer a szövegírója és David Martin a rendezője. Eötvös operája *comedia tragica*, avagy groteszk opera, Dalbavie műve *Eine filmische Oper*, azaz egy filmes opera. Az előadásomban azt vizsgálom, hogy a Krasznahorkai-regény filmes és opera-átirataiban a közvetítésnek milyen alakzatai jelennek meg.

### ***Forme ale transiterii. Transpuneri ale romanului Melancolia rezistenței de László Krasznahorkai***

*Valuska*, prima operă în limba maghiară a lui Péter Eötvös, a avut premiera pe 2 decembrie 2023 la Budapesta, la Teatrul Atelier Eiffel, ca producție a Operei Maghiare de Stat, în regia lui Bence Varga. Libretul a fost scris de Kinga Keszthelyi și Mária Mezei, pe baza romanului lui László Krasznahorkai, *Melancolia rezistenței* (1989). Aceasta nu este prima transpunere a romanului lui Krasznahorkai, deoarece Béla Tarr și Ágnes Hranitzky au regizat o versiune cinematografică a acestuia sub titlul *Armonii Werckmeister* (2000), dar aceasta este prima transpunere în operă, care a dat, de fapt, două opere într-una, deoarece concomitent cu versiunea maghiară s-a finalizat și versiunea germană, care a avut premiera la Regensburg la 3 februarie 2024, cu titlul *Valushka*. Dar există și o nouă reproducere a operei, cu titlul *Melancholie des Widerstands*, care a avut premiera la 30 iunie 2024 la *Staatsoper Unter den Linden* din Berlin, avându-i pe Marc-André Dalbavie ca și compozitor, pe Guillaume Métayer ca libretist și pe David Martin ca regizor. Opera lui Eötvös este o *comedia tragica* sau o operă grotescă, iar *Eine filmische Oper* a lui Dalbavie este un film de operă. În prezentarea mea voi examina formele transiterii în transpunerile în film și operă ale romanului lui Krasznahorkai.

### ***Forms of Transmission. Transpositions of the Novel The Melancholy of Resistance by László Krasznahorkai***

*Valuska*, Péter Eötvös's first Hungarian-language opera, premiered on December 2, 2023 in Budapest at the Atelier Eiffel Theatre as a production of the Hungarian State Opera, directed by Bence Varga. The libretto was written by Kinga Keszthelyi and Mária Mezei, based on

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László Krasznahorkai's novel *The Melancholy of Resistance* (1989). This is not the first transposition of Krasznahorkai's novel as Béla Tarr and Ágnes Hranitzky had already directed a film version of it under the title *Werckmeister Harmonies* (2000), but it is the first transposition into an opera, which actually gave birth to two operas, as the German version was completed at the same time as the Hungarian one, which premiered in Regensburg on February 3, 2024, under the title *Valushka*. Moreover, there is also a new transcription of the opera, entitled *Melancholie des Widerstands*, which premiered on June 30, 2024 at the Staatsoper Unter den Linden in Berlin, with Marc-André Dalbavie as composer, Guillaume Métayer as librettist, and David Martin as director. Eötvös's opera is a tragic comedy or grotesque opera, while Dalbavie's *Eine filmische Oper* is an opera film. In my presentation, I will examine the forms of transmission in the film and opera transpositions of Krasznahorkai's novel.

**Katalin DORÓ**

[dorokati@lit.u-szeged.hu](mailto:dorokati@lit.u-szeged.hu)

Szegedi Tudományegyetem / Universitatea din Szeged / University of Szeged

## ***A tanári identitás fejlődése: jelenlegi és jövőbeli szakmai énképek***

Ez a plenáris előadás a tanári identitás fogalmát vizsgálja: hogyan látják magukat a tanárok szakmai szerepükben, és hogyan befolyásolja ezen identitás a mindennapi munkájukat. Abból a gondolatból indulunk ki, hogy az identitás nem statikus, hanem a tanítási tapasztalatok és a személyes fejlődés révén idővel változik. Az előadás a definíciókat, az identitás kialakulásának elméleteit és a szakmai ént formáló tényezőket tárgyalja. A kihívásokat, köztük a külső nyomást és a kiegészítést is megvizsgáljuk. Körbejárjuk a tanárképzésben részt vevő hallgatók identitásfejlődését, a diákból tanárrá válás során szerepet játszó tényezőket, a tanárképzési programok fontosságát és az ezeket vizsgáló kutatási irányokat. Korábbi kutatásaimból származó példákat osztok meg azzal kapcsolatban, hogy hogyan alakul ki a pályakezdő angoltanárok identitása. Az előadás a tanárképzési programok és a továbbképzések szerepét hangsúlyozza a (leendő) tanárok szakmai identitásának formálásában és az előttük álló kihívások leküzdésében.

## ***Dezvoltarea identității de profesor: imaginea de sine profesională din prezent și în viitor***

Această prelegere plenară explorează conceptul de 'identitate profesională' a cadrelor didactice, și anume modul în care profesorii se văd pe ei înșiși în rolul lor de profesor și modul în care această identitate le influențează activitatea zilnică. Vom porni de la ideea că identitatea nu este una statică, ci ea se schimbă cu timpul, fiind influențată de experiențele de predare și de dezvoltarea personală. În acest context, se vor discuta definițiile, teoriile formării identității și factorii care modelează imaginea de sine profesională. De asemenea, vor fi examinate provocările, inclusiv presiunile externe și epuizarea profesională. Vom analiza dezvoltarea identității cadrelor didactice în formare, factorii care joacă un rol în trecerea de la statutul de student la cel de profesor practicant, importanța programelor de formare a profesorilor și tendințele care predomină cercetările actuale ale acestora. Se vor schița câteva exemple din cercetările mele anterioare cu privire la modul în care profesorii de limba engleză în formare își dezvoltă identitatea. Prelegerea subliniază rolul programelor de formare a cadrelor didactice și al formării continue în a-i ajuta pe (viitorii) profesori să își modeleze identitatea profesională și să depășească provocările cu care se confruntă.

## ***Development of Teacher Identity: From Present to Future Professional Selves***

This plenary talk explores the concept of teacher identity: how teachers see themselves in their professional roles and how this identity influences their daily work. We will start with the idea that identity is not static but changes over time through teaching experiences and personal growth. This presentation discusses definitions, theories of identity formation, and the factors that shape professional selves. Challenges including external pressures and burnout are also examined. Focus is placed on pre-service teachers' identity development, the factors that play a role in growing from being a student to becoming a teacher, the importance of teacher education programs and current research paths. Examples from my earlier research on how pre-service English teachers develop their identities are shared. This presentation emphasizes the role of teacher education programs and in-service training in helping (future) teachers shape their professional identities and overcome the challenges they face.

### **Georgiana Lungu-Badea**

[georgiana.lungu-badea@e-uvt.ro](mailto:georgiana.lungu-badea@e-uvt.ro)

Temesvári Nyugati Egyetem / Universitatea de Vest din Timișoara / West University of Timișoara

## ***Identitás, másság és interkulturális transzfer a fordításban***

Ez az előadás mindenekelőtt áttekinti a címben szereplő kulcsfogalmak – identitás, másság és interkulturális transzfer – értelmezéseit, majd meghatározza az identitás és másság fordítási folyamatban történő elemzésének megfelelő elméleti keretet. Ezt követően megvizsgálja, hogy az (elidegenítő) fordítás miként tükrözi a forrásszöveg identitását, és hogyan közvetíti azt a célnyelven, valamint elemzi a fordításban érintett terek és kultúrák közötti kulturális fluktuációk összefüggéseit. A kulturális elemek valamely erős kulturális tartalom átadására gyakorolt hatását – amelyek összetett közvetítést igényelnek (nem csupán adaptáció, lokalizáció vagy honosítás formájában) – egy esettanulmány szemlélteti, amely a többnézőpontú megközelítést, valamint a globalizáció identitásra és másságra gyakorolt hatását elemzi a fordításban. A mód, ahogyan a kulturális elemek (kulturémák, mémek, realiak) interkulturális átadásának értékelése hozzájárul a nyelvek és kultúrák közötti kommunikáció javításához, nem csupán az interkulturális közvetítési folyamat átfogóbb megértését teszi lehetővé, hanem a nyelvészetben, kultúrában és technológiában jártas szakemberek közötti párbeszéd és együttműködés ösztönzése révén rávilágít az interkulturális fordítás összetettségére is. Ezt a folyamatot azonban nem bonyolult eljárásként kell felfogni, hanem olyan kihívásként, amelyet a fordító/utószerkesztő – nyelvi szakértőként és kulturális közvetítőként – úgy kezel, hogy a formális szigor és az értelmezői kreativitás egyensúlyban tartásával megőrzi a kulturális üzenetek lényegét. A következtetés új távlatokat nyit a fordítás szerepének és hatásának újragondolására a globalizált világban.

## ***Identitate, alteritate și transfer intercultural în traducere***

Această comunicare va survola, într-o primă etapă, accepțiunile conceptelor-cheie menționate în titlul comunicării – identitate, alteritate și transfer intercultural –, va delimita cadrul teoretic propice pentru analiza identității și alterității în procesul de traducere. Ulterior, se va investiga modul în care traducerea (alienabilă) reflectă identitatea textului sursă și negociază transferul acesteia în limba țintă, precum și relația dintre fluctuațiile culturale specifice spațiilor și limbilor aflate în relație de traducere. Impactul elementelor culturale, care necesită o mediere complexă (fără a se limita la adaptare, localizare sau naturalizare), asupra transmiterii unui

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conținut cultural puternic marcat va fi ilustrat printr-un studiu de caz. Acesta va analiza confruntarea pluriperspectivală și influența globalizării asupra identității și alterității în traducere. Evaluarea modului în care transferul intercultural al elementelor culturale (cultureme, meme, realia) contribuie la îmbunătățirea comunicării între limbi și culturi oferă nu doar o înțelegere mai cuprinzătoare a procesului de negociere interculturală, ci, în același timp, demonstrează, prin stimularea dialogului și colaborării între specialiști în lingvistică, cultură și tehnologie, complexitatea traducerii interculturale. Aceasta nu trebuie însă percepută ca un proces complicat, ci ca o provocare pe care traducătorul/post-editorul – în calitate de expert lingvistic și mediator cultural – o gestionează echilibrând rigoarea formală și creativitatea interpretativă pentru a păstra esența mesajelor culturale. Concluzia deschide perspective inedite pentru regândirea rolului și impactului traducerii într-o lume globalizată.

## ***Identity, Otherness, and Intercultural Transfer in Translation***

This paper will first explore the interpretations of the key concepts mentioned in the title – identity, otherness, and intercultural transfer – while outlining the appropriate theoretical framework for analyzing identity and otherness in the translation process. Subsequently, it will examine how (foreignizing) translation reflects the identity of the source text and negotiates its transfer into the target language, as well as the relationship between cultural fluctuations specific to the spaces and languages involved in translation. The impact of cultural elements, which require complex mediation (beyond mere adaptation, localization, or domestication), on the transmission of culturally marked content will be illustrated through a case study. This study will analyze the multi-perspective confrontation and the influence of globalization on identity and otherness in translation. Assessing how the intercultural transfer of cultural elements (culturemes, memes, realia) contributes to enhancing communication between languages and cultures provides not only a more comprehensive understanding of the intercultural negotiation process but also demonstrates, by fostering dialogue and collaboration among specialists in linguistics, culture, and technology, the complexity of intercultural translation. However, this process should not be perceived as overly complicated but rather as a challenge that the translator/post-editor – as a linguistic expert and cultural mediator – manages by balancing formal rigour with interpretative creativity to preserve the essence of cultural messages. The conclusion opens new perspectives for rethinking the role and impact of translation in a globalized world.

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## **1. TUDÁSTRANSZFER, JELENTÉSKÖZVETÍTÉS**

**Szekcióelnök: Tankó Enikő**

**Helyszín: 22-es terem**

**Jolánkai Márton & Dósa Katalin & Kassai Katalin**

[jolankai.marton@uni-mate.hu](mailto:jolankai.marton@uni-mate.hu); [katalindosa@gmail.com](mailto:katalindosa@gmail.com); [kassai.maria.katalin@uni-mate.hu](mailto:kassai.maria.katalin@uni-mate.hu)

Magyar Agrár- és Élettudományi Egyetem, Gödöllő, Magyarország

### ***Nemzetközi hallgatók oktatása és képzése – tudástranszfer esettanulmány***

A Magyar Agrár- és Élettudományi Egyetem hagyományosan minden felsőoktatási képzési szinten – BSc, MSc, PhD – végzi külföldi hallgatók oktatását és képzését. A hallgatók száma az elmúlt évtized során jelentősen megnőtt, jelenleg 114 ország több mint 2000 hallgatója tanul az egyetemen. Az oktatás és a képzések angol nyelven folynak. Értékelve az elmúlt évtizedet, különböző következtetések vonhatók le. Az angol, mint idegen nyelv képezi a közös nyelvi alapot. Ennek előnye elsődlegesen az, hogy sem az oktatóknak, sem a hallgatóknak, kevés kivételtől eltekintve nem anyanyelve, ezáltal valóban közös nyelvként használható. Hátrányai azonban számosak; a nyelvismeret eltérő szintje, a szaknyelvi ismeretek különbözősége, valamint a kommunikáció sajátos formái. Az emberi és a társadalmi sokféleség területei közül a következők tekinthetők a legfontosabbnak: a nemzetiségi háttér, a faji nézetkülönbségek, a vallási alapok, a tanulmányi előélet, a tanulási képesség, a motiváció és az együttműködési készség. A hatékonyság növelése érdekében szakmai kommunikációval kapcsolatos tárgyak létrehozására volt szükség az ezekből származó feladatok kezelésére.

### ***Education and Training for International Student Communities – a Case Study on knowledge Transfer***

The Hungarian University of Agriculture and Life Sciences is engaged in education of various levels – BSc, MSc and PhD – of international students. During the past decade, a rapidly increasing number of students – today over 2000 from 114 countries – started their education. The language of all education and training courses is English. Evaluating the past ten years, various conclusions can be drawn. English as a foreign language provides basis as lingua franca. The main advantage of that is the equal chance for all participants since this is not the first language of almost anyone. Among disadvantages there are the differences in proficiency, the alterations within specific vocabulary and diverse communication patterns. Regarding the field of human and social behaviour the most important ones are as follows: ethnic bases, racial tensions, religious background, educational records, learning abilities, motivation, and partnership. Fostering efficiency, courses of professional communication have been organised to handle these challenges.



## Lajos Katalin & Bálint Blanka

[lajoskatalin@uni.sapientia.ro](mailto:lajoskatalin@uni.sapientia.ro); [blaintblanka@uni.sapientia.ro](mailto:blaintblanka@uni.sapientia.ro)

Sapientia Erdélyi Magyar Tudományegyetem, Csíkszereda, Románia

*Ép testben ép lélek? Az akadályozottsággal élő emberekről alkotott kép a magyar frazeológiában* Jelen interdiszcipláris kutatás célja, hogy az épségizmus (*ableism*), illetve a kulturális nyelvészet elméleti kereteinek nézőpontjából megvizsgálja, hogy a magyar szólások, közmondások és helyzetmondatok milyen képet közvetítenek az akadályozottsággal élő emberekről. Mindez a legismertebb magyar frazeológiai szótárak tartalomelemzésével valósult meg. A kutatás, összhangban a nemzetközi kutatási eredményekkel, azt bizonyítja, hogy az akadályozottsággal élők megítélése a magyar állandósult szerkezetekben negatív és dehumanizáló. Az eredmények felhívják a figyelmet az épségista nyelvezet létre, az általa közvetített előítéletekre, amelynek tudatosítása fontos a szélesebb körű társadalom számára is.

## *A Sound Mind in a Sound Body? The Image of People with Disabilities in Hungarian Phraseology*

The aim of this interdisciplinary research is to examine, from the perspectives of ableism and cultural linguistics, the image conveyed about people with disabilities through Hungarian idioms, proverbs, and situational expressions. This analysis was conducted through content analysis of the most well-known Hungarian phraseological dictionaries. In line with international research findings, the study demonstrates that the perception of people with disabilities in Hungarian fixed expressions is predominantly negative and dehumanizing. The results highlight the existence of ableist language and the prejudices it perpetuates, emphasizing the importance of raising awareness about these issues within broader society.

## Pupp Réka

[puppreka@yahoo.com](mailto:puppreka@yahoo.com)

Bukaresti Egyetem, Románia

## *Modalitás és kommunikáció a magyar mint idegen nyelv tanításban*

Abból a tényből indulnék ki, hogy a nyelvtanulás és a kommunikáció szorosan összefügg egymással. A nyelvi elemek jelentése ugyanakkor kontextustól, olykor pedig a kulturális háttértől is függ, ezért a diákoknak nemcsak a szavakat és nyelvtani szerkezeteket kell megérteniük, hanem azt is, hogy mikor és hogyan használják azokat megfelelően. A modalitás, azaz a nyelv modális rendszere a kommunikáció egyik alappillére, amely meghatározza, hogy a beszélő milyen viszonyban áll az általa közölt információval. A modalitás segít kifejezni a bizonyosságot, valószínűséget, lehetőséget, kötelezettséget, engedélyt, szándékot és érzelmeket, így árnyaltabbá és pontosabbá teszi a kommunikációt. A modalitás kulcsszerepet játszik tehát az üzenetek értelmezésében és az interakció sikerességében. A kommunikáció során a modalitás finoman hangolja a közléseket, kifejezi a beszélő bizonytalanságát vagy meggyőződését. Enyhíti a parancsok vagy kritikák direkt hatását, kifejezheti a beszélő attitűdjét az elhangzott információval kapcsolatban. Befolyásolja a hallgató reakcióját, ugyanakkor jelzi a beszélő és hallgató közötti viszonyt (pl. hierarchia, tisztelet, közvetlenség). A modalitás kifejezhető különböző nyelvi eszközökkel: „módbeli segédigékkel”, határozószókkal, melléknevekkel, módosítószókkal, feltételes móddal és különböző interakciós kifejezésekkel. Ebben az előadásban egyrészt arra szeretnék rámutatni, hogy a modális rendszert felépítő nyelvi eszközök elsajátítása hogyan valósulhat meg a nyelvtanulás során, másrészt arra, hogy

ezeket az elsajátított nyelvi eszközöket milyen beszédhelyzetben, szituációban lehet a leginkább megragadni, azaz hogyan tudja a diák hasznosítani a megszerzett elméleti ismereteit.

## ***Modality and Communication in Teaching Hungarian as a Foreign Language***

I would start from the fact that language learning and communication are closely interconnected. The meaning of linguistic elements often depends on context and, in some cases, cultural background. Therefore, students must not only understand words and grammatical structures but also learn when and how to use them appropriately. Modality, or the modal system of language, is one of the cornerstones of communication. It determines how the speaker relates to the information they convey. Modality helps express certainty, probability, possibility, obligation, permission, intention, and emotions, making communication more nuanced and precise. As a result, modality plays a key role in interpreting messages and ensuring successful interactions. During communication, modality subtly adjusts messages, conveying the speaker's uncertainty or conviction. It can soften the direct impact of commands or criticism and express the speaker's attitude toward the conveyed information. Modality also influences the listener's reaction and indicates the relationship between speaker and listener (e.g., hierarchy, respect, or familiarity). Modality can be expressed through various linguistic tools, such as modal verbs, adverbs, adjectives, discourse markers, conditional mood, and interactional expressions. In this paper, I aim to highlight, on the one hand, how the linguistic tools that make up the modal system can be acquired during language learning. On the other hand, I will explore the speech situations and contexts in which these acquired linguistic tools can be most effectively applied, demonstrating how students can utilize their theoretical knowledge in practice.

**Zopus András**

[drza@gmx.com](mailto:drza@gmx.com)

Bukaresti Egyetem, Románia

## ***A magyar igekötők jelentésközvetítő szerepe***

Sztereotípiák és minden magyar nem kicsit büszke arra, hogy amikor nehéz nyelvekről esik szó, akkor a magyar nyelv még az ismertebb nyelvészeti oldalak szerint is benne van a TOP 10-ben, azaz, mondják, a magyar az egyik legnehezebben megtanulható nyelv a világon. Ennek a közhiedelemnek a kialakulásában és fennmaradásában az igekötőknek minden bizonnyal nagyon nagy szerepük van, hiszen mind a megértésük, mind a használatuk a magyar nyelvtanulás mélyvizét jelenti. Az igekötők polyszémikus természete lehetővé teszi, hogy ugyanazon forma különböző kontextusokban eltérő jelentést vehessen fel, miközben megőrzi grammatikai kohézióját. Ezen túlmenően az igekötők a diskurzus szervezésében is kiemelt szerepet töltenek be, mivel hozzájárulnak a tematikus progresszióhoz és az információszerkezet hierarchikus felépítéséhez. A magyar nyelv igekötőrendszere kulcsfontosságú szerepet játszik az aspektuális és aktionsart (cselekvéstípus) kategóriák kifejezésében. Az igekötők funkciója többdimenziós: egyrészt meghatározzák a cselekvés telicitását (befejezettségét), másrészt modalitásbeli és térbeli viszonyokat is közvetítenek. Előadásom első részében az igekötők kialakulásáról fogok röviden beszélni, majd bemutatom azokat a nyelvelsajátítási nehézségeket, amelyek az igekötők jelentésárnyalatainak értelmezésével, megértésével és használatával kapcsolatosak, kitérve az igekötők speciális jelentésközvetítő szerepére is.

## ***The Meaning-Conveying Role of Hungarian Verbal Prefixes***

Hungarian is often cited as one of the most challenging languages to learn, a claim supported by linguistic studies and embraced with pride by native speakers. Among the factors contributing to its perceived difficulty, verbal prefixes hold a prominent position due to their complex semantic and grammatical roles. Mastering these prefixes is considered one of the most demanding aspects of Hungarian language acquisition. Verbal prefixes in Hungarian are inherently polysemic, meaning that a single prefix can express different meanings depending on its context. Despite this variability, prefixes maintain grammatical coherence and are integral to constructing meaningful and accurate expressions. Beyond their role in individual verb modification, prefixes significantly shape discourse structure, aiding in thematic progression and the hierarchical organization of information. Functionally, Hungarian prefixes are multidimensional. They are essential for expressing aspectual distinctions, such as the telicity of an action, and for signaling spatial and modal relationships. This makes them indispensable tools for both grammar and communication. In my presentation, I will first explore the historical development of verbal prefixes in Hungarian. Subsequently, I will address the specific challenges learners face when interpreting, understanding, and using these verbal prefixes. Special attention will be given to their semantic subtleties and their pivotal role in conveying meaning within the Hungarian language.

## **2. TRANSFER, TRANZIȚIE ȘI RECONFIGURARE**

**Moderator: Valentin Trifescu**

**Sala: 13**

**Elena Dumitru**

[elenalavinia.dumitru@unicas.it](mailto:elenalavinia.dumitru@unicas.it)

Università degli Studi di Cassino e del Lazio Meridionale, Italia

## ***Fuziune culturală. Sándor Márai la Napoli***

Jurnalist și scriitor maghiar, naturalizat în Statele Unite, Sándor Márai este considerat astăzi unul dintre cei mai mari autori ai secolului XX. Din cauza convingerilor sale politice – era un oponent ferm al oricărei forme de totalitarism – a fost forțat să emigreze din țara natală în 1948 și să călătorească prin Europa, stabilindu-se în final în Statele Unite. După o foarte scurtă ședere în Elveția, Márai se stabilește în Italia. Va trăi la Napoli, în cartierul Posillipo, într-o casă procurată de către unchiul soției sale, sârbul Lajos Marton care devenise welfare officer al lagărului din Bagnoli al Organizației Internaționale pentru Refugiați. Timp de patru ani, Napoli a fost atelierul temporar al scriitorului. Totodată, este și locul unde are loc melanjul dintre cultura pe care Márai o aduce cu sine și cultura pe care o descoperă treptat datorită capacității de a observa orașul și locuitorii săi în cele mai profunde ipostaze, scriitorul maghiar căutând în celălalt, în alteritate, răspunsurile la cele mai recurente întrebări personale referitoare la sensul vieții și al istoriei. Pornind de la paginile de Jurnal și de la romanul napolitan al lui Márai – *San Gennaro vére* (Sângele Sfântului Ianuarie) – vom încerca să trasăm acest parcurs al omului și al operei ca simbol al legăturii profunde dintre marele scriitor maghiar și Italia, pe care a iubit-o atât de mult.

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## **Cultural Fusion. Sándor Márai in Naples**

Hungarian journalist and writer, naturalized in the United States, Sándor Márai is today considered one of the greatest authors of the 20th century. Because of his political beliefs – he was a staunch opponent of any form of totalitarianism – he was forced to emigrate from his native country in 1948 and to travel through Europe, eventually settling in the United States. After a very short stay in Switzerland, Márai settled in Italy. He would live in Naples, in the Posillipo district, in a house procured by his wife's uncle, the Serbian Lajos Marton, who had become the welfare officer of the Bagnoli camp of the International Refugee Organization. For four years, Naples was the writer's temporary workshop. At the same time, it is also the place of the mix between the culture that Márai brings with him and the culture that he gradually discovers thanks to the ability to observe the city and its inhabitants in the deepest poses, the Hungarian writer looking for the answers in the other, in otherness to the most recurring personal questions about the meaning of life and history. Starting from the pages of the Journal and from Márai's Neapolitan novel – *San Gennaro vére* (The Blood of Saint Januarius) – we will try to trace this path of the man and the work as a symbol of the deep connection between the great Hungarian writer and Italy, which he loved so much.

## **Senida Poenariu**

[poenariusenida@yahoo.com](mailto:poenariusenida@yahoo.com)

Universitatea Lucian Blaga, Sibiu, România

## **Proximități strategice: „Profit de l'appropriation” și reconfigurarea tradiției intelectuale**

În această prelegere îmi propun o analiză și o inventariere a strategiilor prin care intelectualii își construiesc capitalul simbolic, pornind de la modelul teoretic dezvoltat de Pierre Bourdieu. Prezentarea explorează, în primă fază, modul în care Thomas Pavel, un exponent al 60-ismului literar, a utilizat inițial paradigma structuralistă pentru a-și consolida prestigiul și imaginea profesională, atât înainte, cât și după plecarea din România. Apoi s-a delimitat radical de aceasta. În continuare, prelegerea examinează alte două modele de „eficientizare” și redirecționare a capitalului simbolic, și anume raporturile dintre Tzvetan Todorov – Formalismul Rus, respectiv Julia Kristeva – Mikhail Bakhtin. În partea a doua, voi face trecerea de la generația 60-istă la cea 80-istă, urmărind pe scurt cum „postmodernii” au adaptat și însușit modele și figuri tutelare pentru a-și afirma identitatea și pentru a se diferenția pe scena intelectuală.

## **Strategic Proximities: “Profit de l'appropriation” and the Reconfiguration of Intellectual Traditions**

In this lecture, I propose an analysis and an account of the strategies through which intellectuals build their symbolic capital, starting from the theoretical model developed by Pierre Bourdieu. The presentation first explores how Thomas Pavel, an exponent of 1960 literary generation, initially used the structuralist paradigm to consolidate his prestige and professional image, both before and after leaving Romania. Subsequently, he radically distanced himself from this paradigm. Furthermore, the paper examines two other models of “efficientization” and redirection of symbolic capital, namely the relations between Tzvetan Todorov – Russian Formalism as well as Julia Kristeva – Mikhail Bakhtin. In the second part, I will make the transition from the 1960 literary generation to the 1980 generation, briefly tracing how “postmodernists” have adapted and appropriated models and tutelary figures in order to assert their identity and differentiate themselves on the intellectual scene.

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**Susana-Monica Tapodi**

[tapodizsuzsa@uni.sapientia.ro](mailto:tapodizsuzsa@uni.sapientia.ro)

Universitatea Sapientia, Miercurea Ciuc, România

## **Ochii Monei: romanul inițierii și exemplul transmiterii culturii**

Cel de-al doilea roman al istoricului de artă Thomas Schlessler, *Ochii Monei* din 2024, conține o povestire în ramă. Acțiunea din cadru prezintă un an din viața eroinei, o fetiță de zece ani, pe care o pândește pericolul orbirii. Părțile intercalate sunt 52 de eseuri inedite despre artă. Volumul de aproape 500 de pagini conține reproducerile unor capodopere din trei muzee pariziene, Luvru, Orsay și Beaubourg, contemplate și studiate săptămânal de Mona în compania bunicului ei, Henry, care – în loc de psihiatru – își tratează nepoata prin forța esteticului. Acest om erudit și înțelept o ajută să descopere esențialul celor 52 de opere, frumusețea și conținutul lor cultural, etic și filosofic. Tablourile lui Leonardo da Vinci, Sandro Botticelli, Johannes Vermeer, Frans Hals, Francisco Goya, Jaques-Luis David, Caspar David Friedrich, William Turner, Gustave Courbet, Claude Monet, Frida Kahlo sau Marina Abramovici, statuile lui Michelangelo sau Brâncuși sunt prezentate în roman atât prin ekphrasis cât și prin dialogul celor doi. Bunicul o lasă pe Mona ca – după o contemplare tăcută de un sfert de oră – să-și formuleze observațiile și întrebările legate de opera de artă văzută, iar apoi schițează contextul istoric și artistic al nașterii acesteia pentru o mai bună înțelegere.

## **Mona's Eyes: The Novel of Initiation and the Example of Cultural Transmission**

Art historian Thomas Schlessler's second novel, *Mona's Eyes* (2024), contains a frame story. The action in the frame depicts a year in the life of the heroine, a ten-year-old girl who is in danger of going blind. Interspersed are 52 unpublished essays on art. The nearly 500-page volume contains reproductions of masterpieces from the three Parisian museums of Louvre, Orsay and Beaubourg, which Mona contemplates and studies weekly in the company of her grandfather, Henry, who – instead of a psychiatrist – treats his granddaughter through the power of aesthetics. This erudite and wise man helps her discover the essence of the 52 works, their beauty and their cultural, ethical and philosophical content. Paintings by Leonardo da Vinci, Sandro Botticelli, Johannes Vermeer, Frans Hals, Francisco Goya, Jaques-Luis David, Caspar David Friedrich, William Turner, Gustave Courbet, Claude Monet, Frida Kahlo or Marina Abramovich, statues by Michelangelo or Brâncuși are presented in the novel both through ekphrasis and dialogue between the two. The grandfather allows Mona – after a quarter of an hour's silent contemplation – to formulate her observations and questions about the artwork she has seen, and then he sketches the historical and artistic context of its creation for a better understanding. The action in the frame of the novel is parabolic in essence, presenting in an exemplary way the ideal form of appropriation of culture parallel to the maturization of the main character and carrying the message of salvation through art.

### 3. HISTORY AND NARRATION

**Chair: Boróka Prohászka-Rád**

**Room: 16**

**Maxmilian Rhys**

[maxmilian.rhys@tul.cz](mailto:maxmilian.rhys@tul.cz)

Technical University of Liberec, Czechia

#### ***Transcription, and Transgression of World War I Battlefield Experience In(to) Mid-twentieth-century Canadian Novel***

Personal accounts of unutterable and unimaginable war experiences that Canadian soldiers lived through on European battlefields during World War I contrast rather sharply with heroic – yet somewhat emotionally detached (though statistically and technically precise) – descriptions of the deeds of Canadian troops contributing to the defeat of the enemy that can be found nowadays in history books and other official documents. Post-war fiction inevitably tried to focus on these encounters with the abominable in order to make it possible for authors (or readers) with immediate experience to process psychologically what they had endured in the war. These aspects were tackled in Canadian novels published between the 1940s and the 1970s with various degrees of intensity and objectivity. The latter of these two criteria is one of the attributes undeniably contributing to the ability of the particular novels' narration and narrators to "transcribe" experience that cannot be related to the post-war peaceful reality, to convey it in a transmissible way also to readers who have not gone through any immediate war experience. Strategies of the respective narrations or narrators vary between complete or partial taciturnity at one extreme, and loquacity, or even garrulousness, at the other. The paper discusses the probability of said individual strategies of being acceptable and intelligible for an extra-bellum or civilian reality. The personal traits of individual mediators of the war experience are also taken into account, including characters transgressing social or behavioral norms as a consequence of the war trauma experienced.

**Mihaela David**

[davidmihaela2001@yahoo.com](mailto:davidmihaela2001@yahoo.com)

University of Bucharest, Romania

***Transmission of Meaning through Comics: Korean Graphic Novels Portraying the Korean War*** This paper analyzes Geonung Park's "Geu yeoreumnarui gieok" (Memories of Those Summer Days), published in 2019, and Keum Suk Gendry-Kim's "Gidarim" (The Waiting), published in 2020, two Korean graphic novels that portray the Korean War (1950-1953). The aim of the paper is to show the manner in which meaning is conveyed in comics. Park's graphic novel focuses on a largely unknown event from the Korean War, which is the Nogeunri Massacre (July 26-29, 1950), when American soldiers killed hundreds of South Korean civilian refugees, while Kim's graphic novel focuses more on the memory and the aftermath of the Inter-Korean War, when families were able to reunite 70 years after the conflict. The first graphic novel can only be found in Korean, whereas Kim's novel has been translated into English a year after its publication, but the object of analysis is the original, Korean version. This paper discusses the two graphic novels through an interdisciplinary approach: on the one hand, from the perspective of Trauma and Memory Studies with a focus on the concept of collective trauma by employing Jeffrey C. Alexander and Cathy Caruth's ideas on the matter,

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on the other hand, a semiotic approach focusing on Roland Barthes' theory of denotation in order to portray the means in which a hybrid medium such as comics combines cultural, visual and textual aspects to create meaning.

**Diana-Ioana Budeanu**

[budeanudianaioana@yahoo.com](mailto:budeanudianaioana@yahoo.com)

University of Bucharest, Romania

***Identity and Alterity in Korean Novels: The Case of Concerning My Daughter by Kim Hye-Jin*** The presentation examines the impact of social norms on the development of female identity in contemporary South Korea. While being an unmarried and childless woman in her mid-thirties has become a tolerated truth, being queer remains a taboo subject in a homonormative Korean society. The conflict between traditional and modern values is intense and due to the exposure through art and literature it has also become visible. Kim Hye-jin's recent novel, *Concerning My Daughter*, exemplifies this generational conflict through a mother-daughter relationship. The mother represents the past, traditional values, obedience and rejection of what cannot be understood, while the daughter represents the present, modern values, nonconformity and openness to diversity. This lecture aims to investigate the origins of this conflict, the impact of society's norms and structures which reject women who resist convention, and the changes concerning female identity and body image, as an effect of the societal norms and social repudiation. The analysis will be interpretative, encompassing areas of cultural, sociological, and psychological studies. In Kim Hye-jin's novel, the unconventional woman is marginalized by the society to which she belongs. Their self-created identity is disputed and damned by their mother, who embodies the conservative society. Given the current context in Korean society, the philological approach of the study facilitates the dynamics to resolve the generational clash and reclaim women's agency. The research brings to light the importance of body image and female identity, deeply altered. Additionally, the novel itself is a gateway to another literary genre – queer, which reflects the contemporary issues of the Korean society and beyond.

**Andreea Ivan**

[ivanandreeacristina@yahoo.com](mailto:ivanandreeacristina@yahoo.com)

Transilvania University of Braşov, Romania

***Second Degree Witnesses. Dan Puric's Identity Politics***

In light of the recent political context in Romania, Dan Puric's subjective writings reemerge especially due to his affiliation with the controversial Calin Georgescu. An analysis of Puric's work proves relevant as it might provide a cultural explanation of the mentalities at work in Romanian culture at large. Puric creates an identity for himself and his audience fully structured around the narrative of the "prison saints". At its core, the story revolves around a group of providential figures who restore dignity to people lost in the fog of communist moral turpitude. Since moral sluggishness continues well into the early 21st century, it falls to Dan Puric and to those who adhere to his principles to set the record straight.

## 4. (TRANS)MISSION IN ONLINE SPACES

**Chair: Rozália Klára Bakó**

**Room: 17**

**Rozália Klára Bakó**

[bakorozalia@uni.sapientia.ro](mailto:bakorozalia@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

### ***Mission, Transmission: Do Young People Convey Green Messages Online?***

A key conclusion of recent studies is that Generation Z – the so-called digital generation born between 1995 and 2009 – is more sensitive to environmental problems than previous age groups (Bencsik et al., 2016; Guld, 2022; Katz et al., 2021; Madden, 2019). This conclusion is confirmed by our focus group discussion conducted within the framework of the Digital Literacy Lab, interested in digital competence areas young people would like to develop. Research conducted among university students shows that in addition to the protection of personal data and the security of digital devices, twenty-year-olds would most like to know more about the impact of digital technology on the environment. The European Union (EU) Digital Competence Framework (Vuorikari et al., 2022) includes environmental protection as a key component of digital competences. Are young people sharing/ reacting to posts concerning environmental issues? Do they create green content online – such as memes, photos, videos, calls for environmental action? Do they translate their environmentalist values into actions? Our qualitative inquiry is aimed at answering these questions by involving students as coparticipant researchers.

**Szilárd Emanuel Molnár**

[molnarszilardemanuel@uni.sapientia.ro](mailto:molnarszilardemanuel@uni.sapientia.ro)

Transylvania University of Braşov / Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

### ***Visual Linguistic Features of Small Stories in Technologically Mediated Communication on Facebook Messenger***

Technologically mediated communication (TMC) continually influences how we create and exchange narratives in the digital era. This presentation looks at the visual linguistic features in the construction of small stories within Facebook Messenger (FM), emphasizing graphicons. Graphicons such as emojis, GIFs, stickers, memes, and other visual representations of words and expressions are extremely useful in increasing expressiveness, saving time, and creating the right emotional tone in FM encounters. By visually compensating for the absence of nonverbal clues, graphicons replace the role of body language and gestures accessible in face-to-face (F2F) interactions, motivating participation engagement and the co-construction of swift, concise narratives about the micro-aspects of daily life. The study looks at how a group of Hungarian university language major students used digital affordance available on FM during the COVID-19 pandemic to express emotion, convey meaning, and retain a sense of connectedness and immediacy in their contacts. Through an analysis of FM transmissions, the study illustrates participants' versatility in incorporating visual aspects into their storytelling techniques. It also provides insight into the growth of modern storytelling practices and the impact of visual tools on small stories construction.



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**László Attila Hubbes**

[hubbeslaszlo@uni.sapientia.ro](mailto:hubbeslaszlo@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

***MEMESIS. Internet Memes at the Interference of the Realms of Hermes and Nemesis***

In the double launch history of memetics, the concept of “memesis” emerged already in the first phase, referring to the genesis of (cultural) memes (Barbrook 1996, Aam 1996, Bresin 1996). In the study of Internet memetics the notion reappears, however, with somewhat more blurred semantics (Wilson 2019, Parker 2019, Petrova 2021, Chang et al. 2024, Shechtman 2024, Maarouf 2025) This paper examines the various descriptions and approaches of memesis, proposing at the same time some completions and trying to reach a concise definition, on the pretext of transmission (as the topic of the conference). In contrast to cultural memetics emphasizing replication, propagation, contagion, and mutation, the focus of this approach will be on the processes of media or Internet-memesis: on phenomena such as transmission, mediatization, representation, criticism, mocking, subversion, or retribution. The most important issues above all will be the mimetic and creative aspects of the memeification (becoming a meme) or memeifying (turning into a meme) process, meme formation and meme-making – through semiosis, poesis, imagination, art, language and argumentation. Illustrative examples will be presented from my researches in recent years on contemporary social mythological narratives, alternative discourses of a religious or secular nature, and on the rhetoric and semiotics of social media communication. Hermes and Nemesis are invoked as powerful memes for guidance and patronage.

**Zsuzsanna Ajtony**

[ajtonyzsuzsa@uni.sapientia.ro](mailto:ajtonyzsuzsa@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

***Translation, Retranslation, Imagology: Transmission of Representations of Englishness in A Bear Called Paddington and Paddington megérkezik***

The present study investigates the stereotypical cultural and linguistic manifestations of Englishness in *A Bear Called Paddington* by Michael Bond, as source text, and its Hungarian retranslation by Miklós Gábor Kövesdi entitled *Paddington megérkezik*, as target text. The presentation draws on insights from translation studies and imagology, especially focusing on the verbal cues employed in the two texts, in a parallel corpus consisting of eight stories in each volume. Due to the fact that the specific target audience of the texts are children, both the writer’s and translator’s aim is to educate and to amuse. Through a close micro-analysis of the source text, the recurrent representations of Englishness are first identified (e.g. different levels of formality, indirectness, forms of politeness, understatement and humour, euphemisms). Then, as a second step, these elements are traced in the Hungarian retranslation, trying to answer the question whether the image of stereotypical Englishness is perpetuated or domesticated in the translation.

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## **5. POETRY, SCIENCE, SPIRITUALITY**

**Chair: Madeea Axinciuc**

**Room: 14**

**Madeea Axinciuc**

[madeea.axinciuc@iis.unibuc.ro](mailto:madeea.axinciuc@iis.unibuc.ro)

University of Bucharest, Romania

### ***Sri Ramana Maharshi: Teaching through Silence. The Ever-Speaking Language of Mauna***

Sri Ramana Maharshi is a Self-Realized Master recognized as such in the Indian religious tradition from Tamil Nadu, South India. His presence as a spiritual Teacher, in the lineage of the cosmic root-Guru Dakshinamurthi, is eloquent through silence (mauna, in Sanskrit; maunam, in Tamil). The highest teaching is transmitted speechlessly. This ineffable experience is described by prominent disciples and presented by Sri Ramana Maharshi himself in many of his discussions and teachings. What is the meaning and the role of speech when transmitting spiritual knowledge? How can one talk about the divine? Can language transmit spiritual states, apart from meaning, understanding or emotion? Is language an appropriate vehicle for religious discourse? As the divine has no form, but it engenders all forms including language, how can someone teach about the divine? In the vision of Sri Ramana Maharshi, the highest teaching is enabled by silence. Silence is the perfect, veracious and complete language, overcoming any other particular language through subtlety, intensity, and adequacy. But how come that silence is more eloquent than particular languages? What is the relationship between knowledge and being, between fullness and contextual meaning, between first-person and second-person account? The grammar of silence as non-dual speech is rooted in the first-person. It is a subject-only grammar. Without objects, without a second.

**Sabina Avram**

[sabina.avram@iis.unibuc.ro](mailto:sabina.avram@iis.unibuc.ro)

University of Bucharest, Romania

### ***Lost in Transmission: The Trace of Meaning from Tzimtzum to Différance***

Derrida's notion of *différance* and the concept of *tzimtzum* in the Lurianic Kabbalah share intriguing overlaps in their perspectives on absence as a precondition for meaning. The concept of *tzimtzum* in Etz Chaim explains the act of creation through divine contraction, a paradoxical withdrawal of the infinite (the Ein Sof) that creates the space for differentiation, structure, and thereby meaning to emerge. Derrida's concept of *différance* involving deferral and difference illustrates how meaning is never fully present, but always mediated by traces, gaps, and absences. Derrida's radical openness in interpretation and the radically fixed framework that builds the mystical premise appear to create a juxtaposing paradigm. However, despite the contrast between these two premises, they exhibit strikingly similar developmental substructures. This raises the question: if *tzimtzum* creates meaning through absence, does this imply a Jewish mystical precedent for deconstruction?

# KÖZVETÍTÉS/TRANSMITERE/TRANSMISSION

*International Conference 2025 Miercurea Ciuc*

**Gabriel Victor Băclea**

[gabriel.baclea@gmail.com](mailto:gabriel.baclea@gmail.com)

1 Decembrie 1918 University of Alba Iulia, Romania

## ***The Transmission of Christian Values in Education: The Pedagogy of Love, Gentleness, and Patience in Saint Porphyrios' Teachings***

Saint Porphyrios the Kafsokalyvite emphasized love, gentleness, and patience as essential principles in education. He believed that children should not be forced into learning but guided in an atmosphere of trust, freedom, and spiritual support. According to his teachings, parents and educators must embody the values they seek to instill, as children learn more from example than from instruction. Love fosters security and openness, allowing Christian virtues to be naturally embraced rather than imposed. Saint Porphyrios highlighted prayer, humility, and sincere communication as the foundation of education. He cautioned against authoritarian methods and excessive criticism, which he viewed as harmful to a child's emotional and spiritual development. Instead, he advocated for a compassionate and patient approach, ensuring that children experience faith as a source of joy rather than obligation. By cultivating an environment of love and understanding, educators encourage holistic growth, nurturing both intellectual and spiritual well-being. This paper explores Saint Porphyrios' vision of Christian pedagogy, analyzing its relevance in contemporary educational contexts. His insights offer a profound perspective on transmitting Christian values through love, patience, personal example, and spiritual engagement, creating a balanced model that fosters both moral character and emotional stability in children.

**Ioana Bujor**

[ioana.bujor@ils.unibuc.ro](mailto:ioana.bujor@ils.unibuc.ro)

University of Bucharest, Romania

## ***The Transmission of Scientific Knowledge through the Poetry of Abraham Ibn Ezra (online)***

Abraham Ibn Ezra, astronomer, grammarian, poet, and biblical exegete, played a pivotal role in the transmission of knowledge during the Middle Ages, particularly through his efforts in translating fundamental works from Arabic into Hebrew. He was born in 1089 in Tudela, and is well-known for his expeditions in both Muslim and Christian areas of Spain (Cordoba, Lucena, Granada), as well as in other parts of Europe (Italy, France, Provence and England). His opera omnia can be divided into several types of works, namely: exegesis, grammar (contributing significantly to the development of Hebrew grammar), and scientific works (related to astronomy and astrology). The focus of my paper will be on the latter works, devoted to scientific inquiry. Despite his reputation as the author of numerous treatises on astronomy and astrology, his work as a Hebrew poet should not be overlooked. Therefore, my aim is to analyse a "medical poem" (not yet translated into Romanian from Hebrew) of Ibn Ezra, titled "Listen to the words of the physician", which distinguishes itself through the close connection between astronomy and medicine: "People in doubt, pay attention to the words of the physician/ Because he offers a cure for every malady/ And he tells how it can be prevented month by month". As announced in these opening lines of the poem, Ibn Ezra offers monthly medical recommendations, within the framework of the Greek tradition still influential throughout the Middle Ages. In addition, I emphasise the role of Ibn Ezra in coining new terminology in Hebrew.

## 6. FILM, ADAPTATION, TRANSLATION (Online)

Chair: Judit Pieldner

Room: 221

**Renáta Lengyel-Marosi**

[marosiovar@ujs.sk](mailto:marosiovar@ujs.sk)

J. Selye University, Komarno, Slovakia

### ***The Place and Role of Mary Poppins Adaptations in the Non-English Speaking Culture***

The figure of Mary Poppins has become the epitome of the perfect English nanny and, mainly due to the Disney musicals, has been ranked amongst the most popular creations in English (pop) culture alongside names such as Mr Bean and Miss Marple. Due to the quintessential English milieu of P. L. Travers's novels and later the Disney film adaptations, the Anglophone readership and audience could quickly and positively receive Mary Poppins. Questions arise then as to how the Mary Poppins world could and has been transmitted to the non-English speaking world. The present paper aims first to introduce several non-English (e.g., Hungarian, French, and German) examples of adaptations in literature (cartoons and comic books), theatre, and media (commercials and magazines). Secondly, the paper examines what these adaptations want to communicate. Finally, regarding the roles and aims of these adaptations and the ideas based on which they revolve, the paper intends to highlight the differences in adaptations (if any) between the English and non-English examples.

**Miklós Sággy**

[saghy.miklos@gmail.com](mailto:saghy.miklos@gmail.com)

University of Szeged, Hungary

### ***The Stranger within the Familiar (Roland Vranik: The Citizen)***

In my presentation, I will primarily focus on the Hungarian director, Roland Vranik's film *The Citizen* (*Az állampolgár*, released in 2016), whose protagonist, Wilson, is an African refugee who has been awaiting Hungarian citizenship for several years. His naturalization, however, is contingent upon passing the citizenship exam, which he has repeatedly failed. In an effort to succeed, Wilson hires a private tutor, Mari, a teacher of Hungarian and history, with whom he falls in love. Beyond cultural differences, their relationship is further complicated by the presence of another refugee, Shirin, whom Wilson has taken into his home out of compassion. The first section of my analysis will examine questions of identity as articulated through the relationships among the characters. The story of *The Citizen* primarily focuses on the interaction between the Other, the foreigner, and the host community—highlighting the defining presence of otherness and foreignness. In the second section of my presentation, I will focus on the film's cinematic representation of foreignness, investigating the stylistic and narrative strategies employed by Roland Vranik to depict the figure of the stranger. By drawing conclusions from my thematic and filmic language analysis, I also intend to demonstrate how *The Citizen* relates to other contemporary Hungarian films that portray migrants and immigrants.

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**Ana-Magdalena Petraru**

[alina.petraru@gmail.com](mailto:alina.petraru@gmail.com)

Alexandru Ioan Cuza University, Iași, Romania

## ***Translation and Transmission. Margaret Atwood's The Edible Woman in (Post)Communist Romania***

Margaret Atwood's first novel, *The Edible Woman* (1969) was rendered as *O femeie obișnuită* by Margareta Petruț in our country in 1989 and republished as *Femeia comestibilă* (2008). Few changes have been made from one edition to another, yet the transmission of the English Canadian author to the Romanian cultural space via translations and critical studies before the success of the acclaimed Netflix TV series based on her work, *The Handmaid's Tale* is worth discussing in the context of a minor literature's place, moving from margin to centre. This is the case of Canadian (English) letters in our country and the aim of our paper is to assess their place in our cultural and literary polysystem with focus on Atwood's novel mentioned above. We will draw on literary celebrity studies (York, 2017), the polysystem theory (Even-Zohar, 1990) and functionalist Translation Studies in our approach.

**Lorenzo Marmioli**

[marmioli.lorenzo@szte.hu](mailto:marmioli.lorenzo@szte.hu)

University of Szeged, Hungary

## ***The Ferrario Translation Workshops (2022, 2023, 2024) and the Ferrario Notebook (2023)***

The aim of the presentation is to show and discuss the 3 Ferrario translation workshops (summer 2022, 2023, 2024) organised till present day, together with the Trianon Múzeum and the Nagy-Magyarország Park. I will focus on the texts translated and on the methodology of the workshops. Moreover, I will also introduce and show the first publication based on the workshop in 2022, published in 2023 with the title *Ferrario Füzet*.

## **7. A KULTÚRAKÖZVETÍTÉS GYAKORLATAI (Online)**

**Szekcióelnök: Farkas Alíz**

**Helyszín: 228-es terem**

**Szilágyi Szilárd**

[szlagy1@yahoo.com](mailto:szlagy1@yahoo.com)

Bukaresti Egyetem, Románia

***A magyar népköltészetben és hagyományokban is megtalálható motívumok a Dede Korkutban*** A török *Dede Korkut* könyvének 12 elbeszélése, mondhatni tárháza mind az iszlám előtti nomád török életmód, ősi hitvilág elemeinek, mind a keleti és a nyugati epikus hagyományok hatásainak. Kutatások hosszú sora mutatta ki, hogy a *Dede Korkutban* sok közös epikus elem található meg a perzsák *Sáhnáme* eposzával, de ami még érdekesebb, a görögök *Iliászával*, *Odüsszeiájával*, de még a germán-skandináv *Sigurd-Siegfried* mondakör történeteivel is. Az én előadásom azonban a *Dede Korkut* története a magyar népmesékkel, mondákkal, népballadákkal és székely hagyományokkal próbálja összehasonlítani és találni köztük közös elemeket. Ezek közül is a *Sárig hasú kígyót* (*A szerelem próbája*), a *Veres Jóska balladáját*, és az áruló házának feldúlása székely szokását érdemes összehasonlítani a *Dede*

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*Korkut* történeteivel. De ugyanakkor sok közös elem van több magyar népmese motívummal is.

## ***Motifs in the Book of Dede Korkut That Can Be Found in Hungarian Folklore and Traditions***

The 12 narratives of the Turkish *Dede Korkut*'s book are a repository of elements of the pre-Islamic nomadic Turkish traditions, ancient beliefs, and influences from both Eastern and Western epic traditions. A long line of research has shown that the *Dede Korkut* has many epic elements in common with the Persian epic of *Shahnameh*, but even more interestingly with the *Iliad*, the *Odyssey* of the Greeks, and even the stories of the Germanic-Scandinavian *Sigurd-Siegfried* cycle of epics. My presentation, however, will try to compare the stories of *Dede Korkut* with Hungarian folk tales, legends, folk ballads, and Szekler traditions and find common elements between them. Among these, the *Yellow-Bellied Snake (The Test of Love)*, the *Ballad of Jóska Veres*, and the Szekler custom of plundering the house of a traitor are worth comparing with the stories of *Dede Korkut*. But at the same time, they also have many elements in common with several motifs of Hungarian folk tales.

**Milián Orsolya**

[milianro@yahoo.com](mailto:milianro@yahoo.com)

Szegedi Tudományegyetem, Magyarország

## ***Szörnyek tánca – a Thriller öröksége***

Jóllehet a videoklipek műfaját gyakran mindössze könnyen felejthető és eldobható, rövid életű audiovizuális reklámnak tekintik, az évtizedek során számos olyan értékes, magas színvonalú alkotás jött létre, amely fordulópontot jelentett a kliptörténelemben, és napjainkban is meghatározza a globális kultúrát. Ezek egyike a Michael Jackson dalához, a *Thriller*hez készült videoklip (John Landis, 1983), amelynek közel 14 perces változata megteremtette a nagy költségvetésű, hosszú formátumú, igényes narratív videoklip formáját, és emellett utat tört az afroamerikai zenészek számára az MTV amerikai televíziós zenecsatorna műsorprogramjában (amelynek rotációs gyakorlatához igazodva egy rövidebb, mintegy három és fél perces klipváltozatot is készítettek). A *Thriller* hatalmas sikert aratott a nyolcvanas években, és a videoklip népszerűsége napjainkig töretlen: 21. századi nagyjátékfilmek (*Hirtelen harminc [13 Going on 30*, Gary Winick, 2004]), zenés animációs rövidfilmek (*Shrek: Thriller Night* [Sean Bishop, Gary Trousdale, 2011], *Sing: Thriller* [Garth Jennings, 2024]), videoklipek, flashmobok, YouTube- és TikTok-videók alkotóit ihleti meg, sőt börtönterápia részeként is alkalmazták már. Előadásom első részében felvázolom, hogy miért és hogyan írt kliptörténelmet 1983-ban a *Thriller*, majd pedig azt vizsgálom meg, hogy a videoklip milyen alkotóelemei élnek velünk ma is. A videoklip jelenkori, többgenerációs remedializációi egyfelől nyilvánvalóan ápolják és tovább örökítik a „pop királyaként” is emlegetett Michael Jackson emlékét és kulturális hagyatékát, másfelől viszont új jelentésekkel és kulturális funkciókkal ruházzák fel a 42 évvel ezelőtt keletkezett videoklipet.

## ***Monsters' Dance – The Legacy of the Thriller***

Although music videos are often thought of as short-lived, easily forgettable and disposable audiovisual advertisements, over the decades there emerged a number of valuable, high-quality works that have marked a turning point in the history of music videos and continue to shape global culture today. One of these is the music video for Michael Jackson's song *Thriller* (John Landis, 1983), a nearly 14-minute version of which established the form of the big-budget,

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long-form, sophisticated narrative music video, and also paved the way for African-American musicians to appear on the US television music channel MTV (a shorter version of the music video, about three and a half minutes long, was also produced to fit in with their rotation practices). *Thriller* was a huge success in the 1980s, and the popularity of the music video has continued to this day, with 21st century feature films (*13 Going on 30*, Gary Winick, 2004), animated shorts (*Shrek: Thriller Night* [Sean Bishop, Gary Trousdale, 2011]; *Sing: Thriller* [Garth Jennings, 2024]), music videos, flash mobs, YouTube and TikTok videos, and even as part of prison therapy. In the first part of my presentation, I will outline why and how *Thriller* made music video history in 1983, and then I will explore the elements of the music video that are still with us today. Contemporary, multigenerational remedialisations of *Thriller* clearly cherish and perpetuate the memory and cultural legacy of Michael Jackson, the “King of Pop,” but also give new meanings and cultural functions to the music video created 42 years ago.

**Keskeny András**

[vegfoto@gmail.com](mailto:vegfoto@gmail.com)

Universität Bielefeld és Szegedi Tudományegyetem, Németország/ Magyarország

## ***A hiperkulturális cirkuláció audiovizuális gyakorlatai***

A hiperkultúra elméletét Byung-Chul Han és Andreas Reckwitz dolgozták ki a 2000-es és 2010-es évek folyamán. A hiperkultúrát mindketten a globális infrastrukturális hálózatok és a digitális kommunikációs technológiák által átszőtt világ domináns kulturális formájának tekintik. A hiperkultúrában a kultúra egyfajta globalizált, ill. globális konténerkultúrává, kulturális keretrendszerre alakul át, amiben – az infrastrukturális hálózatok és kommunikációs technológiák segítségével – relatíve gyorsan és szabadon cirkulálhatnak nemcsak az emberek és tárgyak, hanem az esztétikai és kulturális kódok, sőt a mediális és műfaji jegyek, jellegzetességek is. Ezek eredeti kontextusuktól megfosztva, „posztumán” és „posztmateriális”, ill. „posztművészeti” és „posztmediális” törmelékként keringenek a hiperkultúra „történelem utáni” terében, hogy ott egymással teljesen szabadon, lehetőleg minél egyedibb, ill. eredetibb remixek formájában kombináltassanak, így tartva fenn a kultúra – a piacok és az identitáspolitikák által motivált – posztmodern affektív performativitását. A hiperkultúra médiakultúratudományi értelemben tehát nem más, mint a szó tág értelmében vett mediális és kulturális, azaz kultúrtechnológiai komplex, amely mindenekelőtt, ahogy én nevezem, a pozícionálás kultúrtechnikáira mint kortárs politikai és esztétikai gyakorlatokra épül. Ha a pozícionálás kultúrtechnikáin belül az audiovizuális gyakorlatokat közelebbről is szemügyre akarjuk venni, akkor elsősorban három, egymással is összekapcsolódó technikát, az egyediesített remixesztétikák és a hibrid posztutópiák termelését, és a médiaarchológiai effektek alkalmazását érdemes kiemelni, ill. megvizsgálni. Előadásomban, miután a hiperkulturális cirkuláció kultúrtechnológiai logikáját kibontottam, erre teszek kísérletet néhány kortárs, post-cinematikus videóklip elemzésén keresztül.

## ***Audiovisual Practices of Hypercultural Circulation***

The theory of hyperculture was developed in the 2000s and 2010s by Byung-Chul Han and Andreas Reckwitz. Both see hyperculture as the dominant cultural form in a world permeated by global infrastructural networks and digital communication technologies. In hyperculture, culture is transformed into a kind of globalised container culture in which not only people and objects, but also aesthetic and cultural codes and even media and genre characteristics can circulate relatively quickly and freely. Robbed of their original context, they circulate as “posthuman” and “postmaterial” or “postartistic” and “postmedial” fragments in the

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“posthistorical” space of hyperculture, where they are freely combined with each other, preferably in the form of remixes that are as unique or original as possible, thus maintaining the postmodern affective performativity of culture in a way that is motivated by markets and identity politics. Hyperculture in the sense of media cultural studies is a cultural-technological complex that relies above all on what I call the cultural techniques of positioning. If we want to take a closer look at audiovisual practices within the cultural techniques of positioning, it is worth highlighting and examining three interrelated techniques in particular: the production of singularised remix aesthetics and hybrid post-utopias, and the use of media archaeological effects. In my paper, after demonstrating the cultural-technological logic of hypercultural circulation, I will attempt to do just that by analysing some contemporary postcinematic video clips.

**Valnerné Török Eszter & Hajdu Zita & Farkas János**

[torok.eszter@econ.unideb.hu](mailto:torok.eszter@econ.unideb.hu); [hajdu.zita@econ.unideb.hu](mailto:hajdu.zita@econ.unideb.hu); [farkas.janos@econ.unideb.hu](mailto:farkas.janos@econ.unideb.hu)

Debreceni Egyetem, Magyarország

***Transznacionalitás és kultúrákövetítés a Berlinben élő magyarok egy informális közösségében*** Az asszimiláció és identifikációs integráció lineáris fogalmaival ellentétben napjaink tudományos diskurzusaiban egyre gyakrabban előforduló fogalom a transznacionalitás. A transznacionalitás fogalma mögött egészen más kötődések és térhasználat rejtőzik, mint a korábban használt identitás narratívákban. A transznacionalitás egyének és csoportok nemzetállami határokon átívelő kapcsolatrendszer, mely mind a kibocsátó, mind a befogadó országokra, valamint magára a migrációra hatással van. A koncepció arra épül, hogy a migráció és integráció nem lineárisan végbemenő folyamatok, hanem elképzelhető a migrációs háttérrel rendelkezők többszörös ingázása, valamint a források és emberek többirányú áramlása nemzetállamok között. A transzmigránsok jellemző vonása, hogy bizonyos gyakorisággal határokon átívelő aktivitást mutatnak. Ilyen transznacionális terek tárulnak fel, és többnyire ilyen terekben mozognak a Berlinben élő magyarok is. Az előadásban bemutatott kutatás a berlini diaszpórában élő magyarok egy informális csoportjának tagjaira, a Berlini Szalon közönségére fókuszál. A kérdőíves kutatás és a félig strukturált interjúk anyagának elemzése során bemutatásra kerülnek a közösség tagjainak identitás- és térkonceptiói. A vizsgált minta alkalmas arra, hogy jellemző problémaköröket, tipikus megközelítéseket, attitűdöket, életfelfogásokat, érvkészleteket és irányokat dokumentáljon egy adott időszakra és közösségre vonatkoztatva.

## ***Transnationality and Cultural Transmission in an Informal Hungarian Community Living in Berlin***

In contrast to the linear notions of assimilation and identification integration, transnationality is a concept that is increasingly frequent in today’s academic discourse. Behind the concept of transnationality one can detect a very different set of attachments and uses of space than in the identity narratives used in the past. Transnationality is a cross-border system of relations between individuals and groups affecting both the sending and the receiving countries, as well as migration itself. The concept is based on the premise that migration and integration are not linear processes, but can be conceived as multiple commutes of people from migratory backgrounds, and multi-directional flows of resources and people between nation-states. A characteristic feature of transmigrants is that they show a certain frequency of cross-border activity. Such transnational spaces are emerging, and Hungarians living in Berlin are mostly moving in such spaces. The research presented in this presentation focuses on members of an



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informal group of Hungarians living in the Berlin diaspora, the Berlin Salon audience. The questionnaire research and the analysis of the semi-structured interview material will present the community members' conceptions of identity and space. The sample analysed is suitable for documenting typical problem areas, typical approaches, attitudes, concepts of life, sets of arguments and directions in relation to a specific period and community.

## **8. TRANSMISSIONS ACROSS LITERATURE, ARTS, AND SOCIAL MEDIA**

**Chair: Maxmilian Rhys**

**Room: 11**

**Boróka Prohászka-Rád**

[prohaszkaboroka@uni.sapientia.ro](mailto:prohaszkaboroka@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

### ***Transmitting the Rolling Thunder Tour's Atmosphere***

Sam Shepard's *The Rolling Thunder Logbook* is a true document of transmitting the story and atmosphere of Bob Dylan's tour, the atmosphere of the 1970s Northeast America, the exhilarating feeling induced by music and the pulsation of the creative energies gathered when such artists as T-Bone Burnett, Allen Ginsberg, Ringo Starr, Joan Baez, Sam Shepard and the extraordinary and unique Bob Dylan travel, perform and create together.

**Zénó Vernyik**

[zeno.vernyik@tul.cz](mailto:zeno.vernyik@tul.cz)

Technical University of Liberec, Czechia

### ***Spreading the Literary not Just the Linguistic Rash: Len Pennie's Poetry on Social Media and the Printed Page***

Scots poet Len Pennie's debut volume *Poyums* has arrived with a bang, receiving the 2024 Scots Book of the Year Award and ranking #2 on the Sunday Times Nonfiction Bestseller List. The presentation, besides providing a brief introduction to Pennie's poetry, queries the possible roots of this enormous popularity of texts mostly written in a regional language variety of approximately 1.5 million speakers, in a form that rarely ranks high in sales. It would, admittedly, be easy to attribute the book's success to Pennie being a successful social media personality, with a combined number of followers around 1.5 million. While this is undoubtedly an important factor, I argue that further reasons of success can be found in the poems' frequent reliance on, and critical reworking of fairy tales, in the playful and humorous treatment of serious topics, and in their positive and empowering messages.

**Diana Adamová**

[diana.adamova@fpf.slu.cz](mailto:diana.adamova@fpf.slu.cz)

Silesian University in Opava, Czech Republic

### ***The Transmission of Mythological Beings into Irish Literature***

Irish history is deeply intertwined with a rich tradition of mythological beings including deities and monstrous figures, which have profoundly shaped various literary genres. Prominent Irish writers such as Bram Stoker, Sheridan Le Fanu, and William Butler Yeats have played a significant role in integrating and transmitting these myths through literature. While scholarly

debate persists regarding the precise sources of the authors' inspiration, it is evident that key mythological narratives have exerted a substantial and widely recognized influence on these works. This paper examines the critical role of mythological adaptation in literary history, particularly in Gothic fiction, arguing that its impact extends beyond Irish literature to the broader literary canon. Furthermore, it underscores the necessity of engaging with both mythological and historical contexts to fully comprehend literary communication as a dynamic process of cultural transmission.

## 9. MENEKÜLÉS, EMIGRÁCIÓ, IDEGENSÉG

**Szekcióelnök: Tóth Tamara**

**Helyszín: 12-es terem**

**Novák Anikó**

[aniko.novak@ff.uns.ac.rs](mailto:aniko.novak@ff.uns.ac.rs)

Újvidéki Egyetem, Szerbia

### *A közvetítés módozatai Sándor Iván Tiltott terület című regényében*

Sándor Iván *Tiltott terület* című legújabb regényében egy szakdolgozatát író egyetemista, egy művészettörténész és egy haditudósító törekvései találkoznak egymással. Bár más élethelyzetekben kell helyt állniuk, más témákkal foglalkoznak, mégis mindhárman közvetítenek múlt, jelen és jövő között, menteni igyekeznek a menthetőt a feledéstől, az események mögé akarnak nézni, fel akarják tárni azok okait. Ez az attitűd meghatározó jellemzője a szerző műveinek, melyekben a jelen fontos történései egyetemes történelmi kontextusba ágyazódnak. Itt sincs ez másképp, az orosz-ukrán háború és a második világháború jelenetei a menekülés témájának művészettörténeti megközelítésével egészülnek ki. Az előadás az intermedialitás, a közvetítés, a felejtés és emlékezés, valamint a menekülés kérdéskörére fókuszálva értelmezi a regényt, összefüggéseket keresve a Sándor Iván-opus vonatkozó szöveghelyeivel.

### *Modes of Transmission in Iván Sándor's Novel Tiltott terület [The Forbidden Area]*

In Iván Sándor's latest novel *Tiltott terület* [The Forbidden Area], the efforts of a university student writing a thesis, an art historian, and a war correspondent intersect. Although they each face different life circumstances and address distinct topics, all three engage in the act of transmission between the past, present, and future, attempting to preserve what can be saved from oblivion. They seek to look behind events, uncover their causes, and protect them from being forgotten. This attitude is a defining characteristic of the author's works, in which significant contemporary events are framed within a universal historical context. In this novel, the scenes of the Russian-Ukrainian war and World War II are further enriched by an art-historical approach of the theme of escape. The lecture interprets the novel through the lens of intermediality, transmission, forgetting and remembering, as well as escape, seeking connections with relevant passages in the Iván Sándor corpus.

## **Koós Krisztina**

[krinyo96@gmail.com](mailto:krinyo96@gmail.com)

Eötvös Loránd Tudományegyetem, Budapest, Magyarország

### ***Határ Győző kapcsolathálójának alakulása az emigrációban***

Doktori kutatásom fókuszában Határ Győző (1914–2006), a 20. századi magyar irodalom elismert, ám viszonylag keveset elemzett alkotója áll, elsősorban a szerző kapcsolathálóját elemzem kiterjedt levelezése alapján. A kutatás korpuszát a Petőfi Irodalmi Múzeum Kézirattárában található mindeddig feldolgozatlan Határ Győző-hagyaték jelenti. A Határ Győző munkásságán korábban nem alkalmazott szempontrendszerrel célozom, hogy az életmű megközelítési szempontjai bővüljenek. Annak feltárása, hogy Határ milyen hálózatok részeként volt jelen, milyen kapcsolódásokat alakított ki (író társakkal, folyóiratokkal, kiadókkal stb.) visszahat magára az életműre, a szövegeire; befolyásolja azok értelmezhetőségét vagy más életművekkel, pozíciókkal, szövegekkel szemben/mellett elfoglalt helyét. A kutatás kiemelt figyelmet szentel az emigráció periódusának, így Határ Győző fókuszán keresztül tervezi feltérképezni a nyugati emigráció kapcsolatrendszerének alakulását, kulturális kölcsönhatásait és Határ kultúrákövetítő szerepét. Az előadásban elsősorban Határ emigrációs pályaszakaszának kezdeti időszakát vizsgálom afelől közelítve, hogy milyen módokon és céllal hozott létre új kapcsolatokat, és miként aktiválta magyarországi kapcsolati hálóját az emigrációban. A levelezés alapján bemutatom a szerző belépési kísérleteit a brit, illetve francia irodalmi mezőbe, valamint megvizsgálom ezeknek a mozzanatoknak a szerepét Határ pályájának alakításában. Továbbá, rámutatok, hogy Határ emigrációt megelőző időszakára jellemző választásai, ekkor kötött barátságai, szakmai kapcsolatai miként határozták meg pályája későbbi időszakát; milyen összefüggések tárhatók fel a rövid időszakot felölelő magyarországi pályaszakasz és a szerző életművének kiteljesedését magával hozó emigrációs munkásságával.

### ***The Formation of Győző Határ's Network of Contacts in Immigration***

The focus of my doctoral research is Győző Határ (1914–2006), a recognised but relatively little analysed author of 20th century Hungarian literature, and I will primarily analyse the author's network of contacts based on his extensive correspondences. The corpus of the research is the hitherto unprocessed legacy of Győző Határ, which can be found in the manuscript archive of the Petőfi Literary Museum. With the help of a yet unprecedented perspective on the work of Győző Határ, I seek to broaden the approach to his oeuvre. The exploration of the networks Határ was part of, the connections he formed (with fellow writers, journals, publishers, etc.) will have an impact on the oeuvre itself, on his texts, it will influence their interpretability and their position vis-à-vis/alongside other oeuvres, positions, texts. The research will pay particular attention to the period of emigration, and thus, through the focus of Győző Határ, it is planned to map the development of the network of contacts of the Western emigration, its cultural interactions and Határ's role as a cultural mediator.

## **Torda Dorina**

[tordadorina123@gmail.com](mailto:tordadorina123@gmail.com)

Újvidéki Egyetem, Szerbia

### ***Az idegenség elbeszélésének változatai Kun Árpád Takarító férfi című regényében***

Kun Árpád *Takarító férfi* című regénye egy magyar család életét követi Norvégiában. A regény középpontjában az idegenség tapasztalata áll, amelyet a család az új környezetben tapasztal

meg. A szerző bemutatja a kulturális és társadalmi különbségek érzékeny pillanatait, melyek kihívásokkal és izgalmakkal teli fordulatokat hoznak a szereplők életébe. Ahogy követjük a családfő mindennapi életét, a regény éles fókuszba állítja az emberi kapcsolatok erejét és törekenségét az idegen környezetben. A regényben az idegenség nem csupán kihívás, hanem gazdag forrás is a megértés számára. A dolgozat feltárja, a regényben hogyan mutatkoznak meg a helyváltoztatás, az idegenség, a migráció kihívásai, tapasztalatai.

### ***Variations of Narrating Foreignness in Árpád Kun's Novel The Cleaner***

Árpád Kun's novel *The Cleaner* follows the life of a Hungarian family in Norway. At the heart of the novel lies the experience of foreignness, which the family encounters in their new environment. The author sensitively portrays moments of cultural and social differences, bringing both challenges and exciting twists to the characters' lives. As we follow the daily life of the family's father, the novel highlights the strength and fragility of human relationships in an unfamiliar setting. In the story, foreignness is not merely a challenge but also a rich source of understanding. This paper explores how the novel reflects the challenges and experiences of relocation, foreignness, and migration.

**Tóth Tamara**

[toth.tamar@gmail.com](mailto:toth.tamar@gmail.com)

Eötvös Loránd Tudományegyetem, Budapest, Magyarország

### ***A vendégmunkáspoézis alakváltozatai***

A jugoszláv vendégmunkás az egykori politikai rendszer archetipikus figurája, aki a totalitárius Kelet és a demokratikus Nyugat gazdasági rendszerei között egyensúlyozott. A vendégmunkás alakja az 1960-as évek radikális gazdasági reformjaihoz kapcsolódik, melynek következményeként milliók vándoroltak ki Jugoszláviából Nyugat-Európába. Bár a gazdasági fejlődés úttörői voltak, sokan nem tudtak visszatérni, sorsuk pedig a jugoszláv állam hanyatlásának és be nem váltott ígéreteinek szimbólumává vált. Az akadémiai kutatások főként gazdasági, szociológiai és történelmi szempontból vizsgálták ezt a jelenséget, miközben a vendégmunkások irodalmi ábrázolására kevesebb figyelem irányult. Előadásomban a jugoszláv gazdasági emigráció irodalmi reprezentációját elemzem az 1960-as és 1980-as évek között, az analízis módszertani keretét az összehasonlító irodalomtudomány, valamint a gazdasági irodalomkritika eredményei, módszerei nyújtják. Előadásomban három költő lírai műveit vizsgálom: Domonkos István vajdasági magyar szerző, Ivan Slamnig horvát író és Ernst Jandl osztrák költő textusait. Mindhárom szerző poétikáját az utópikus ars poetica és az irodalmi nyelvvel való kísérletezés stratégiája jellemzi, ugyanis a három életmű fontos költői irányultsága, hogy olyan formákat ragadnak meg – a leértékeltet, banálist, triviálist, hétköznapit, hibásat –, melyek korábban ki voltak zárva az esztétika területéről, és alapjaiban formálták át a poétikai gondolkodás korban bevett, hagyományos módozatait, szövegeik a költészeti hagyományokkal való szakítás tervezeteit, lehetőségeit mutatják fel és készítik elő. Az előadásban célom összehasonlító elemzést végezni a vendégmunkás poétikai beszédmódjainak az említett költészetekben megfigyelhető kereszteződéseiről, valamint arról, hogy a *gastarbeiter* nyelvet megszólaltató költemények hogyan ütköztethetők gazdasági kérdésekkel, jelentésekkel, metaforákkal. Az irodalom mindig is fontos szerepet játszott a migráció szociológiai-gazdasági elemzésében, a kutatások gyakran a szövegek tartalmi és illusztratív-reprezentációs funkcióját hangsúlyozták. De az elmúlt évtizedekben fontossá vált a kivándorlás irodalmának társadalmi és nyelvi folyamatokban betöltött konstitutív szerepe is – melyre magam is az előadásom fókuszát helyezem.

## ***Transformations of Guest Worker Poetics***

The Gastarbeiter is an archetypal figure of the Yugoslav political system, who struggled to balance between the economic system of the totalitarian East and the democratic West. The Gastarbeiter embodies the contradictory nature of the utopian visions of Yugoslav emigration politics and ideology. Guest workers emerged due to the radical economic reforms of the 1960s, resulting in millions of Yugoslav Gastarbeiters appearing in Europe. They were pioneers of Yugoslav economic reforms who sought a better life abroad, but their inability to return and their miserable fate were symptoms of the country's decline and broken promises. Most academic papers on Yugoslav guest workers have an economic, sociological, or historical approach. The literary interpretation and the analysis of fictional works on Gastarbeiters have been neglected by scholars. This paper examines the literary references of Yugoslav economic emigration from the 1960s to the 1980s. The research methodology is based on comparative literature and economic literary criticism. My analysis focuses on the poetic language of the Gastarbeiter, examining texts of three poets – István Domonkos, a Hungarian poet from Vojvodina, the Croatian author Ivan Slamnig, and the Austrian poet Ernst Jandl. All three authors are characterized by their utopian ars poéticas and a strategy of experimenting with literary language. Their texts present and prepare the ground for a rupture with established literary traditions. This paper makes a comparative analysis of the intersections of how the poems in the language of the Gastarbeiter can be juxtaposed with economic issues meanings, and metaphors.

## **10. LÁTHATÓ ÉS LÁTHATATLAN DESIGN-TRANSMISSZIÓ 1.**

**Szekcióelnök: Szentpéteri Márton**

**Helyszín: 16-os terem**

**A szekció rezüméje:** A designkultúra elemzésének mérföldköveként számontartott Guy Julier *The Culture of Design* című könyve az ezredfordulón a design globális jelenséggé válását írta le, miközben a világ leghallgatottabb design-fókuszú podcastja 2010-ben 99% invisible címmel indult el, és viseli azóta is ezt a nevet. Egyrészt azért, mert a tárgykultúráként értelmezett design mellett egyre nagyobb szerepet játszanak az olyan „láthatatlan” rendszerek, amelyek meghatározzák, hogy mit és miért, miért olyan formán és módon fogyasztunk. Ilyenek a digitális algoritmusok és a városi infrastruktúrák, vagy akár a felhasználói élmények tervezői, akik a folyamatot kreatív módon facilitálják. Másrészt a globális design világában továbbra is vannak olyan társadalmi rétegek, szubkultúrák, etnikai csoportok, akik a globális folyamatból nem, vagy nem egyenlő mértékben részesülnek, akik a design aktuális trendjei, alakítói és fogyasztói számára láthatatlanok, és akiknek saját kreatív designkultúrája kevésbé látható, vagy akár láthatatlan. Szekciónkban a látható és láthatatlan design-transzmisszió jelenségére hozunk a designkultúra különböző irányzataihoz köthető példákat.

## **Povedák István**

[povedak@mome.hu](mailto:povedak@mome.hu)

MOME, Budapest, Magyarország

### ***Megérteni a megérthetlent. Gondolatok az ezoterikus roma vallási kultúra jelentéskonstrukciós folyamatairól***

Kevés olyan területe van a valláskutatásnak, amely annyira a sztereotípiák és mítoszok befolyása alatt állna, mint a romák vallási kultúrája, ugyanakkor kevés olyan területe van a valláskutatásnak, amiről annyira felszínes ismereteink lennének, mint a romák hiedelemvilága. E kettő nyilván összefüggésben áll egymással (lásd Voigt gondolatait a hiedelmek szintagmatikus és paradigmatisz tengelyéről, 1980). Ehhez azt is hozzátehetjük, hogy maguk „a romák” is sok esetben hasonló mítoszok befolyása alatt értelmezik vernakuláris vallási kultúrájukat. A romológiai kutatások egyik alapelvét – úm. nem beszélhetünk általánosítva „a roma” kultúráról – figyelembe véve ebben az előadásban Kalapos Zoli, a magát „látó”, „jós”, „boszorkány” stb. jelzővel definiáló vallási specialista elmondása, praxisai és a hozzájuk kötődő vizualitáson/materiális kultúrán alapulva kívánja bemutatni a jelentésközpontú és jelentésrepresentáció problematikáját, annak az identitásközpontúhoz kötődő aspektusait, valamint a komplex jelenség megértésének lehetőségeit.

### ***Understanding the Incomprehensible: Reflections on the Meaning-Making Processes of Esoteric Roma Religious Culture***

The study of Roma religious culture remains one of the most mythologized and stereotyped areas within the field of religious studies. Simultaneously, it is also an area where scholarly knowledge remains notably superficial. These two conditions are intrinsically linked (cf. Voigt’s discussion on the syntagmatic and paradigmatic axes of beliefs, 1980). Furthermore, it is essential to acknowledge that Roma individuals themselves often interpret their vernacular religious practices through the lens of similar myths and stereotypes. In accordance with a key principle of Romani studies—namely, that one cannot speak of “Roma culture” in a generalized or monolithic manner—this presentation examines the processes of meaning-making and meaning-representation through the narratives, ritual practices, and material/visual culture of Kalapos Zoli, a religious specialist who self-identifies as a “seer,” “fortune teller,” and “witch,” among other designations. By analyzing these elements, the discussion will explore the role of religious meaning in identity mediation and consider the epistemological challenges involved in comprehending this complex phenomenon.

## **Antalóczy Tímea**

[antaloczy@mome.hu](mailto:antaloczy@mome.hu)

MOME, Budapest, Magyarország

### ***Cirkusz Design – A cirkuszi csoda és annak transzformálódása a tervezésben***

A cirkusz napjainkban is izgalmas és sajátos szubkultúra, amelynek szimbólumrendszere egyre erősebben van jelen a kortárs design/művészeti szcénában. Ennek egyik oka talán az, hogy – a színházhoz hasonlóan – olyan közösségi élmény, ahol létünk alapvető kérdéseit feszegetjük, sokszor emberfeletti teljesítmények szemtanúi és illúziók részesei lehetünk. Valahol a fikció és a valóság határán megrekedve a bűvész varázsol, a bohóc görbe tükröt tart, az akrobaták a levegőben röpködnek, az állatok megszelídülnek. A Cirkusz Design kurzusomon ezeket a közvetlen élményeket megragadva és ezekből inspirálódva dolgoznak és terveznek egyetemi hallgatóim tervező kollégáim közreműködése mellett. A cirkusz sajátos nyelvezetével,

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kommunikációs felületeivel, szereplőivel, történetével, előadásaival közvetlenül megismerkedve hozzák létre projektterveiket. Nem mellékes számomra a téma fókuszba emelésekor, hogy a cirkusz vizuális üzenetei, az általa közvetített értékek és képviselt művészi minőség széles társadalmi közeget ér el, a főként gyermekkorban szerzett tapasztalatok egész életre szóló jó vagy rossz, de mindenképpen meghatározó élményük lesz. A MOME Elméleti Intézet és a Fővárosi Nagycirkusz (FNC) együttműködése 2022 őszén, a Speciális elmélet című kurzusom keretében kezdődött. Az FNC tudományos munkatársai (etnográfus, etológus, történész, dramaturg) hatékony segítséget nyújtottak számunkra a cirkusz világának megismerésében, e sajátos, a hallgatók számára vonzó kultúra nyelvének elsajátításában. Az egyes tudományterületek képviselői ez esetben mintegy közvetítőként vannak jelen a cirkuszművészek és a tervezők között. A közvetített és megszerzett tudás elegyeként innovatív tartalmak/projekttervek jönnek létre immár hatodik féléve. Az előadás a kurzus elmúlt féléveinek tapasztalatait összegzi.

## ***Circus Design – The Wonder of the Circus and Its Transformation in Design***

Circus remains a fascinating and distinctive subculture, whose symbolic system is increasingly present in contemporary design and the art scene. One possible reason for this is that, much like theater, circus provides a communal experience where fundamental existential questions are explored. It is a realm where audiences witness superhuman feats and become part of illusions, lingering on the boundary between fiction and reality: the magician conjures, the clown holds up a distorted mirror, acrobats soar through the air, and animals become tame. In my Circus Design course, university students—guided by collaborating design professionals—engage with these immediate experiences as sources of inspiration for their creative projects. By immersing themselves in the circus’s unique language, communication platforms, characters, history, and performances, they develop innovative design concepts. The thematic focus of the course is particularly significant, as the visual messages, artistic values, and aesthetic quality conveyed by the circus reach a broad social audience. The impressions formed—often in childhood—become defining, lifelong experiences, whether positive or negative.

The collaboration between the Moholy-Nagy University of Art and Design (MOME) Institute for Theoretical Studies and the Capital Circus of Budapest (FNC) began in the fall of 2022 as part of my Special Theory course. Experts from the FNC—including ethnographers, ethologists, historians, and dramaturgs—provided valuable insights into the world of the circus, enabling students to engage with this unique and captivating cultural sphere. These scholars serve as intermediaries between circus artists and designers, facilitating a dialogue that bridges artistic and academic perspectives. The result of this interdisciplinary exchange has been the creation of innovative content and project designs over six consecutive semesters. This presentation provides an overview of the key experiences and insights gained throughout the course’s past semesters.

**Keszeg Anna**

[keszeg.anna@mome.hu](mailto:keszeg.anna@mome.hu)

MOME, Budapest, Magyarország

## ***Kulturális kisajátítás, kulturális elsajátítás. A kulturális transzfer későkapitalista szótárai***

Az előadás központi kérdése, hogy milyen szótárak és ideológiák ütköznek a lokális kultúrák tárgyi és szellemi örökségének különböző regiszterekben való újrahasznosításakor. Ezt a problémakört az ún. *folkfashion* jelenségkörébe ágyazottan tárgyalom. Önmagában a kifejezés

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is eltérő szótárak fúziójából jön létre. A viseletkultúrában a folk a népi/paraszi/lokális kultúrából átemelt és attól eltérő környezetekben szabászati, strukturális, előállítás-technológiai, motivikus elemek gyűjtőneve. Az öltözködéskultúrában a divat a modernista, trendkövető, újdonság-fókuszú viselet-ideológiára utal. E kettő jól láthatóan is nehezen összeegyeztethető jelenség, hiszen másfajta textilkultúrák gyűjtőnevei. A két terület találkozása ráadásul a kapitalista piacon, az örökségesítés és kreatív iparágak rendszerében történik meg. A kulturális kisajátítás kortárs megközelítései rendre megegyeznek abban, hogy a piaci feltételek inherens kolonizációs logikát mozgatnak (Chumo, 2023; Kawamura & De Jong, 2022; Piancazzo, 2023). A lokális értékvonatkozások megőrzése így önmagában problematikus. A szakirodalmi áttekintés célja, hogy rendszerszemléletben közelítsen ehhez a kérdéskörhöz. A kulturális kisajátítás jelenségével kapcsolatos probléma következő szintjeit tárgyalom: (1) kreditálás és hivatkozás hiánya; (2) a lokális közösségre tekintettel nem levő profitgenerálás; (3) sztereotipizálás és fals reprezentáció; (4) a kulturális és spirituális kontextus mellőzése; (5) hatalmi egyenlőtlenségek és kirekesztés; (6) a történeti kontextus figyelmen kívül hagyása. Az egyes példák közös jellemzője, hogy a kelet-közép-európai régióból származnak. Így a szakirodalmi áttekintés célja, hogy a nemzetközi szakirodalmi megfontolásokat a lokális iparági-tervezői gyakorlatok kontextusába helyezze.

## ***Cultural Appropriation vs. Cultural Adoption: The Vocabularies of Cultural Transfer in Late Capitalism***

The main question of the presentation is what kinds of vocabularies and ideologies clash when the tangible and intangible heritage of local cultures is reused in different registers. I examine this issue within the phenomenon known as folk fashion. Even the term itself emerges from the fusion of other vocabularies. In dress culture, folk refers to elements derived from folk/peasant/local cultures and incorporated into different environments regarding tailoring, structure, production technology, and motifs. In fashion culture, fashion signifies a modernist, trend-driven, novelty-focused ideology of dress. These two are visibly difficult to reconcile, as they belong to different textile cultures. Moreover, their intersection occurs within the capitalist market, within the systems of heritage-making and creative industries. Contemporary approaches to cultural appropriation consistently agree that market conditions inherently operate within a colonialist logic (Chumo, 2023; Kawamura & De Jong, 2022; Piancazzo, 2023). Thus, preserving local value references is inherently problematic. The literature review aims to approach this issue from a systemic perspective. I discuss the following levels of problems related to cultural appropriation: (1) Lack of Acknowledgment & Credit; (2) Exploitation for Profit; (3) Stereotyping and misrepresentation; (4) Disrespect for Cultural & Religious Significance; (5) Power imbalances and exclusion; (6) Ignoring the historical context. The common characteristic of the examples analyzed is that they originate from the Central and Eastern European region. Therefore, the goal of the literature review is to contextualize international scholarly considerations within local industry and design practices.

**Horányi Attila**

[horan@mome.hu](mailto:horan@mome.hu)

MOME, Budapest, Magyarország

## ***Műkritika – mivégre?***

Előadásomban a kulturális közvetítés egyik legizgalmasabb formájáról, a műkritikáról szeretnék beszélni: e műfaj fontosságáról, nehézségéről és alábecsült voltáról, valamint



legfontosabb eszközéről, a műleírásról. A műkritika fontos, mert közvetítői és kritikai modusban is orientál. Nem egyszerűen a tekintetben, hogy mi jó mű, hanem abban is, hogy mi a mű, továbbá miként jó vagy rossz a mű, és főként hogyan látható ez (be). A műkritika nehéz, mert nincs mi mögé bújni: legtöbbször nincs művészet/történeti dimenzió, nem működnek a klasszikus művészet interpretációs sémák, nem világosak, mik lehetnek egyáltalán az intellektuális kapaszkodók — a szerző egyedül van szemben a művel, és olyat kell gondolnia, írnia, ami másnak is be/látható, azaz esélye van az interszubjektív érvényességre. A műkritika alábecsült, hiszen a fentiek okán nem bújhat a tudományba, és így nem is tekintik tudománynak, komoly munkának: szubjektív írás/művészet — ez a legtöbb, amit egy művészeti íróként nyilvántartott műkritikus elérhet. A műleírás, ekphrasis, a műkritika sine qua nonja. Ez hozza létre az írás tárgyát a mű jelenlétében is, akkor is, ha egy mellékelt illusztráción ott a mű. Az ekphrasis látni tanít, tapasztalni, egy pillanatra művé lenni, és mindeközben ízlést alakít. Az ekphrasisból kiinduló műkritika fontos, mert tekintetet orientál; nehéz, mert kapaszkodók nélkül kell sűrűn, de világosan átadnia egy művet: látást, ízlést, világot — és ez a munka felbecsülhetetlen.

### ***Art Criticism — to What End?***

In my talk, I would like to discuss one of the most exciting forms of cultural mediation, namely art criticism: the importance, difficulty and undestimation of this genre, as well as its most important tool, the description of the work. Art criticism is important because it orients in both descriptives and critical moduses. Not simply in terms of what a good work is, but also in terms of what a work is, in what way it is good or bad, and especially how this can be seen both visually and intellectually. Art criticism is difficult because there is nothing to hide behind: most of the time there is no art/historical dimension, the interpretation schemes of classical art do not work, and it is not clear what the intellectual supports can be at all — the author is alone, facing the work, and he has to think and write something that can be seen by others, something that has a chance of intersubjective validity. Art criticism is undervalued, because for the above reasons it cannot be included in science, and thus is not considered a scientific, serious work: subjective artwriting — this is the most that an art critic considered to be a writer can achieve. The description of a work, ekphrasis, is the sine qua non of art criticism. It creates the subject of the writing in the presence of the work, even if the work is in an attached illustration. Ekphrasis teaches us to see, to experience, to become a work for a moment, and in the process it shapes taste. Art criticism that starts from ekphrasis is important because it orients the eyes; it is difficult because it must convey a work densely but clearly: its vision, its taste, its world — and this work is invaluable.

## **11. THE EXPERIENCE OF TEACHING EFL**

**Chair: Zsuzsanna Dégi**

**Room: 17**

**Andreea-Beatrix Pantiloi**

[andreea\\_beatrix16@yahoo.com](mailto:andreea_beatrix16@yahoo.com)

Babeş-Bolyai University, Cluj-Napoca, Romania

***Decoding Meaning in Romanian as a Second Language (RSL). The Role of Native Speakers***

This study examines the role of Romanian native speakers in facilitating communication for

non-native speakers through Foreigner Talk (FT)—a simplified linguistic register designed to enhance meaning comprehension. The research investigates how Romanian native speakers modify their speech patterns, including syntax, vocabulary, phonetics, and discourse structures, to accommodate non-native interlocutors. Furthermore, the research explores the communicative strategies employed by Romanian native speakers based on the proficiency levels of their non-native interlocutors. Beyond linguistic adjustments, this study addresses the sociolinguistic and pragmatic dimensions of FT, including native speakers' attitudes toward modifying their speech. It examines whether FT is perceived as a useful communicative tool or as an oversimplification that could hinder language acquisition. The findings contribute to a broader understanding of how Romanian speakers intuitively adapt their language, providing practical insights for second-language acquisition, teaching methodologies, and intercultural interactions. By shedding light on the mechanisms and implications of FT in Romanian, this study offers valuable perspectives on language adaptation in multilingual settings, ultimately enhancing communication between native and non-native speakers.

**Ágnes Balla & Katalin Doró**

[tba@ieas-szeged.hu](mailto:tba@ieas-szeged.hu); [dorokati@lit.u-szeged.hu](mailto:dorokati@lit.u-szeged.hu)

University of Szeged, Hungary

### ***Defining the Good Language Teacher: Perspectives of Hungarian English Teacher Trainees***

Several forms and definitions of a good language teacher exist in language pedagogy and foreign language teaching literature, ranging in scope, formulation, approach, and level of detail. They usually list general teachers and language-specific knowledge, skills, qualities, and attitudes. Studying English teacher trainees' ideas about what constitutes a good language teacher is important for understanding the beliefs and expectations that they bring to their study programs and classrooms. This study seeks to understand a group of 5th and 6th year Hungarian students' perceptions on the "good language teacher." Students who already had some classroom teaching experience were asked to write short reflective essays on what makes someone a good language teacher and at what stage they are in the process of becoming one. A thematic analysis of these essays indicates that students have diverse perspectives on what constitutes a good language teacher, valuing a combination of strong language competence, pedagogical skills, and cultural awareness. The participants highlighted the need to create a supportive and engaging classroom environment, motivate students, cater to individual differences, and prepare for classes. Many recognize that they are far from the imagined ideal teacher and that they face a continuous professional development. Similar studies can help teacher trainers understand the impact of students' own language learning experiences on their teaching philosophies, attitudes towards the profession, and gaps in their preparation to become teachers.

**Zsuzsanna Dégi**

[degizsuzsanna@uni.sapientia.ro](mailto:degizsuzsanna@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc

### ***Positive Classroom Environment Depicted in Teacher Trainee's Narratives***

The study explores teacher trainees' visions regarding their ideal future English class with a special focus on emotions and positive language learning environment. One of the conducive factors supporting learners' growth and well-being is creating a positive classroom climate

(Gabrys-Barker, 2016). As Dörnyei and Muir (2019: 720) state in the process of foreign language learning a motivating classroom climate and classroom experience are as important as the quality and quantity of foreign language input, teaching methodology and learner traits and strategies. The study looks at teacher trainees' written narratives describing their future ideal English language class and investigates the emotions and classroom atmosphere they describe as a goal for them to create a perfect English language learning environment. Content analysis of the written narratives suggests that teacher trainees aim at creating a positive classroom environment both in terms of classroom decoration, seating arrangements and dealing with emotions and providing emotional support for their future learners in order to lower their anxiety.

**Erzsébet Balogh & Ágnes Balla**

[balogh.erszebet@arts.unideb.hu](mailto:balogh.erszebet@arts.unideb.hu); [tba@ieas-szeged.hu](mailto:tba@ieas-szeged.hu)

University of Debrecen & University of Szeged, Hungary

### ***What Is There to Observe? An Analysis of Hungarian Teacher Trainees' EFL Classroom Observation Reports***

In Hungary, classroom observation is an integral part of teacher training programs. As part of their teacher education, students have always been required to visit and observe classes taught by experienced in-service teachers. The system of teacher training has undergone several changes in the past decades, now enabling teacher trainees to observe classes as early as the fourth semester of their studies. While this certainly has a lot of advantages, it raises the question what trainees can really observe at this early stage, without extensive training on EFL teaching. Thus, this is the main research question of the current study. Generally, classroom observation tends to focus on one or more of the following constituents in the classroom, that is, 1) students, 2) teachers, 3) material, 4) physical surroundings (Wragg 1994), and 5) language (Wajnryb 1992) in foreign language classes. In this research, teacher trainees from a Hungarian university (N=42) were asked to report on their observations of English classes. Preliminary analysis of the data shows that teacher trainees usually provide a detailed account of student and teacher language and behavior as well as a reflection on the teaching environment and material. An additional factor that appears is the trainees' self-reflection in the form of recalling their past learner experiences and reflecting on their future teacher-selves.

## **12. IRODALMI (KÖLCSÖN)HATÁSOK**

**Szekcióelnök: Tapodi Zsuzsa**

**Helyszín: 18-as terem**

**János Eszter**

[janoseszter@partium.ro](mailto:janoseszter@partium.ro)

Partiumi Keresztény Egyetem, Nagyvárad, Románia

### ***Jókai-recepció a bánsági német nyelvű sajtóban***

A magyarországi német nyelvű sajtóban megfigyelhető Jókai-recepciót már számos tanulmány feltárta, különösen Hansági Ágnes, Szajbély Mihály és Ujvári Hedvig munkáira támaszkodva. Ezzel szemben a bánsági német nyelvű regionális sajtó Jókai-képének vizsgálata, valamint annak kultúraközvetítő szerepe eddig kevésbé került a kutatások fókuszába. Ennek következtében egyre sürgetőbbé válik a fent nevezett régió német nyelvű sajtóorgánumainak

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és a napilapok kulturális mellékleteinek szisztematikus elemzése. Az előadás célja a *Temesvarer Zeitung*, egy jelentős hagyományokkal rendelkező bánági napilap társcarovatóban megjelenő Jókai-recepció feltérképezése. A régió sokszínűsége, mind az etnikai összetétele, mind a társadalmi tagoltsága jelentette az újság számára azt a környezetet, amelyben magát meghatározta, és amelyben fejlődnie kellett. Ennek megfelelően a lap bőséges információmennyiséggel látta el az olvasót a korabeli kortárs magyar irodalom történéseiről. Így például a Jókai iránti rajongás azáltal is hangsúlyossá válik, hogy a *Temesvarer Zeitung* folyamatosan tudósítja olvasóit Jókai regényeinek és elbeszéléseinek legújabb német nyelvű fordításairól, illetve az író nemzetközi fogadtatásáról és sikereiről.

## ***Jókai Reception in the German-Language Press of the Banat Region***

The reception of Jókai in the German-language press in Hungary has already been explored in a number of studies, drawing in particular on the works of Ágnes Hansági, Mihály Szajbély and Hedvig Ujvári. In contrast, the regional German-language press in the Banat region has so far received less attention in research on the perception of Jókai and its role in cultural promotion. As a consequence, a systematic analysis of the German-language press organs and the cultural supplements of daily newspapers in the above-mentioned region is becoming increasingly urgent.

The aim of this presentation is to explore the reception of Jókai in the *Temesvarer Zeitung*, a daily newspaper with a long tradition in the Banat region. The diversity of the region, both in terms of its ethnic composition and its social fragmentation, provided the newspaper with an environment in which it defined itself and in which it had to develop. Accordingly, the newspaper provided readers with a wealth of information on the events of contemporary Hungarian literature. Thus, for example, the admiration for Jókai is emphasised by the fact that the *Temesvarer Zeitung* keeps its readers informed about the latest German translations of Jókai's novels and short stories, as well as about the writer's international reception and success.

**Margareta Livia Paschall**

[gittabenkoe@hotmail.com](mailto:gittabenkoe@hotmail.com)

Miskolci Egyetem, Magyarország

## ***Az újrafelfedezett generáció – Elfelejtett és újrafelfedezett osztrák nőírók a két világháború között***

A két világháború közötti osztrák irodalmat számos nagy név fémjelzi (Joseph Roth, Karl Kraus, Robert Musil, Hermann Broch és mások). A zűrzavar és nagy társadalmi változások kora kedvezett a művészeteknek, pezsgő irodalmi-kulturális élet zajlott az európai nagyvárosokban a Zwischenkriegszeit idején. A Weimari Köztársaság gazdag irodalmával párhuzamosan fejlődött és alakult Bécs művészeti-kulturális élete is. A nagyléptékű technikai fejlődéssel és urbanizálódással párhuzamosan mutatkoztak meg a romlás jegyei: munkanélküliség, infláció, erősödő fasizmus, kudarcot valló demokráciakísérletek. Az irodalom soha nem látott érzékenységgel és mennyiségben volt képes ábrázolni a gyorsan változó világot. Az új irodalmi formák, kísérletek nagy, kanonizált nevei mellett számos író is publikált – újságcikkeket, elbeszéléseket, folytatásos regényeket. A nemzetiszocializmus uralomra kerülésekor egy egész írógeneráció menekült el, ám az Exilgeneration emlékezete a későbbiekben töredékesen maradt fenn: egy teljes nőíró-generáció tűnt el a felejtésben. Az 1970-es években az osztrák irodalomtörténet-írásban fordulat következett be: ennek nyomán elkezdték felkutatni az eltűnt és elfeledett osztrák szerzőnőket, akiknek műveit most már szép

számban és erős kritikai fogadtatással publikálták. Az újrafelfedezések meglehetősen átrajzolták a korszak addig ismert irodalmi tájait. Veza Canetti, Maria Lazar, Else Feldmann, Lili Grün, Mela Hartwig, Marta Karlweis, Gina Kraus és mások neve ma már széles körben ismertté vált, műveiket olvassák-kutatják. Előadásomban e női írógeneráció sorsának közös vonásait, de- és rekanonizációs alakulását kívánom ismertetni.

## ***The Rediscovered Generation – Forgotten and Rediscovered Austrian Women Writers between the Two World Wars***

Austrian literature in the interwar period was marked by many eminent writers, including Joseph Roth, Karl Kraus, Robert Musil and Hermann Broch. Vienna's artistic and cultural life flourished in parallel with the rich literary output of the Weimar Republic. In parallel with large-scale technical development and urbanisation, the signs of decay were also evident: unemployment, inflation, growing fascism, failed attempts at democracy. Alongside the big, canonised names of new literary forms and experiments, this era is particularly notable for the contributions of women writers, who published works such as newspaper articles, short stories, and serial novels, contributing to the vibrant literary landscape. With the rise of National Socialism, a whole generation of writers fled, but the memory of the Exile Generation survives in fragments: a whole generation of women writers disappeared into oblivion. The 1970s marked a significant turn in Austrian literary history, leading to a resurgence of interest in the works of Austrian women writers who had previously been overlooked or forgotten. Their literary works were then being published in large numbers and received considerable critical attention, contributing to a re-evaluation of their contributions to the literary landscape. This rediscovery has reshaped the literary landscape, leading to the rediscovery of prominent figures such as Veza Canetti, Maria Lazar, Else Feldmann, Lili Grün, Mela Hartwig, Marta Karlweis, and Gina Kraus. In my lecture, I want to describe the common features of the fate of this generation of women writers, their de- and re-canonisation.

**Kertész Noémi**

[kerteszoemikrisztina@gmail.com](mailto:kerteszoemikrisztina@gmail.com)

Miskolci Egyetem, Magyarország

## ***Könyvek párbeszéde. Irodalmi szövegek szerepe kortárs gdański identitások alakításában***

Gdańsk az elmúlt ötven évben sok szempontból figyelemre méltó utat tett meg. Mai legendájának középpontjában kétségtelenül az 1980-as hajógyári sztrájk és a Szolidaritás mozgalom megalakulása áll, amely az államszocialista rendszer lebontásában szimbolikus jelentést kapott. A városhoz kapcsolódó szépirodalmi művek sorában az ellenzéki mozgalomról szóló narratívák nem játszanak ugyan meghatározó szerepet, viszont a mozgalom hatására teljesen átformálódó szellemi és politikai légkörben született meg a személyes és közösségi identitások merőben új alapokra helyezésének igénye, ami az 1980-as évek végétől kezdve új irodalmi narratívák megjelenésében is kifejeződött. Tervezett előadásomban felvázolom, hogy miként fedezik fel Günter Grass prózáját gdański irodalmárok és írók, hogy hatnak képzeletükre és a danzigi reáliák, és a *Trilógiában* megteremtett imaginárius város. Nemcsak Grass díszpolgári címe és a szülőháza közelében felállított szobra köszönhető e dialógusnak, gdański lengyel szerzők, elsősorban Paweł Huelle és Stefan Chwin regényei és elbeszélései, s általuk új identitás- és emlékezetkonstrukciók megjelenése. E két író művei nagyon hitelesen fejezik ki az átmeneti korszak útkereséseit, érzelmi hullámzását és irodalmi megújulását, miközben a város és annak természeti környezete, a 20. századi történelem, a régi és új topográfia fontos szerepet játszik. Elemzésem középpontjába így azt állítom, hogy miként

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nyitották meg ezek a művek a német-lengyel múlt újfajta interpretációjának lehetőségét és segítették a kulturális emlékezetnek egy a lokalitásból kiinduló dimenzióját kialakítani.

## ***Dialogue of Books. The Role of Literary Texts in Shaping Contemporary Urban Identities***

In many ways, Gdańsk has undergone a remarkable transformation over the past fifty years. At the heart of its contemporary legend are undoubtedly the shipyard strike of 1980 and the formation of the Solidarity movement, which took on symbolic significance in the dismantling of the state socialist system. Narratives about the opposition movement do not play a decisive role in the series of literary works related to the city, but the need to place personal and communal identities on a completely new footing was born in an intellectual and political atmosphere completely transformed by the dissident movement. From the late 1980s, this was also expressed in the emergence of new literary narratives. This paper will examine how writers born in postwar Gdańsk discover the prose of Günter Grass, how German realities and the imaginary city created in the *Trilogy* influence their imagination. This dialogue is owed not only to Grass's honorary citizenship and the statue near his birthplace, but also to the novels and short stories of Polish writers, especially Paweł Huelle and Stefan Chwin. In these novels, new constructions of identity and memory emerged. In the works of these two writers, the search, the emotional ups and downs of the transitional period are expressed very authentically, but the city and its natural environment, the history of the 20th century, the old and new topography also play an important role. Thus, I focus my analysis on how these works opened up the possibility of a new interpretation of the German-Polish past and helped to express a localised dimension of cultural memory.

**Bence Erika**

[erika.bence1967@gmail.com](mailto:erika.bence1967@gmail.com)

Újvidéki Egyetem, Szerbia

## ***Iulian Ciocan És reggel jönnek az oroszok című regényének (közép-)kelet-európai üzenete***

Iulian Ciocan moldovai író *És reggel jönnek az oroszok* című regénye jelenbe helyezett disztópia. A cím valójában a főszereplő, Marcel Pulberu által írt és megjelentetett regény címe. Kettős narratívával van tehát dolgunk, amelynek részletei felváltva követik egymás, hogy végül a regényíró Pulberu és hőse, Nicanor Turturică sorsa eggyé váljon valamiféle kelet-európai kataklizmatikus látomásban. A disztópia jelenidejűsége abból következik, hogy mind a keretregény, mind a regényben íródó alkotás olyan történeteket és magatartásokat közvetít felénk, amelyek a leírtak formájában soha nem történtek meg (Kisinyovot nem foglalták el ugyan a transznisztriai csapatok), de bárhol és bármikor megtörténhetnek, mi több, valamilyen formában meg is történtek már a világnak e részén, miként a könyve miatt bíróság elé állított író esete sem példátlan. Az előadás által bemutatott kutatás arra keresi a választ, melyek azok a jelenségek és sztereotípiák Iulian Ciocan regényében, amelyek a közép-kelet-európai létformát írják le, és miképp kapcsolódnak ezek az európai disztópiák irodalmi hagyományához.

## ***The (Central-)Eastern European Message of Iulian Ciocan's Novel And in the Morning the Russians Will Come***

Moldovan author Iulian Ciocan presents a dystopia set in the present in his novel *And in the Morning the Russians Will Come*. Interestingly, the title also refers to a novel written and published by the protagonist, Marcel Pulberu. We are thus dealing with a dual narrative, whose episodes follow one another in turn, so that the fate of Pulberu, the novelist, and that of his

hero, Nicanor Turturică, eventually become one in a kind of Eastern European cataclysmic vision. The dystopia's contemporaneity arises from the fact that both the frame novel and the novel within the novel depict events and behaviors that have never happened in the described form (e.g. Chişinău was not overtaken by Transnistrian troops) but could happen at any time and place – or, indeed, have already occurred in some form in this part of the world, just as the case of the writer on trial for his book is not unprecedented. The research presented in the lecture seeks to answer what phenomena and stereotypes in Iulian Ciocan's novel describe the Central-Eastern European way of being, and how these relate to the literary tradition of European dystopias.

### 13. KULTÚRÁK, NYELVEK, DISKURZUSOK KÖZÖTT (Online)

**Szekcióelnök: Ajtony Zsuzsanna**

**Helyszín: 19-es terem**

**Malanowska Alicja**

[alicjamalanowskafilolog@gmail.com](mailto:alicjamalanowskafilolog@gmail.com)

Varsó, Lengyelország

#### ***Kerényi Grácia hálózata és annak szerepe a magyar irodalom lengyelországi megjelenésében***

Az előadás keretében a hálózatelmélet felől érkezve közelítem meg Kerényi Grácia által kezdeményezett lengyel fordításokat magyar irodalomról. A Barabási Albert-László és Albert Réka neveihez fűződő teória szerint a folyamatos növekedés és a preferenciális kapcsolódás elvét követő skálafüggetlen hálózatok több tudományterületen figyelhetők meg. Az irodalomtudományban a distant reading megközelítés alkalmazza az elméletet. Kerényi Grácia (1925–1985) magyar műfordító, író és irodalmár volt. A második világháború alatt koncentrációs táborba került, ahol megtanult lengyelül. Hazakerülése után magyar-latin-görög tanárként végzett, és továbbfejlesztette lengyel nyelvtudását. Elkezdte fordítani a lengyel irodalmat magyarra, és hamarosan a magyar-lengyel kulturális kapcsolatok kulcsszereplőjévé vált. Az ő kezdeményezéséből jött létre az ELTE lengyel tanszéke. Kerényi Grácia magyar fordításai mellett egy lengyel nyelvtankönyv társszerzője volt, illetve több magyar mű lengyelországi megjelenését kezdeményezte. Kiterjedt ismeretségi körének köszönhetően különleges munkamodellt dolgozott ki a magyar szerzők lengyelre fordítása során. Szó szerinti nyersfordításokat készített, amiket részletes magyarázatokkal egészítette ki, majd pedig a szerinte hasonló stílusban alkotó lengyel íróknak adta át csiszolásra. Az így készült műfordításokat sokszor szerkesztette is. Ez a módszer csak a lengyel irodalmi körökben való beágyazottságának révén lehetett sikeres. Több lengyel szerzőhöz nemcsak szakmai, hanem baráti kapcsolat is fűzte, többek között Miron Białoszewskihoz (akinek színházáról írta a doktori értekezését), Wiktor Woroszyłskihoz (akinek az 1956-os forradalmat megörökítő *Magyarországi naplóját* lefordította magyarra), Maria Dąbrowsk, Artur Międzyrzecki és Julia Hartwichhoz. Az előadás bemutatja Kerényi Grácia személyes hálózatának időbeli alakulását, illetve annak összefüggését a magyar irodalom lengyelországi megjelenésével.

#### ***Grácia Kerényi's Social Network and Its Role in the Presence of Hungarian Literature in Poland***

This paper presents Polish translations of Hungarian literature that were inspired by Grácia Kerényi from the point view of social network analysis. According to the theory created by Albert-László Barabási and Réka Albert, scale-free networks following the principles of

growth and preferential attachment are present in various science disciplines. Grácia Kerényi (1925–1985) was a Hungarian literary translator, writer and literary scholar. During the Second World War she was sent to a concentration camp where she learned Polish. After returning home, she became a Hungarian-Latin-Greek teacher and continuously improved her Polish skills. She began translating Polish literature into Hungarian and soon became a key player in Hungarian-Polish cultural relations. It was her initiative that led to the creation of the Polish Department at ELTE. In addition to her Hungarian translations, Grácia Kerényi co-wrote a Polish language textbook and initiated the publication of a number of Hungarian literary works in Poland. Thanks to her wide circle of contacts she developed a unique working model for translating Hungarian authors into Polish. She had not only professional but also friendly links with many Polish authors, including Miron Białoszewski (whose theatre she wrote her doctoral thesis on), Wiktor Woroszyński (whose diary of the 1956 revolution she translated), Maria Dąbrowska, Artur Międzyrzecki and Julia Hartwig. The presentation will show the chronological evolution of Grácia Kerényi's personal network and its connection with the presence of Hungarian literature in Poland.

## **Somodi Júlia**

[somodi.julia@kre.hu](mailto:somodi.julia@kre.hu)

Károli Gáspár Református Egyetem, Budapest, Magyarország

### ***Honosító és idegenítő eljárások a japán megszólítások fordításában***

A fordítást nyelvi és nyelven kívüli tényezők egyaránt irányítják, ez utóbbiak közé tartoznak a célnyelv normái vagy a fordítói attitűd (Bruti 2019). A kutatás a japán szépirodalmi művekben megjelenő megszólító nyelvi elemek által kifejezett pragmatikai funkciókra és társas deixisre fókuszál, és azt vizsgálja, hogy a fordítási stratégiák hogyan befolyásolják ezeket a funkciókat a célszövegekben. Előzetes kutatásokban rámutattak arra, hogy a megszólítások használata talán minden más nyelvi aspektusnál jobban kifejezi a beszélgetőpartnerek közötti személyközi kapcsolatot és intimitást (Lee és Yu Cho 2013). A megszólítások használatát nemcsak preskriptív normák szabályozzák, hanem a beszélők arra is használják őket, hogy az interakciók során kapcsolatokat hozzanak létre, tartsanak fenn (Yonezawa 2019). Továbbá a japánban a megszólítások kifejezik az interperszonális kapcsolatokon belüli fejlődést, az interakciós felek egymás iránti érzelmeit, de hordozhatják akár a másik fél értékelését is (Kiaer és Cagan 2023). A kutatás öt kortárs japán regényből és azok magyar fordításából vett megszólítások vizsgálatára épül. A magyar fordítások mindegyike 2023-ban és 2024-ben jelent meg. A japánból magyarra történő műfordítást hosszú évek óta a honosítási stratégiák alkalmazása jellemzi. Érvényes ez a megszólítások fordítására is. Kiaer és Cagan (2023) megjegyzi, hogy az utóbbi évek angol fordításáiban inkább az eredeti japán megszólítások megtartására törekednek, és ez a tendencia megfigyelhető egyes magyar fordításokban is. A kutatás arra keresi a választ, hogy a honosító vagy az idegenítő megoldások jellemzik-e a legújabb japánból magyarra fordított műveket, valamint arra is választ próbál adni, hogy az eredeti szövegben megfigyelhető interperszonális kapcsolatok mennyire „láthatók” pragmatikailag (Kiaer és Cagan 2023) az olvasók számára.

### ***Domesticating and Foreignising Strategies in the Translation of Japanese Address Terms in Literary Translation***

This research focuses on the social deixis and pragmatic functions expressed by Japanese address terms in fiction, and how translation strategies affect these functions in the target texts. Translation is controlled by both linguistic and extralinguistic factors, the latter including the



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norms of the target language and the translator's attitude towards these norms, etc. (Bruti 2019). It has been pointed out that the use of address terms, perhaps more than any other aspect of language, expresses the relationship and intimacy between interlocutors (Lee and Yu Cho 2013). The use of address terms is controlled not only by prescriptive norms, but speakers use them in order to establish, maintain or manipulate relationships in interactions (Yonezawa 2019.). Furthermore, in Japanese the development within relationships, emotions, evaluation of each other are also represented by address terms (Kiaer and Cagan 2023). The research is based on address terms from five contemporary Japanese novels and their Hungarian translations. The Hungarian translations were all published in 2023 and 2024. For many years, literary translation from Japanese into Hungarian has been characterised by the use of domestication strategies in the translation of cultural elements. The same strategy was used in the translation of address terms from Japanese into Hungarian. In recent years English translations have tended to maintain the original Japanese address terms (Kiaer and Cagan 2023), and the same tendency can be seen in some Hungarian translations. The results of the research will show whether domestication or foreignisation strategies are used in the most recent translations with regard to the address terms. The research will also attempt to answer whether they could preserve or not the interpersonal relationships between the interlocutors.

**Papp Judit**

[jpapp@unior.it](mailto:jpapp@unior.it)

Università degli Studi di Napoli "L'Orientale", Nápoly, Olaszország

## ***Amikor a képek könyv szembesít: tabuk és komplex témák közvetítése gyerekek számára***

A képek könyvek nem csupán szórakoztatásra és nyelvi fejlesztésre szolgálnak, hanem fontos eszközei a nevelésnek és a társadalmi párbeszédnek is. De hogyan lehet a gyerekek számára érthetően és érzékenyen közvetíteni olyan nehezen megfogalmazható, traumatikus témákat, mint a Holokauszt, a háborúk, az atombomba pusztítása, terrortámadások vagy a temetővé vált Földközi-tenger? Az előadás során olyan kortárs képek könyveket elemzek, amelyek ezekkel a kérdésekkel foglalkoznak, bemutatva a vizuális és narratív eszközöket, amelyek megteremtik a biztonságos keretet és segítik az érzelmi feldolgozást. Kitérünk arra is, hogy milyen etikai dilemmák merülnek fel a gyermekirodalomban ezeknek a témáknak a bemutatásakor, és milyen hatással lehetnek az olvasók érzelmi fejlődésére. A képek könyvek felelőssége és lehetőségei ebben az összefüggésben különösen izgalmas kérdések, amelyek hatással vannak a gyerekek világról alkotott képére, a társadalmi kompetenciák és az empátikus készségeik fejlődésére, miközben figyelembe veszik az életkori sajátosságokat és a kulturális különbségeket. Az előadás a kutatási eredmények és példák segítségével rávilágít arra, hogy a képek könyvek hogyan válhatnak hatékony és érzékeny kommunikációs eszközzé, amely segíti a gyerekeket a komplex világ megértésében és elfogadásában.

## ***When Picturebooks Confront: Conveying Complex, Traumatic Issues to Children***

Picturebooks are not only for entertainment and language development, but also an important tool for education and social dialogue. But how can children be taught in an understandable and sensitive way about difficult and traumatic topics such as the Holocaust, wars, the destruction of the atomic bomb, terrorist attacks or the Mediterranean Sea turned into a graveyard? In this presentation, I will analyse contemporary picturebooks that address these issues, demonstrating the visual and narrative tools that provide a safe framework and facilitate emotional processing. I will also discuss the ethical dilemmas that arise in children's literature when presenting these themes and the impact they may have on readers' emotional

development. The responsibility and potential of picturebooks in this context are particularly exciting issues, with implications for children's perceptions of the world, the development of social competences and empathy skills, while taking into account age and cultural differences. Using research findings and examples, the presentation will highlight how picturebooks can become an effective and sensitive communication tool to help children understand and accept the complex world.

## **Hardi-Magyar Tamara**

[tamara@sze.hu](mailto:tamara@sze.hu)

Széchenyi István Egyetem, Győr, Magyarország

### ***A humor a vallás nyelvében***

A vallás nyelvhasználata a szakmai nyelvhasználat kevéssé ismert, ámde kutatásra méltó szegmense. A vallás szaknyelvi kommunikációja gazdag, szerteágazó; különbözik a nyelvhasználatban fellelhető témák, tudományterületek, az egyes szövegek műfaja, valamint a nyelvhasználók tekintetében. A vallási nyelvhasználat szóbeli közlései a politikai, egyházpolitikai nyelvhasználat területét teszik gazdaggá. Azonban a vallás szóbeli, s egyben leírt változatában a humor, a humorral kapcsolatos megnyilvánulások is jelentős szerepet töltenek be. A humor is helyet kap a vallási témájú közlésekben. A vizsgált diskurzusok, szövegek forrása a vallási sajtó egyes orgánumai, a humort, mint közlési stílust bemutató kiadványok, valamint a Világháló. Az előadás tárgya a bemutatott szövegek lexiko-szemantikai, grammatikai, pragmatikai, továbbá stilisztikai tárgyú elemzése.

### ***Humor in the Language of Religion***

Religious language use is a lesser-known segment of professional language use but worthy of research. Religious parlance is rich and varied; it differs in terms of the topics, disciplines, genres and users of particular texts. Oral communications of religious language use enrich the field of political and ecclesiastical language use. However, humour and manifestations related to humour also play an important role in the oral and written versions of religion. Humour also finds a place in religious discourse. The sources of the discourses and texts examined are organs of religious press, publications presenting humour as a style of communication, and the World Wide Web. This presentation will focus on the lexico-semantic, grammatical, pragmatic and stylistic analysis of the presented texts.

## **Szikszi Mária**

[maria@szikszaimaria.ro](mailto:maria@szikszaimaria.ro)

Babeş-Bolyai Tudományegyetem, Kolozsvár, Románia

### ***Az információközvetítés metamorfózisa: a papíralapú kultúra tanulságai a mesterséges intelligencia korszakának hajnalán***

Az információközvetítés folyamata az elmúlt évtizedekben radikális átalakuláson ment keresztül, a papíralapú kultúrától a digitális médiáig. A technológiai fejlődés exponenciális gyorsulása, a digitális platformok elterjedése, valamint az információtömeg kezelhetetlensége alapjaiban változtatta meg az információ előállításának, terjesztésének és fogyasztásának módját. Míg korábban az írásos kultúra normatív kontrollja és a publikációs folyamat szigorú szabályozása biztosította az információ hitelességét, addig a digitális korszakban az azonnaliság, az interaktivitás és a forrásoktól való elszakadás dominál. Az előadás célja, hogy feltárja a mesterséges intelligencia korszakának kezdetén a digitális információközvetítés nagy

kérdéseit, a kulturális és társadalmi következményeit, összehasonlítva azt a papíralapú kultúra normatív kereteivel. A stabil tudásközvetítés lehetőségeit tárgyalva olyan stratégiákra is kitérünk, mint az információáramlás lassítása, vagy a mesterséges intelligencia használata az információfeldolgozásban. Az előadás központi kérdése: hogyan tud az ember lépést tartani a technológiai gyorsulással és biztosítani a társadalmi felelősséget az információközvetítésben?

### ***The Metamorphosis of Information Transmission: Lessons from Paper-Based Culture at the Dawn of the Artificial Intelligence Era***

The process of information transmission has undergone a radical transformation in recent decades, shifting from paper-based culture to digital media. The exponential acceleration of technological advancements, the proliferation of digital platforms, and the overwhelming volume of information have fundamentally altered the ways in which information is produced, disseminated, and consumed. While in the past, the normative control of written culture and the strict regulation of publication processes ensured the credibility of information, the digital era is dominated by immediacy, interactivity, and detachment from sources. This presentation aims to explore the major issues of digital information transmission at the dawn of the era of artificial intelligence, alongside its cultural and societal implications, comparing it with the normative frameworks of paper-based culture. Addressing the possibilities of stable knowledge transmission, the presentation will also examine strategies such as slowing down the flow of information or utilizing artificial intelligence in information processing. The central question of the presentation is: how can humans keep pace with technological acceleration while ensuring social responsibility in information transmission?

## **14. IDENTITATE ȘI LIMBĂ ÎN RLS (Online)**

**Moderator: Ingrid Tomonicska**

**Sala: 22**

**Silvia Giurgiu**

[silviagiurgiu@outlook.com](mailto:silviagiurgiu@outlook.com)

Universitatea din Zagreb, Croația

### ***Stereotipuri de gen în materialele didactice pentru RLS***

Resursele didactice pentru învățarea limbii române ca limbă străină includ și unele repere culturale și încearcă să fie atente la temele sensibile ale societății/ unor culturi. Totuși, nu de puține ori, în cadrul acestor instrumente educaționale, putem identifica unele stereotipuri, fie ele involuntare, fie ilustrate explicit, într-o notă umoristică. În articolul de față propun două studii de caz care au ca obiect identificarea imaginilor stereotipale. Primul studiu de caz analizează o resursă didactică tradițională (Dosare pedagogice) în paginile căreia am identificat tiparul stereotipului de gen involuntar. Al doilea studiu de caz vizează o resursă modernă (videoelearning), prin care poate fi ilustrat tiparul utilizării asumate, ironice, a diverselor stereotipuri, cele mai frecvente fiind stereotipurile de gen.

### ***Gender Stereotypes in RLS Textbooks***

The teaching resources for learning Romanian as a foreign language also include some cultural references and attempt to be mindful of sensitive societal and cultural topics. However, quite often, these educational tools contain certain stereotypes, whether unintentional or explicitly illustrated in a humorous manner. In this article, I propose two case studies focused on

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identifying stereotypical representations. The first case study analyzes a traditional teaching resource (Pedagogical Dossiers), in which I have identified the pattern of an unintentional gender stereotype. The second case study examines a modern resource (video e-learning), which illustrates the deliberate, ironic use of various stereotypes, with gender stereotypes being the most frequent.

**Ioana (Marian) Damșa**

[ioana.marian@gmail.com](mailto:ioana.marian@gmail.com)

Universitatea Babeș–Bolyai, Cluj-Napoca, România

## ***Între rădăcini și orizonturi noi: Identitatea culturală românească în comunitățile din Marea Britanie***

Migrația românilor în Marea Britanie a condus la formarea unor comunități puternice, care încearcă să își păstreze identitatea culturală în ciuda influențelor societății britanice. Studiul analizează modul în care românii din diaspora își conservă tradițiile, factorii care influențează integrarea și rolul instituțiilor și tehnologiei în menținerea sentimentului de apartenență. Identitatea culturală românească este definită prin limbă, obiceiuri, religie și valori. În diaspora, păstrarea acestor elemente se confruntă cu provocarea adaptării la un mediu multicultural. Limba română rămâne un element esențial, dar expunerea copiilor la educația britanică face ca engleza să devină dominantă. Astfel, școlile comunitare și bisericile românești joacă un rol important în menținerea conexiunii cu cultura națională. Tradițiile, precum Crăciunul, Paștele și Ziua Națională a României, sunt celebrate prin evenimente comunitare și festivaluri. Tehnologia și rețelele sociale facilitează accesul la resurse culturale, consolidând sentimentul de identitate. Totuși, procesul de integrare determină transformări culturale, iar tinerii născuți în diaspora adoptă adesea o identitate hibridă. În concluzie, identitatea culturală românească în Marea Britanie este într-un echilibru între conservare și adaptare. Comunitățile depun eforturi pentru a-și menține rădăcinile culturale, dar integrarea în societatea britanică creează atât provocări, cât și oportunități pentru redefinirea acestei identități.

## ***Between Roots and New Horizons: Romanian Cultural Identity in Communities in the United Kingdom***

The migration of Romanians to the United Kingdom has led to the formation of strong communities striving to preserve their cultural identity despite the influences of British society. This study examines how Romanians in the diaspora maintain their traditions, the factors influencing integration, and the role of institutions and technology in fostering a sense of belonging. Romanian cultural identity is defined by language, traditions, religion, and values. In the diaspora, preserving these elements faces the challenge of adapting to a multicultural environment. The Romanian language remains essential, yet children's exposure to British education often makes English dominant. Thus, community schools and Romanian churches play a crucial role in maintaining the connection to national culture. Traditions such as Christmas, Easter, and Romania's National Day are celebrated through community events and festivals. Technology and social media facilitate access to cultural resources, strengthening the sense of identity. However, the integration process leads to cultural transformations, with younger generations born in the diaspora often adopting a hybrid identity. In conclusion, Romanian cultural identity in the UK is in a delicate balance between preservation and adaptation. While communities make significant efforts to maintain their cultural roots, integration into British society presents both challenges and opportunities for the redefinition of this identity.

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**Ioana Jieanu**

[ioana.jieanu@ff.uni-lj.si](mailto:ioana.jieanu@ff.uni-lj.si)

ILR/ Universitatea din Ljubljana, Slovenia/ UPG Ploiești, România

## ***Româna ca limbă străină în educația gerontologică: provocări și perspective de dezvoltare***

Comunicarea examinează caracteristicile unice ale predării limbii române ca limbă străină cursanților seniori, punând accentul pe posibilele bariere legate de vârstă și pe dificultățile de învățare care pot fi întâmpinate în educația gerontologică, precum și pe soluțiile pentru depășirea acestor provocări. Studiul surprinde și procesele de îmbătrânire umană din diferite perspective și introduce conceptul de ‘învățare pe tot parcursul vieții’. În cadrul prezentării, sunt propuse diverse scenarii didactice (*backwards design*), practici de clasă, activități și materiale care pot fi utilizate în transmiterea noțiunilor de limbă română la nivelul pre- A1, respectiv A1 cursanților seniori. Comunicarea de față se bazează pe experiența predării limbii române ca limbă străină unui grup de șase studenți cu vârste cuprinse între 60 și 78 de ani, în cadrul programului *Facultatea Înțelepților (Modra fakulteta)*, desfășurat la Universitatea din Ljubljana în anul universitar 2024-2025. Scopul este de a contura și a valida, la scară mică, un model eficient de predare a limbii române ca limbă străină (RLS) pentru această categorie de vârstă. Studiul evidențiază că o performanță didactică percepută pozitiv trebuie să includă, printre altele: crearea unei atmosfere prietenoase și de susținere; adaptarea materialelor și a ritmului de predare la grupul țintă; stabilirea unei relații de parteneriat cu cursanții; sensibilitate față de limitările și barierele vârstnicilor; respect față de dorințele și nevoile acestora. Adaptarea interlimbii la nivelul de studiu al cursanților, precum și utilizarea elementelor ludice, dar și a celor practice în exersarea comunicării în limba română au constituit cheia succesului cursului de RLS.

## ***Romanian as a Foreign Language in Gerontological Education: Challenges and Development Perspectives***

The present study examines the unique characteristics of teaching Romanian as a foreign language to senior learners, focusing on possible age-related barriers and learning difficulties that may be encountered in gerontological education, as well as solutions to overcome these challenges. The study also captures human ageing processes from different perspectives and introduces the concept of lifelong learning. The presentation proposes various teaching scenarios (*backwards design*), classroom practices, activities and materials that can be used in the transmission of Romanian language concepts to Pre A1 and A1 senior learners. The present communication is based on the experience of teaching Romanian as a foreign language to a group of six students aged between 60 and 78 years within the program *Faculty of the Wise (Modra fakulteta)*, which took place at the University of Ljubljana in the academic year 2024–2025. The aim is to outline and validate on a small scale an effective model of teaching Romanian as a foreign language (RLS) to this age group. The study revealed that a positively perceived teaching performance should include, among other things: creating a friendly and supportive atmosphere; adapting materials and pace of teaching to the target group; establishing a partnership with learners; sensitivity to the limitations and barriers of older learners; respect for their wishes and needs. Adapting the interlanguage to the learners’ level of study, as well as the use of playful as well as practical elements in practising communication in Romanian were the key to the success of the RLS course.

**Maria-Simina Suci**

[mariasciu2509@gmail.com](mailto:mariasciu2509@gmail.com)

Universitatea Babeș-Bolyai, Cluj-Napoca, România

### ***Multimodalitatea. Un mijloc pentru asigurarea comprehensiunii la nivelul A1***

Predarea și învățarea limbii române ca limbă străină reprezintă o provocare, atât pentru profesori, cât și pentru studenți. Pentru asigurarea comprehensiunii și achiziției optime a noilor elemente lexicale, e necesar să apelăm la cât mai multe strategii de predare. Întrucât metoda traducerii nu are un succes garantat, din cauza unor expresii intraductibile, pe de o parte, iar, pe de alta, a lipsei de limbă de contact dintre student și profesor, așa cum se întâmplă de nenumărate ori în cazul celor din anul pregătitor, suportul vizual este vital în predarea vocabularului. Astfel, predarea multimodală devine un instrument extrem de util în asigurarea comprehensiunii, în special la nivelul A1, unde, în cele mai multe cazuri, microlimba nu reușește să transpună transparent elementele lexicale vizate în cadrul activității noastre de predare. În plus, pe lângă predarea propriu-zisă, etapele de fixare și verificare sunt și ele părți esențiale. Și aici, mijloacele multimodale constituie baza unor activități care revitalizează cursul, îndemnându-i pe studenți să fie mai implicați și activi. Pornind de la aceste premise, articolul va propune câteva activități care să ilustreze impactul multimodalității. Printre aceste activități se numără utilizarea platformelor online, a celor multimedia, cum ar fi [www.youtube.com](http://www.youtube.com), dar și utilizarea jocurilor, fie pe platforme, fie realizate fizic. Toate acestea au ca scop nu doar predarea, ci și fixarea și evaluarea vocabularului. Pe lângă scopul didactic, se adaugă și puțină ludicitate în cadrul cursului, ceea ce îi face pe studenți să se simtă mai puțin presați, devenind mai activi și mai relaxați.

### ***Multimodality. A Means to Ensure Comprehension at A1 level***

Teaching and learning Romanian as a foreign language is a challenge for both teachers and students. In order to ensure optimal comprehension and acquisition of new lexical items, it is necessary to use as many teaching strategies as possible. Since the translation method is not a guaranteed success, due to untranslatable expressions, on the one hand, and, on the other hand, the lack of contact language between student and teacher, as is often the case in the preparatory year, visual support is vital in teaching vocabulary. Thus, multimodal teaching becomes an extremely useful tool in ensuring comprehension, especially at A1 level, where, in most cases, the microlanguage fails to transparently convey the lexical items targeted in our teaching. Moreover, in addition to the actual teaching, the fixing and checking stages are also essential parts. Here again, the multimodal means form the basis of activities that revitalize the course, encouraging students to be more involved and active. Based on these premises, the article will propose some activities to illustrate the impact of multimodality. These activities include the use of online platforms, multimedia platforms such as [www.youtube.com](http://www.youtube.com), but also the use of games, either on platforms or physically realized. All these aim not only to teach, but also to anchor and assess vocabulary. In addition to the didactic purpose, it also adds a bit of playfulness to the course, which makes students feel less pressured, more active and relaxed.

## 15. NEMZETISÉG, IDENTITÁS, KULTÚRAKÖZVETÍTÉS

Szekcióelnök: Pap Levente

Helyszín: 11-es terem

**Pap Levente**

[paplevente@uni.sapientia.ro](mailto:paplevente@uni.sapientia.ro)

Sapientia Erdélyi Magyar Tudományegyetem, Csíkszereda, Románia

### *A Habsburgok árnyékában: Ókeresztény reminiscenciák a román nemzeti identitás kialakulásában*

A 17–18. századi Erdélyben a felekezeti és nemzeti sokszínűség realitásai közepette a románok helyzete is központi kérdéssé vált. A Habsburg uralom új helyzetet teremtett, a katolikusok közösségük dominanciáját remélték, de a protestánsok megőrizték befolyásukat. A románok, akik jelentős közösséget alkottak, vallási és politikai elismerésért küzdöttek. A görögkatolikus egyház létrejötte mérföldkő volt a román identitás kialakulásában és megerősödésében. Ilyen körülmények között fontos fegyverténnyé vált az eredetkérdés. Előadásunkban arra szeretnénk rávilágítani, hogy mi módon jelent meg és alakította a nemzeti identitás narratíváját a római és a korakeresztény kontinuitás elmélete.

### *In the Shadow of the Habsburgs: Early Christian Reminiscences in the Formation of Romanian National Identity*

In the midst of the realities of religious and national diversity in 17th and 18th century Transylvania, the position of the Romanians became a central issue. The Habsburg rule created a new situation, with Catholics hoping for the dominance of their community, but Protestants maintaining their influence. The Romanians, who formed a significant community, struggled for religious and political recognition. The establishment of the Greek Catholic Church was a milestone in the development and consolidation of Romanian identity. In these circumstances, the question of origin became an important weapon. In our presentation, we would like to shed light on the ways in which the theory of Roman and early Christian continuity emerged and shaped the narrative of national identity.

**Zékány Krisztina**

[krisztinazekany@gmail.com](mailto:krisztinazekany@gmail.com)

Ungvári Nemzeti Egyetem, Ukrajna

### *A nyelvérintkezés sajátosságai a soknemzetiségű Kárpátalján*

A Kárpát-medence gazdag nyelvi és kulturális sokszínűsége páratlan érték. Előadásom a magyar nyelv Kárpát-medencei helyzetéről szól, különös tekintettel Kárpátaljára, ahol a nyelvi interakciók a legintenzívebbek a többnemzetiségű környezet miatt, és nemcsak a közös történelmi múltra épülnek, hanem a jelenlegi együttélés alapját is képezik. A politikai változékonyságnak köszönhetően az elmúlt száz évben az amúgy is színes nemzetiségi paletta mesterségesen is bővült, hiszen Kárpátalján tizenhét alkalommal változott a hatalmi rend, öt ország államnyelvét használták rövidebb-hosszabb ideig. Minden korszaknak megmaradt a nyoma. A legtermészetesebb dolog, hogy ha édesanyám a Sztálin térre készül, én velem tartok az Újraegyesülés térre, a lányom is jön velünk, de ő Petőfi térnek ismeri. A nyelvek egymásra hatásának következményeként nem csupán a kárpátaljai magyarok beszédében halmozódtak fel idegen nyelvi elemek, számtalan olyan magyar szó, szókapcsolat és frazeológiai egység honosodott meg a régió többi nyelvében is, amelyek máig a mindennapi kommunikáció részei.

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A folytonos érintkezésnek köszönhetően kialakult egy „kárpátaljai nyelv”, amit a helyiek az általuk beszélt nyelvekből variálnak aszerint, hogy a beszédpartner éppen milyen nyelvtudással rendelkezik. A magyar nyelvű kölcsönszavak idővel hozzáidomulnak a kárpátaljai ukrán, ruszin, román, szlovák nyelvjárások fonetikai és morfológiai szabályaihoz. Ennek eredményeképpen egy-egy szónak akár járasonként, falvanként lehetnek változatai. A dublettek pedig tovább színezik a „kárpátaljai nyelvet”. A nyelvi, etnikai kontaktus természetes velejárója, hogy az együttélés során tanulunk egymástól, átveszünk nyelvi és viselkedési mintákat, nyelvhasználatunkban interferenciajelenségek tapasztalhatóak. A két vagy több nyelv párhuzamos és mindennapi használata sajátos nyelvi döntéseket és viszonyulásokat eredményez. Ilyen a nyelvválasztás, a nyelvcsere és a nyelvkeverés jelensége is.

## ***Characteristics of Language Contact in the Multiethnic Transcarpathia***

This presentation focuses on the status of the Hungarian language within the Carpathian Basin, with particular emphasis on Transcarpathia, where linguistic interactions are especially intense due to the multiethnic environment. These interactions are not only rooted in a shared historical past but also form the foundation of today’s coexistence. As a result of political fluctuations, the already diverse ethnic composition of the region has been artificially expanded over the past century. Transcarpathia has experienced seventeen changes in government: five different state languages have been used this time. Each era has left its linguistic imprint. Therefore, it is entirely natural that while my mother intends to go to Stalin Square, I accompany her to Reunification Square, and my daughter joins us, referring to it as Petőfi Square. The mutual influence of languages has not only led to the accumulation of foreign linguistic elements in the speech of Transcarpathia Hungarians but has also resulted in the adoption of numerous Hungarian words, phrases and idiomatic expressions into the other languages of the region. Due to constant linguistic interaction, a distinct “Transcarpathian language” has emerged, characterized by the dynamic variation of linguistic elements from different languages, depending on the interlocutor’s linguistic competence. Hungarian loanwords have gradually adapted to the phonetic and morphological rules of Transcarpathian Ukrainian, Rusyn, Romanian and Slovak dialects. Consequently, individual words may exhibit variations from one district or village to another. Such linguistic doublets further enrich the “Transcarpathian language”.

**Joó Julianna**

[joo.julianna@imm.hu](mailto:joo.julianna@imm.hu)

MNM KK Iparművészeti Múzeum, Budapest, Magyarország

## ***Befogadó és sokszínű művészet – inkluzív megközelítés a művészetközvetítésben***

Az esélyegyenlőség, az egyenlő hozzáférés jegyében a háború miatt jelenleg hazánkban élő ukrán gyerekeknek szóló művészetközvetítési programot dolgozott ki az Iparművészeti Múzeum. A *Befogadó és sokszínű művészet* című projekt közvetett célja az volt, hogy az esélyegyenlőség, az egyenlő hozzáférés jegyében támogassa a nevelési-oktatási intézmények ukrán tanulóinak (7-14 éveseknek) tanórán kívüli múzeumpedagógiai foglalkoztatását. A projekt célja, hogy múzeumi környezetben a magyar kultúra kiemelkedő alkotóin, a századforduló művészetén keresztül családi napok keretében, kreatív tevékenységgel segítsük a tanulók integrációját. Az elszigeteltséget az alkotás közös nyelvén és az érzékszervre ható módszereken keresztül kívántuk feloldani. Fontos cél volt, hogy az ukrain háború elől Magyarországra menekült gyerekeknek a kultúrán keresztül, a művészet eszközeivel pozitív élményt nyújtsunk, és segítsük az integrációt. Ez a projekt az esélyegyenlőség, az egyenlő



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hozzáférés, a befogadás és a méltányosság előmozdítására törekedett a kultúra közvetítése és kreatív tevékenységek bevonásával. Ezeken a családi rendezvényeken a sokszínű művészek életét is megismerhették a családok, és így lehetőséget teremtettünk egymás elfogadására és megértésére. A sokszínűséget figyelembe vevő gyakorlatok és módszerek segítették az integrációt a családok számára. A különleges és egyedi technikai eszközökkel támogatott kreatív program a projekt előrehaladtával egyértelműen hozzájárult a szociális készség fejlesztéséhez és a pozitív élmény szerzéshez. Továbbá segítette a gyerekeket a társadalmi integrációban és az önbizalom erősítésében.

## ***Inclusive and Diverse Art – An Inclusive Approach in the Mediation of Arts***

In the spirit of equal opportunities and equal access, the Museum of Applied Arts has developed a museum education program for Ukrainian children currently living in Hungary because of the war in Ukraine. The indirect aim of the *Inclusive and Diverse Art* project was to support extra-curricular museum education of Ukrainian pupils (aged 7 to 14) in educational institutions, in the spirit of equal opportunities and equal access. The project seeks to promote the integration of pupils through creative activities in a museum environment, in the framework of family days, through the introduction of outstanding artists of Hungarian culture and the art of the turn of the century. We wanted to dissolve isolation through the lingua franca of creation and through methods that work on the senses. It was an important objective to provide children who fled to Hungary from the war in Ukraine with a positive experience through culture and art, and to help their integration.

This project aims to promote equal opportunities, equal access, inclusion and equity through the mediation of culture and creative activities. These events also give families the opportunity to learn about the lives of the multifaceted artists and create opportunities for mutual acceptance and understanding. Diversity-friendly practices and methods help families to integrate. Throughout its course, the creative programme, supported by specific and unique technical tools, has clearly contributed to the development of social skills and positive experiences as the project has progressed. It also helped the children to integrate socially and build self-confidence.

## **16. FORDÍTÁS ÉS MESTERSÉGES INTELLIGENCIA**

**Szekcióelnök: Lajos Katalin**

**Helyszín: 12-es terem**

**Nagy Tünde**

[nagytunde@uni.sapientia.ro](mailto:nagytunde@uni.sapientia.ro)

Sapientia Erdélyi Magyar Tudományegyetem, Csíkszereda, Románia

### ***Karl May Der Schatz im Silbersee című regényében rejlő nyelvi humor és magyar fordításai***

A *Der Schatz im Silbersee* című regény bővelkedik a komikum és a humor elemeiben. A helyzetkomikumon kívül, a nyelvi humor főbb típusai, mint a szokatlan szószerkezetek, a hiperbola és az ellentétes értelmű szavak halmozása, a szóösszetételek tagjainak felcserélése, a szavak kontaminációja, a rímekben beszélés, a töltelékszavak ismétlése stb. mind fellelhetőek. Ezen elemek mintegy kontrasztként szolgálnak a történetek (főként bűncselekmények) komolyságához, továbbá a szereplők leírásában is szerepet játszanak. Karl May regényének két magyar fordítása (részben átdolgozása) (Szinnai Tivadar (1964), Ossik János (2012)) létezik, mindkettő *Az Ezüst-tó kincse* címmel. Előadásomban azt vizsgálom,

hogyan jelenik meg a nyelvi humor, milyen stratégiákkal élt a fordító munkája során.

## ***Verbal Humour in Karl May's Novel Der Schatz im Silbersee and Its Translation into Hungarian***

The novel *Der Schatz im Silbersee* is rich in humorous elements. Besides situational humour, we can encounter various types of verbal humour, such as unusual word combinations, contradictions, reversal of ideas, hyperbole, lexical contamination, speaking in rhymes, the overuse of expletives, etc. These serve as a contrast to the seriousness of the plot and, at the same time, add to the description of the characters. There are two Hungarian translations (partly adaptations) of the novel, carried out by Tivadar Szinnai (1964) and János Ossik (2016), respectively. In my presentation I will offer an insight into János Ossik's translation, more specifically into the way the translator managed to reproduce the humorous effects in the Hungarian novel, titled *Az Ezüst-tó kincse*.

**Pásztor-Kicsi Mária**

[manyi@ff.uns.ac.rs](mailto:manyi@ff.uns.ac.rs)

Újvidéki Egyetem, Szerbia

## ***Online fordítás egy évtized távlatából***

Mivel az online és/vagy mesterséges intelligencia által támogatott fordítás manapság a nyelvek és kultúrák közötti közvetítés egyik legnépszerűbb eszközévé vált, jelen kutatás az ily módon keletkezett fordítási kimenet minőségi változását vizsgálja valamivel több, mint egy évtized távlatából, mégpedig a Google Fordító (GF) egy 2013-as termékének, valamint a GF és a Chat GPT egy-egy mai fordításának összehasonlítása révén, miközben mindhárom fordítás forrásnyelvi eredetijét egyazon szöveg (E. Hemingway *The End of Something* / *Valami véget ér* című novellája) képezi. A GF 2006-ban statisztikai alapú gépi fordítási szolgáltatásként indult, mára már azonban az ún. neurális gépi fordítás módszerét alkalmazza, mely multilingvális fordítóeszközként biztosít azonnali átváltást a világ több mint 200 nyelve között, miközben a szavankénti fordítás módszere helyett teljes mondatok transzformálását végzi. A Chat GPT ezzel szemben mesterséges intelligencia által vezérelt fordítási szolgáltatást nyújt, mely állítólag képes a szöveg mögött rejlő szándék és hangnem megértésére is. Jelen kutatás célja három célnyelvi szöveg egybevetése forrásnyelvi szövegükhöz viszonyított lexikai, grammatikai és pragmatikai megfelelésük tekintetében, ahol a forrásnyelvet az angol, a célnyelvet pedig a magyar képviseli. Hipotézisünk, hogy a legmagasabb szintű ekvivalencia a mesterséges intelligencia által támogatott fordítástól várható, miközben nagy valószínűséggel feltételezhető, hogy a neurális gépi fordításnak pontosabb kimenetet kellene produkálnia, mint korábbi, 2013-ból származó statisztikai „felmenőjének”. A kutatás során alkalmazott módszerek alapvetően kvalitatív szempontúak, többnyire analitikusak és összehasonlítóak, szükség esetén azonban kvantitatív elemeket is tartalmazhatnak.

## ***Online Translation from a Decade's Perspective***

As online and/or AI-supported translation has become one of the most popular instruments of mediation between languages and cultures today, the present research deals with qualitative change of its output throughout the last decade, comparing quality of a Google Translate (GT) product from 2013 and two online translation products of the same text (namely the short-story titled *The End of Something* written by E. Hemingway) made by GT and Chat GPT nowadays. GT was launched as a statistical machine translation service in 2006. Today it uses the method

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called “neural machine translation”, which provides instant multilingual translation of whole sentences at a time between over 200 languages of the world. On the other hand, Chat GPT gives an AI-driven translation service, claimed to be able to “comprehend the intent and tone behind the text”. The aim of the present research is to compare three target language (TL) texts regarding their lexical, grammatical and pragmatical correspondence with their original, where the source language (SL) is English and the TL Hungarian. Hypotetically, the highest level of equivalence should be expected from the product of the AI-supported engine, but it is also presumptive that the neural machine translation has to provide more accurate results than its earlier, statistical “ancestor” from 2013. The applied methods of the research are going to be basically qualitative, at most part analytic and comparative, but if necessary, partly quantitative, too.

**Judit Pieldner**

[pieldnerjudit@uni.sapientia.ro](mailto:pieldnerjudit@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

## ***“Foreignness is a Safe Shield”. On the English Translation of Andrea Tompa’s Haza [Home]***

Winner of the PEN Translates and included in the longlist for the Dublin Literary Award, the English version of Andrea Tompa’s *Haza* (trans. Jozefina Komporaly, Istros Books, 2024), adds intriguing questions to the infinitely rich cultural, thematic, linguistic and stylistic tapestry of the original. Of autobiographical inspiration, Andrea Tompa’s novel presents various patterns of emigration and goes into the depths of the ethical, epistemological and psychological implications of changing places, whether in the form of leaving or returning home, cutting all connections or incessantly searching for the roots, lust or lost, condensed in the abstract formula of moving from A to B. While Hungarian readers can decipher the hidden local references, identifying the main locations of the novel in Budapest and Cluj-Napoca, the novel plays upon allowing and withdrawing the possibility of referential reading, extending the experience of emigration in time and space and looking at it as a general, determining human experience. In what ways does the reading experience of the book change through the English translation? What are the implications of transferring it into a language that is itself one of the “protagonists” of the metatextual, multilingual essay novel? How can the sense of “foreignness” of the foreign language be preserved when the new text is provided by that language itself? The presentation looks at the challenges of translation both in linguistic and cultural terms. It focuses on how the main challenges of the text, i.e. gender, names, metalinguistic reflections, differences of Hungarian language use over political boundaries, multilingualism, overt and covert intertextual references, wordplays, ekphrasis, etc., are solved in translation. Also, it looks at broader questions of translation as cultural transmission, as “a multilayered cultural transfer with a partially unpredictable effect” (Kappanyos 2013, 28). The presentation concludes that the ingenious translatorial decisions introduce a new dynamic into the (con)textual diversity of Andrea Tompa’s universe.

## 17. LÁTHATÓ ÉS LÁTHATATLAN DESIGN-TRANZMISSZIÓ 2.

**Szekcióelnök: Horányi Attila**

**Helyszín: 16-os terem**

**A szekció rezüméje:** A designkultúra elemzésének mérföldköveként számontartott Guy Julier *The Culture of Design* című könyve az ezredfordulón a design globális jelenséggé válását írta le, miközben a világ leghallgatottabb design-fókuszú podcastja 2010-ben 99% invisible címmel indult el és viseli azóta is ezt a nevet. Egyrészt azért, mert a tárgykultúráként értelmezett design mellett egyre nagyobb szerepet játszanak az olyan „láthatatlan” rendszerek, amelyek meghatározzák, hogy mit és miért, miért olyan formán és módon fogyasztunk. Ilyenek a digitális algoritmusok és a városi infrastruktúrák, vagy akár a felhasználói élmények tervezői, akik a folyamatot kreatív módon facilitálják. Másrészt, a globális design világában továbbra is vannak olyan társadalmi rétegek, szubkultúrák, etnikai csoportok, akik a globális folyamatból nem, vagy nem egyenlő mértékben részesülnek, akik a design aktuális trendjei, alakítói és fogyasztói számára láthatatlanok, és akiknek saját kreatív designkultúrája kevéssé látható, vagy akár láthatatlan. Szekciónkban a látható és láthatatlan design-transzmisszió jelenségére hozunk a designkultúra különböző irányzataihoz köthető példákat.

**Szentpéteri Márton**

[szem@mome.hu](mailto:szem@mome.hu)

MOME, Budapest, Magyarország

### *A láthatatlan láthatóvá tétele – paratextusok a kora újkorban*

A digitális olvasás korában egyre inkább feledésbe merül az a tény, hogy a nyomtatott könyv térbeli konstrukció, a „könyvtér” (M. Carpo) a megtestesült olvasás (embodied reading) terepe, ahol e tipográfiai és olvasási teret ún. „küszöbök” (G. Genette), avagy paratextusok artikulálják. Többek között ilyenek jelesül a címlapok, avagy frontispiciumok. A nyomtatott könyv mint médium csúcskorszaka a c. 1550 – c. 1650 közötti időszakra tehető. E bő száz év természetbölcséleti művein keresztül igyekszem megmutatni, hogy az ún. architektikus paratextusok hogyan orientálják az olvasót az első látásra láthatatlan könyvtér fenomenológiai értelemben vett világában, s miképpen segítik elő a multiszenzoriális, megtestesült olvasást.

### *Making the Invisible Visible: Paratexts in the Early Modern Period*

In the era of digital reading, it is increasingly overlooked that the printed book is a spatial construct—a “book-space” (M. Carpo)—that serves as the site of embodied reading. Within this typographic and reading space, so-called “thresholds” (G. Genette), or paratexts, structure the reader’s engagement. Among the most significant of these are title pages and frontispieces. The golden age of the printed book as a medium can be situated roughly between 1550 and 1650. Through the examination of early modern works in natural philosophy, this study explores how architectural paratexts orient the reader within the phenomenological world of the book-space—an initially invisible structure—and how they facilitate a multisensory, embodied reading experience.

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## German Kinga

[kgerman@mome.hu](mailto:kgerman@mome.hu)

MOME, Budapest, Magyarország

### *A láthatatlan látogató*

A kortárs kiállítások közönségének változó elvárásai komoly kihívást jelentenek a múzeumi tervezési folyamatokban. Napjainkban a múzeumok úgy tudnak vonzó, inkluzív helyszínekké válni, ha vezetőik, munkatársaik ismerik a látogatók „láthatatlan” igényeit, előzetes tudását és beépítik szolgáltatásaik tervezési folyamataiba. Feltehető a kérdés: mi az, ami miatt szükséges a szokványos statisztikai adatgyűjtéseket más eszközökkel kiegészíteni? Az előadás a szerző által 2024-ben készített front-end látogatókutatás eredményein keresztül, a láthatatlan igények láthatóvá tételének lehetőségeit vázolja.

### *The Invisible Visitor*

The evolving expectations of contemporary exhibition audiences pose significant challenges for museum planning processes. Today, museums can become more engaging and inclusive spaces if their leaders and staff understand visitors’ “invisible” needs and prior knowledge, integrating these insights into the design of their services. This raises an essential question: why is it necessary to supplement conventional statistical data collection with alternative methods? The presentation outlines the possibilities of making invisible demands visible through the results of a front-end visitor research conducted by the author in 2024.

## Sidó Anna

[sido.anna@mome.hu](mailto:sido.anna@mome.hu)

MOME, Budapest, Magyarország

### *Természettudományi ismeretek reprezentációja Madách Imre Az ember tragédiája című művében (Online)*

Előadásomban azt vizsgálom meg, hogy Madách Imre *Az ember tragédiája* című művében milyen természettudományos diskurzusok jelennek meg. Ezen belül is arra fókuszálok, hogy a tragédia álombéli színeinek disztópikus végében miként emeli be a szerző korszakának friss tudományos ismereteit, illetve azokat hogyan fordítja át a mű koncepciójához illeszkedő narratívába és cselekménybe. Az előadás során ráláthatunk arra, hogy a szövegen belül a különféle tudományágak ismeretei közt milyen átjárások és kulturális átfordítási mechanizmusok működnek. A természettudományos koncepciók irodalmi közvetítésének feltérképezése pedig az előadás során elvezethet minket egy átfogóbb művészi praxis feltérképezéséhez, a különféle jelentésrétegek kortárs interpretációihoz és megértéséhez.

### *The Representation of Scientific Knowledge in Imre Madách’s The Tragedy of Man (Online)*

This presentation examines the presence of scientific discourses in Imre Madách’s *The Tragedy of Man*. It focuses particularly on how the author incorporates contemporary scientific knowledge into the dystopian conclusion of the play’s dream sequences and how these scientific ideas are transformed into a narrative and plot that align with the work’s conceptual framework. Through this analysis, the presentation sheds light on the intersections and cultural translation mechanisms between different fields of knowledge within the text. Mapping the literary mediation of scientific concepts will, in turn, provide insights into broader artistic

practices, as well as contemporary interpretations and understandings of the play's multiple layers of meaning.

## **18. MODELE ÎN TRANSMITERE**

**Moderator: Enikő Pál**

**Sala: 17**

**Julianna Borbély & Edit Debrenti & Erzsébet Szász**

[juliannaborbely@partium.ro](mailto:juliannaborbely@partium.ro); [debrenti.edit@partium.ro](mailto:debrenti.edit@partium.ro); [szaszerzsebet@partium.ro](mailto:szaszerzsebet@partium.ro)

Universitatea Creștină Partium, Oradea, România

### ***Internaționalizare în învățământul preuniversitar din România: Bune practici și revizuire a literaturii de specialitate***

Studiul examinează strategiile de internaționalizare și programele de mobilitate ale instituțiilor de învățământ din România, cu un accent special pe diferențele dintre școlile cu predare în limbile maghiară și română. Este examinată implementarea inițiativelor de mobilitate internațională în patru instituții de învățământ. Folosind metode de cercetare calitative, studiul explorează domeniul de aplicare și caracteristicile programelor de mobilitate internațională. Acesta explorează legăturile dintre tipul de școală, managementul instituțional și expertiza pedagogică și punerea în aplicare a programelor de mobilitate. De asemenea, el pune în lumină obiectivele pe care le urmăresc aceste programe. Cercetarea arată, de asemenea, că strategiile de punere în aplicare, vizibilitatea și diseminarea în instituții diferă între școlile de limbă maghiară și cele de limbă română. Literatura de specialitate privind programele de mobilitate sugerează că mobilitatea contribuie la dezvoltarea competențelor profesionale și a sensibilității multiculturale, sporind perspectivele de angajare viitoare ale elevilor. De o importanță deosebită sunt metodele de predare inovatoare și inițiativele de dezvoltare a competențelor secolului XXI în cadrul programului Erasmus+, care au un impact pozitiv asupra incluziunii sociale și a cetățeniei active.

### ***Internationalization in Romanian Pre-University Education: Good Practices and Literature Review***

The study examines internationalization strategies and mobility programs in Romanian educational institutions focusing on the differences between Hungarian and Romanian language schools. The implementation of international mobility initiatives in four educational institutions is examined. Using qualitative research methods, the study explores the scope and characteristics of international mobility programs. It explores the links between school type, institutional management, pedagogical expertise, and the implementation of mobility programs. It also sheds light on the objectives pursued by these programs. The research also shows that implementation strategies, visibility, and dissemination differ between Hungarian and Romanian language schools.

The literature on mobility schemes suggests that mobility contributes to the development of professional competencies and multicultural sensitivity, enhancing pupils' future employability prospects. Of particular importance are the innovative teaching methods and 21st-century skills initiatives under Erasmus+, which have a positive impact on social inclusion and active citizenship.

# KÖZVETÍTÉS/TRANSMITERE/TRANSMISSION

*International Conference 2025 Miercurea Ciuc*

**Erika-Mária Tódor & Zsuzsanna Dégi & Enikő Pál & Ingrid Tomonicska**

[todorerika@uni.sapientia.ro](mailto:todorerika@uni.sapientia.ro); [degizsuzsanna@uni.sapientia.ro](mailto:degizsuzsanna@uni.sapientia.ro); [paleniko@uni.sapientia.ro](mailto:paleniko@uni.sapientia.ro);  
[tomonicskaingrid@uni.sapientia.ro](mailto:tomonicskaingrid@uni.sapientia.ro)

Universitatea Sapientia, Miercurea Ciuc, România

## ***Internaționalizarea ca transmitere de cunoștințe. Din experiența unui proiect internațional***

În ultimii cinci-zece ani, strategia de internaționalizare a inițiat un proces specific de învățare în școlile cu predare în limba maghiară din România. Aceste instituții sunt din ce în ce mai implicate în programe de mobilitate, îmbogățindu-și repertoriul cu bune practici și noi competențe. Prezentul studiu explorează experiențele a două instituții investigate de noi – și anume Liceul Pedagogic „Benedek Elek” din Odorheiu Secuiesc și Școala Gimnazială „József Attila” din Miercurea Ciuc – cu privire la acest subiect. De regulă, școlile percep programele de mobilitate atât ca pe o provocare, cât și ca pe o oportunitate de învățare și dezvoltare, deoarece ele implică dobândirea continuă de competențe, atitudini și comportamente care nu pot fi însușite în cadrul niciunui program de formare ori perfecționare a cadrelor didactice. Prin urmare, internaționalizarea constituie un proces de învățare experimental și colaborativ, precum și o modalitate de transmitere a cunoștințelor care sprijină gestionarea flexibilă a instituțiilor, formarea de echipe, dezvoltarea comunității și dezvoltarea de competențe-cheie, cum ar fi competențele de comunicare în limba engleză și competențele digitale. Studiile de caz explorează oportunitățile de învățare a limbilor străine și analizează exemple de bune practici și din alte țări. Studiile de caz au fost realizate în cadrul unui Proiect Erasmus+ (Projekt-2024-1-HU01-KA220-HED-000248326 OKTAV).

## ***Internationalisation as Transmission of Knowledge. Lessons from an International Project***

In the last five-ten years, the process of internationalization has started a specific learning process in the Hungarian public educational institutions in Romania. Public schools are becoming increasingly involved in mobility programmes, enriching their repertoire with good practices and new skills. The present case study explores the experiences reported by the two institutions under investigation – namely the Benedek Elek Pedagogical Lyceum of Székelyudvarhely and the József Attila Elementary School of Csíkszereda – on the subject. In general, schools perceive mobility programmes as both a challenge and an opportunity for learning and development, as they involve the continuous acquisition of skills, attitudes and behaviours which could not have been previously acquired in any teacher training or in-service training programme. It is therefore an experimental, collaborative learning process, as well as a way of transmitting knowledge that supports flexible institution management, team building, community development and the development of key competences such as communication skills in English and digital competence. The case studies explore language learning opportunities and analyse examples of good practices in other countries. The case studies were carried out in the framework of the Projekt-2024-1-HU01-KA220-HED-000248326 OKTAV.

## **19. DIALOGUE BETWEEN LANGUAGE, LITERATURE, AND FILM (Online)**

**Chair: Vilma-Irén Mihály**

**Room:19**

**Andrea Puskás**

[puskasa@ujv.sk](mailto:puskasa@ujv.sk)

Selye János University, Komarno, Slovakia

### ***From Cacophonies to Kaleidoscopes: Female Minds, Matters and the Dialogical Self in Robert Galbraith's Troubled Blood***

*Troubled Blood* is the fifth novel among the Cormoran Strike novels, a crime series written by Robert Galbraith, the pseudonym of J. K. Rowling. The novel is outstanding in its representation of diverse female images and the depiction of the development of the rising female detective, Robin Ellacott. By presenting the investigation of a cold case, the author metaphorically sends her detectives back to the 1970s making them investigate the disappearance and the position(s) of a female doctor together with other women and girls. The most common feminist issues and political aspirations of the time are exhibited and (re)examined through the lens of the twenty-first century and often juxtaposed with contemporary, still unresolved female challenges and problems such as domestic violence, sexual abuse at work or the difficulties of female leadership. The aim of the paper is to explore the author's technique of presenting social and political issues regarding women's positions in society through time (the 1970s and the 2010s) and to examine the types of stereotypical female images in the novel. The transmission of female identity through the decades, the link between social positioning and self-exploration and the shift towards the concept of "the dialogical self" (as proposed by Hubert Hermans) are examined. Based on close-reading techniques and discourse analysis, the paper presents how the novel innovatively transforms the concept of female diversity by shifting its focus from pluralism – a cacophony of voices – to multiperspectivism – multiple kaleidoscopes including a variety of reflecting surfaces providing changing visions of viewed patterns.

**Cyntia Kálmánová**

[kalmanovac@ujv.sk](mailto:kalmanovac@ujv.sk)

J. Selye University, Komarno, Slovakia

### ***Transition between Literature and Film: The Dual Pillars of Dark Academia***

During the course of the pandemic, the subcultural and aesthetic phenomenon of "Dark Academia" has gained considerable popularity, particularly within the realms of fashion and literature on various social media platforms including Tumblr, Instagram, and TikTok. Consequently, this concept has now been extended to film and television as well. The correlation between film and literature, especially in the context of modern storytelling and in the concept of Dark Academia is really significant given that Dark Academia is inherently rooted in literature. The characters within Dark Academia narratives are often captivated by the pursuit of higher knowledge, philosophy, classic literature, poetry, and the exploration of intellectual frontiers surrounded by a dark, Gothic vision. In terms of film and television, the Dark Academia aesthetic is characterised by a blend of visual and thematic elements, drawing upon intertextual references to evoke its distinctive philosophical and intellectual sensibility. The aim of the present paper is to examine this introspective nature by exploring the transition of the phenomenon of Dark Academia to film. The paper will focus on the approach of visual



storytelling, where incorporating elements such as colour palette, lighting and setting design influence the deeper meaning of the original concept. Furthermore, the paper will also explore the manner in which Dark Academia adaptations rely on the audience's familiarity with certain works and ideas in order to maintain homage to the thematic core of this subculture.

**Andrea Puskás & Erika Bertók**

[puskasa@ujv.sk](mailto:puskasa@ujv.sk); [118536@student.ujv.sk](mailto:118536@student.ujv.sk)

J. Selye University, Komarno, Slovakia

***Using Drama Techniques to Promote Inclusive Practices in the EFL Classroom with Learners with Special Educational Needs: In-Service Teachers' Attitudes and Experiences***

The role of educational drama and the successful implementation of drama techniques in teaching foreign languages have been confirmed by various research findings. There is a growing need for English as a foreign language (EFL) teachers to find appropriate tools to improve the teaching and learning of EFL to satisfy learners with special educational needs. The paper focuses on the link between the incorporation of drama techniques and teaching learners with special needs in the higher level of primary school with special attention to special needs connected with cognition and learning (e.g. dyslexia, dysgraphia, etc.) and needs connected with social, emotional and mental health (e.g. anxiety, OCD, ADD, ADHD, etc.). The paper presents the findings of semi-structured interviews with in-service EFL teachers at the higher level of primary schools with Hungarian language of instruction in Slovakia. The major aim of the interviews was to investigate EFL teachers' attitudes and self-efficacy in implementing inclusive practices, their attitudes and experiences concerning teaching learners with special needs and using drama techniques. A secondary aim was to examine the current situation in schools and the support EFL teachers receive in their institution. Based on the findings, implications for management strategies, teacher education and teacher training courses or further education trainings are discussed.

**Alice Jedličková**

[jedlickova@ucl.cas.cz](mailto:jedlickova@ucl.cas.cz)

Institute of Czech Literature of the ASCR, Prague, Czechia

***Embroidered and Woven Messages***

The intention of the paper is to enquire into the transmissions between text and textile in presenting a survey of forms and cultural functions of Central-European textile works (embroideries in particular) employed in order to provide a voice to marginalized and silenced groups as well as individuals who wish to convey pressing issues such as military conflicts, the situation of prisoners of conscience, traumatic experience or to present a political protest. Such works – be real texts and words involved or not – take up the role of a message, a manifesto, an outcry (e.g. the embroideries by Rufina Bazlova, Belarus – Czechia, Ivana Šáteková – Slovakia, Kundycrow – Slovakia – Czechia etc.). The phenomenon seems to be on the rise currently, and research into it requires both the intermedial and a wider cultural approach.

## **21. CHALLENGES IN TRANSLATION AND TRANSLATOR TRAINING (Online)**

**Chair: Gabriella Kovács**

**Room: 22**

**Abstract of the panel:** As translation technologies and methodologies evolve, both translation practice and translator training face new challenges. This panel explores key issues in machine translation post-editing (MTPE), the translation of dialectal and archaic elements in poetry, the machine translation of news, and the role of cultural immersion in translator education. The first presentation examines the integration of MTPE into translator training programs, analyzing translation students' use of machine translation tools and their challenges when translating from English into Hungarian. The second presentation investigates the complexities of translating poetry that contains dialectal and archaic words, focusing on the Chango dialect in the works of Demeter Lakatos and assessing the effectiveness of online translation tools in maintaining linguistic and cultural nuances. The third presentation addresses the machine translation of Romanian news into Hungarian, revealing how syntactic and lexical structures impact translation accuracy and discussing strategies for improving linguistic and cultural fidelity through pre- and post-editing. Finally, the fourth presentation shifts focus to the cultural dimension of translator training, exploring how a visit to the historic Teleki–Bolyai Library enhances students' understanding of British culture and civilization through its collection of English-language books. Together, these studies offer insights into the intersection of technology, language, and cultural knowledge in translation and translator education.

**Imola-Katalin Nagy**

[nimolkat@gmail.com](mailto:nimolkat@gmail.com)

Sapientia Hungarian University of Transylvania, Târgu Mureș, Romania

### ***Dialectal and/or Archaic Words in the Translation of Poetry***

In this study we want to explore different translation methods in the field of poetry translation. We focus on specific linguistic units of the Chango dialect as they appear in the poetry of the Chango poet Demeter Lakatos. We will present some aspects of a translation project we are currently working on, investigating the extent to which dialectal elements and old forms of words can be translated in the process of translating Hungarian poems into Romanian and English with the help of free online translation tools. We wish to find out whether these tools manage to perform an acceptable and adequate translation of poetic texts both in terms of content and cultural implications, or whether they succeed in reaching semantic and functional-pragmatic equivalence.

**Gabriella Kovács**

[kovagabi@yahoo.com](mailto:kovagabi@yahoo.com)

Sapientia Hungarian University of Transylvania, Târgu Mureș, Romania

### ***A New Challenge in Translator Training – Machine Translation Post-Editing***

The need to integrate machine translation post-editing (MTPE) in translator training reflects the increasing presence of advanced technologies in the translation industry. This study examines the role and significance of MTPE instruction in modern translator training, emphasizing its contribution to improving translation efficiency, quality, and consistency. It was observed that translation students in our program frequently utilize machine translation tools, such as Google Translate, DeepL, or ChatGPT, often without fully understanding their

limitations. We assume that incorporating more language-pair-specific MTPE practice into the curriculum could enhance students' translation performance. To investigate this, we evaluated the ability of graduate translation students at Sapientia Hungarian University of Transylvania to translate texts from English into Hungarian across diverse fields and genres using MTPE. The study involved analyzing translations of five texts translated by 16 students to identify common errors, including issues related to grammar and syntax, meaning inaccuracies, omissions or additions, and overly literal translations. Furthermore, a post-task interview was conducted to gain deeper insights into the students' strategies and perceived challenges. Based on these findings, we aim to update the curriculum by incorporating targeted theoretical and practical components related to MTPE.

**Réka Suba & Imola-Katalin Nagy**

[reka0406@yahoo.com](mailto:reka0406@yahoo.com); [nimolkat@gmail.com](mailto:nimolkat@gmail.com)

Sapientia Hungarian University of Transylvania, Târgu Mureș, Romania

### ***The Features of Machine Translation in Rendering Romanian News in Hungarian***

Machine translation of Romanian-language news into Hungarian plays a key role in the content provision of Hungarian online news portals in Romania. During the translation process, machine translators often rely on the syntactic structure, lexical similarities and grammatical mappings of the text, which provides a significant advantage in terms of time and resource savings. However, analyses show that target language texts do not always reflect the stylistic and pragmatic features of the original text. As a result, translation errors can distort the news message or lead to misunderstandings. The efficiency of machine translation can be improved by pre-editing the text and post-editing the translation results to ensure that linguistic correctness and cultural appropriateness are maintained. Further research on this topic could contribute to the fine-tuning of translation support systems, with particular attention to the needs of minority language communities.

**Gabriella Kovács**

[kovagabi@yahoo.com](mailto:kovagabi@yahoo.com)

Sapientia Hungarian University of Transylvania, Târgu Mureș, Romania

### ***Library Visit with Translator Trainees***

Translation and interpreting studies curricula typically include courses on the culture and civilization of the languages being studied. At Sapientia University, first-year translation and interpretation students, take a British Culture and Civilization course that covers a range of topics. As part of this course, the students have the possibility to engage in an unconventional activity — a visit to the Teleki–Bolyai Library in Târgu Mureș. This historic library houses an extensive collection of books in multiple languages from around the world. A lesser-known section contains works by English authors, acquired by the library's founder, Count Sámuel Teleki. This study aims to explore these books, analyzing the insights they provide into British culture and civilization within their historical, humanistic, political, and social contexts. We will examine the themes and fields represented in these works, such as religion, science, and secular literature. Our goal is to highlight how the library's collection serves as both an inspiration and a valuable resource for students interested in researching or deepening their understanding of these subjects.

## 21. DOGMĂ, CORP, EXIL ȘI LIMBAJ

Moderator: Ingrid Tomonicska

Sala:11

**Timea Vitan**

[jarcatimea@gmail.com](mailto:jarcatimea@gmail.com)

Universitatea din București, România

### *Procesul transformării conceptului dogma, de la Filon din Alexandria până la Lucian Blaga*

Studiul pe care îl propun este o analiză terminologică a conceptului δόγμα cu scopul de a mapa transformările semantice prin care a trecut acesta, de la utilizarea lui alegorică în textele lui Filon din Alexandria și până la valențele primite în *Eonul dogmatic* publicat de Lucian Blaga în 1931. Momentele pe care le-am considerat relevante în acest proces, având în vedere ecoul lor explicit în opera blagiană, sunt Noul Testament, Conciliul din Trent, virajul care a avut loc prin dogmatismul kantian și intersecția cu ideile lui Nikolai Berdiaev. Printr-o abordare hermeneutică a acestor cinci episoade ce fac parte din complexa devenire a conceptului dogmă, doresc să arăt că intenția lui Lucian Blaga de a scoate dogma de pe teritoriul teologiei nu a fost lipsită de justificare.

Dincolo de utilitatea acestui studiu în exegeza blagiană, această analiză a transformărilor prin care a trecut termenul dogma de-a lungul timpului ar putea să indice câteva noi perspective asupra felului în care îl putem redefini azi, precum și asupra modificării caracterului său semantic dinspre concept înspre construct. În cele din urmă, întrebările care rămân deschise sunt în ce măsură ne mai putem raporta la dogmă azi și dacă acest termen poate constitui o punte de legătură între filosofie și teologie?

### *The Concept of Dogma and Its Transformation from Philo of Alexandria to Lucian Blaga*

The study I put forward is a terminological analysis of the concept of δόγμα, aiming to map the semantic transformations it has undergone, from its allegorical use in the writings of Philo of Alexandria to the meanings it acquired in *The Dogmatic Aeon*, published by Lucian Blaga in 1931. The moments I have deemed relevant in this process, considering their explicit resonance in Blaga's work, include the New Testament, the Council of Trent, the shift brought about by Kantian dogmatism, and its intersection with Nikolai Berdyaev's ideas. Through a hermeneutic approach to these five episodes, which are part of the complex evolution of the concept of dogma, I seek to demonstrate that Lucian Blaga's intention to remove dogma from the realm of theology was not without justification. Beyond the utility of this study for Blaga's exegesis, this analysis of the transformations the term dogma has undergone over time could offer new perspectives on how we might redefine it today, as well as on the shift in its semantic character from concept to construct. Ultimately, the questions that remain open are to what extent can we still relate to dogma today and whether this term can serve as a bridge between philosophy and theology.

**Alina-Gabriela Mihalache**

[alina-gabriela.mihalache@litere.unibuc.ro](mailto:alina-gabriela.mihalache@litere.unibuc.ro)

Universitatea din București, România

### *Adaptări bauhausiene în coreografiile contemporane*

Ca forme artistice intermediale, dansul, și hibridizarea sa cu teatrul în ceea ce Pina Bausch numea, în anii '70, „teatru-dans”, se află într-un continuu proces de adaptare și configurarea a

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propriului limbaj. De la narativitatea intrinsecă a oricărei coregrafii la manifestarea sa corporală ca semn și prezență scenică (v. *Riturile primăverii*, Pina Bausch), de la transpunerea în mișcare a unui nucleu tematic la resemnificarea sa în termenii discursului dominant al postumanismului (v. *Lacul lebedelor* în diverse abordări), performance-ul coregrafic implică o serie de transformări asociate concepției despre corp, identitate și identificare în spațiul reconfigurat al performativității contemporane. Una dintre modalitățile cele mai frecvente de expresie pe care dansul și teatrul-dans o adoptă în construcția noului discurs al mișcării este „citarea” și recontextualizarea unor forme validate istoric (fie că e vorba de canonul baletului clasic, sau diverse forme de avangardă coregrafică). Luând în considerare cele două accepții ale performativității, cea generată în interiorul studiilor de gen (Judith Butler, Donna Haraway ș.a) și cea, eminentă estetică, a manifestării scenice prin mișcare (Vida Midgelow), studiul de față își propune să analizeze modul în care dansul actual reciclează motive ale coreografiilor de avangardă, în special ale celor create în interiorul mișcării Bauhaus, pentru a contura noul discurs al corpului.

Studii de caz:

- *Of Any If And*, William Forsythe (1995),
- *Un lac al lebedelor*, Alexander Ekman (2014),
- *Patimile lui Adam*, Robert Wilson (2015).

## ***Bauhausian Adaptations in Contemporary Choreographies***

As intermedial art forms, dance and its hybridization with theater – what Pina Bausch in the 1970s termed “dance-theater” – are in a continuous process of adaptation and development of their own language. From the intrinsic narrativity of any choreography, to its bodily manifestation as a sign and stage presence (e.g., *The Rite of Spring*, Pina Bausch), from translating a thematic core into movement, to its reinterpretation in terms of the dominant discourse of posthumanism (e.g., *Swan Lake* in various interpretations), choreographic performance involves a series of transformations associated with the concepts of body, identity, and identification within the reconfigured space of contemporary performativity. One of the most frequent forms of expression adopted by dance and dance-theater in constructing a new movement discourse is the “citation” and recontextualization of historically validated forms (whether referring to the classical ballet canon or various avant-garde choreographic forms). Taking into account the two understandings of performativity – the one originating from gender studies (Judith Butler, Donna Haraway, among others) and the inherently aesthetic one of stage manifestation through movement (Vida Midgelow) – this study aims to analyze how contemporary dance recycles motifs from avant-garde choreographies, particularly those created within the Bauhaus movement, to continue shaping the new discourse of the body.

Case Studies:

- *Of Any If And*, William Forsythe (1995);
- *A Swan Lake*, Alexander Ekman (2014);
- *Adam’s Passion*, Robert Wilson (2015).

**Valentin Trifescu**

[trifescuvalentin@uni.sapientia.ro](mailto:trifescuvalentin@uni.sapientia.ro)

Universitatea Sapientia, Miercurea Ciuc / Muzeul Național Brukenthal, Sibiu, România

## ***Donația Eliza și Vladimir Cantaragiu. Muzeul Național Brukenthal din Sibiu***

Eliza și Vladimir Cantaragiu, doi români stabiliți începând din anii 1970 în Germania, au un merit de o importanță majoră în recuperarea patrimoniului artistic românesc din exil. Ei au

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colecționat un număr impresionant din creațiile unor artiști români consacrați, autoexilați în Europa Occidentală, în a doua jumătate a secolului al XX-lea. Este vorba de personalități ca: Ion Vlad, Magdalena Rădulescu, Jana Cercătescu sau Nicolae Maniu. În 2014, Eliza Cantaragiu, rămasă văduvă, a donat Muzeului Național Brukenthal din Sibiu majoritatea colecției sale. În acest fel, cultura română a recuperat un întreg capitol din arta exilului românesc.

## ***The Eliza and Vladimir Cantaragiu Donation. The Brukenthal National Museum in Sibiu***

Eliza and Vladimir Cantaragiu, two Romanians who have settled in Germany since the 1970s, have made a major contribution to the recovery of Romanian artistic heritage from exile. They collected an impressive number of works by renowned Romanian artists who were self-exiled in Western Europe in the second half of the 20th century. These include figures such as Ion Vlad, Magdalena Rădulescu, Jana Cercătescu and Nicolae Maniu. In 2014, Eliza Cantaragiu, who was left a widow, donated most of her collection to the Brukenthal National Museum in Sibiu. In this way, Romanian culture recovered an entire chapter of Romanian exile art.

## **Carina-Maria Josan**

[carina.josan@e-uvt.ro](mailto:carina.josan@e-uvt.ro)

Universitatea de Vest, Timișoara, România

## ***Metamorfoze poetice sub spectrul digital (Online)***

Mediul digital este transformator pentru majoritatea domeniilor de activitate, incluzând aici, bineînțeles, și literatura. Poezia, la rândul său, intră sub spectrul interogativ al expresiei și posibilităților digitale. Sfera digitală impune o formă de interogare a identității individuale, a intenției poetice, dar și a actului artistic ca atare, fapt care generează metamorfoze radicale ale formei și expresiei poetice. Mai mult decât atât, spectrul digital și modalitățile literare de integrare a acestuia într-un discurs poetic poate ridica chiar și problema (sau relevanța) ideii de experiment ca atare, întrucât limbajul digital prezintă propriile sale legi de funcționare, iar limbajul poetic devine marginal. Expresia poetică reprezintă o formă specifică de transmitere, dar funcționarea și natura acesteia este chestionată prin intermediul limbajului digitaliza(n)t. Pentru o explorare a acestor metamorfoze culturale și de natură estetică vor fi analizate mai multe volume de poezie contemporană, printre care *apelofo\_b* al lui Cătălin Șuteu, *Dmitri: INTJ/Extincție* ale lui Dmitri Miticov, *Dezintegrare* și *Sutta* ale lui Florentin Popa și *Mai ales că totul se poate dizolva în orice clipă* al lui Bogdan Tiutiu. Aceste volume reprezintă diferite maniere de raportare a individului la discursul poetic (și invers), dar și modalități de integrare a elementelor de ordin digital în corpul poetic. Astfel, scopul lucrării urmărește surprinderea și analiza metamorfozelor din cadrul discursului poetic contemporan cu ajutorul volumelor menționate anterior și, totodată, presupune inițierea unor interogații asupra naturii, scopului și intențiilor actului artistic ca atare într-o paradigmă digitală.

## ***Poetry Metamorphoses under the Digital Spectrum (Online)***

The digital medium is transformative for most fields of activity, including the literature field. Poetry, in its turn, enters the interrogative sphere of digital expressivity and possibilities. The digital sphere imposes a form of interrogation upon the individual identity and the poetic intention, but also upon the artistic act/gesture in itself, thus generating radical metamorphoses unto the poetical form and expression. Moreover, the digital spectre and the literary modes of integrating it in a poetic discourse can even question the idea of experiment in itself and its validity, because the digital language functions under its own rules, while the poetic discourse

becomes peripheral. The poetic expression represents a specific form of transmission, but its nature and functionality is questioned through the digital(/digitized) language. For the exploration of these cultural and aesthetic metamorphoses a number of contemporary poetic volumes will be analyzed, such as Cătălin Şuteu's *apelofo\_b*, Dmitri Miticov's *Dmitri: INTJ/Extincție*, Florentin Popa's *Dezintegrare* and *Sutta* and Bogdan Tiutiu's *Mai ales că totul se poate dizolva în orice clipă*. These volumes represent different forms in which the individual relates to the poetic discourse (and vice-versa), and also modes of integrating digital elements in the poetic body. Thus, the scope of the paper aims at capturing and analyzing the metamorphoses identified in the contemporary poetic discourse focusing on the volumes mentioned above, and, at the same time, aims at initiating interrogations upon the nature, scope and intentions of the artistic gesture within a digital paradigm.

**Ştefan Fircă**

[stefanfirica@litere.unibuc.ro](mailto:stefanfirica@litere.unibuc.ro)

Universitatea din Bucureşti, România

### ***Adaptând biografele. Adela, Inimi cicatrizate și Soldații. Poveste din Ferentari, cărți și filme (Online)***

Ca strategie transmedială, narațiunea biografică se poate regăsi în diferite arte, nu de puține ori negociind relații mai echitabile între limbajul public și cel tabuizat, ori între centru și multiplele periferii. Utilizând fiabila teorie a Lindei Hutcheon (2006, 2013), prezentarea de față își propune să urmărească relația dintre trei romane cu substrat autobiografic și corelativul lor cinematografic: *Adela* (de G. Ibrăileanu, 1933; r.: Mircea Veroiu, 1985), *Inimi cicatrizate* (de M. Blecher, 1937; r.: Radu Jude, 2016); *Soldații. Poveste din Ferentari* (de Adrian Schiop, 2013; r.: Ivana Mladenovic, 2017). De fapt, de la biografic până la cinematografic, se derulează două procese de adaptare, termenul median fiind literarul ficționalizat. Pe acest traseu, reprezentarea biografemelor se angajează într-o dinamică estetică-politică adesea transgresivă față de establishment-ul cultural. Pe de o parte, biografemele intră într-un proces al deplasării semantice și al metaforizării, propunând raporturi variabile între autentificare și autoescamotare. Pe de alta, în regimul ambiguu al bio-ficționalității, adaptările literare și cinematografice articulează discursuri ale marginalității care cu greu ar avea acces în sfera publică, în regim non-ficțional.

### ***Adapting Biographemes. Adela, Scarred Hearts, and Soldiers. Story from Ferentari: Novels & Films (Online)***

As a transmedial strategy, biofictional narration has been used in several arts to renegotiate distances between the public and the taboo language, or between the centre and its peripheries. Using Linda Hutcheon's theory (2006, 2013), this paper aims to explore the relationship between three Romanian novels and their cinema correlatives: *Adela* (by G. Ibrăileanu, 1933; dir.: Mircea Veroiu, 1985), *Scarred Hearts* (by M. Blecher, 1937; dir.: Radu Jude, 2016); and *Soldiers. Story from Ferentari* (by Adrian Schiop, 2013; dir.: Ivana Mladenovic, 2017). Actually, there are two successive phases of adaptation going on between the biographical, the literary, and the cinematographic narratives, giving way to several displacements, on the aesthetic and political levels, more than once transgressing societal and cultural norms. On the one hand, biographemes are processed through several aesthetic devices, reaching an intermediary status, between self-exposure and self-effacement. On the other hand, in the ambivalent regime of bio-fictionality, literary and cinema adaptations articulate discourses of marginality which could hardly access the public sphere, in a non-fictional regime.

## **22. SPACES OF EDUCATION AND LANGUAGE**

**Chair: Zsuzsanna Dégi**

**Room:16**

**Enikő Biró**

[biroenko@gmail.com](mailto:biroenko@gmail.com)

Sapientia Hungarian University of Transylvania, Târgu Mureș, Romania

### ***Myth or Reality? Transmission of Multicultural Values in Educationscapes***

Higher education should serve as a transmitter of knowledge and values, promotion of cultural pluralism that goes beyond the normative values and cultural standard of the culture of the majority. The research of the linguistic landscape of educationscapes (Krompák et al., 2022), highlights the symbolic significance of these environments. Drawing on the idea that educationscapes transmit multicultural and multilingual values, this study offers a comparative analysis of the linguistic landscape of three higher education institutions in Romania, the University of Medicine in Târgu Mureș, Babeș-Bolyai University in Cluj-Napoca, and the Sapientia Hungarian University of Transylvania. The analysis focuses on the presence or absence of multiculturalism and multilingualism, more specifically on the contrast between monolingual norms and multilingual diversity. While the first two institutions have official multicultural status, the third provides instruction exclusively in Hungarian. This study employs qualitative methods to analyze photographic documentation (approximately 100-120 photos per university) of the current linguistic landscape. The descriptive analysis is complemented with interview analysis, carried out with students from the universities. The interviews reflect the students' perceptions of multicultural and multilingual values indexed by the linguistic landscape of their educational environment. The findings suggest that the presence or absence of multilingualism often reflects the state's official language ideology. Furthermore, the different institutional discourses, as mechanisms of legitimization, and the promotion of either Romanian or Hungarian in these educationscapes may influence minority students' attitudes toward multilingualism and multiculturalism, often hindering an ideology-free acceptance of linguistic diversity.

**Andrea Marton**

[martonandrea@uni.sapientia.ro](mailto:martonandrea@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

### ***The Role of Nonverbal Cues in the Research of Language Anxiety***

Language anxiety (LA) is a type of anxiety which can be related to oral communication (McCroskey, Beatty 1986). It is a common and greatly unwelcome emotion which can have numerous negative effects on students, it can even lead them to abandon their studies (Gkonou, Daubney, Dewaele 2017). People in all fields and professions experience LA on different levels and situations, be it a student or a business owner (Marton 2023). Therefore, LA can affect proficient language learners as well which may manifest in pauses, silence and which may surface as body language cues. Pauses or silence can have a positive correlation with anxiety or it can be a safe and comfortable way to deal with a stressful situation (King 2013). Nonverbal cues such as facial expressions can show fear (Scherer, Clark-Polner, Mortillaro 2011), rigid facial movements in the brow and mouth area, in addition, stiff posture and crossed legs are also signs of anxiety (Gregersen et al. 2017). Focusing mainly on these signs can help researchers trace anxiety and its triggering factors. The present paper focuses on non-verbal



cues observed during a simultaneous interpreting task from Hungarian to English. Participants (N=12) were Hungarian-mother-tongue students studying translation and interpreting in BA and MA courses. Silence, pauses and other body language cues will be observed and analyzed based on their recorded interpreting performance and the results of the follow-up interviews will be presented to support the findings.

**Gabriela Myers**

[gabriela.myers@lils.unibuc.ro](mailto:gabriela.myers@lils.unibuc.ro)

University of Bucharest, Romania

### ***A Comparative Analysis of the Accusative Case in Romanian and Modern Hebrew: Implications for Beginner Language Learners***

The paper aims to present a comparative analysis of the accusative case in Romanian and Modern Hebrew, two languages that exhibit distinct morphosyntactic structures. The investigation focuses on the formal and functional aspects of accusative marking in both languages, examining how each language encodes the object of a verb. Modern Hebrew does not inflect nouns for the accusative but instead marks the direct object through the use of the preposition *et* (אֶת), which is obligatory with definite objects but absent with indefinite ones. In contrast, in Romanian the accusative is marked primarily through clitic pronouns and sometimes by prepositions in the case of specific constructions. After presenting this theoretical framework, the paper focuses on the learning challenges A1 and A2 students encounter while dealing with this specific structure, as they tend to equate the Romanian preposition *pe* with the Hebrew *et* (אֶת), assuming they perform similar syntactic functions.

**Alexandru M. Călin**

[alexandru.calin@lils.unibuc.ro](mailto:alexandru.calin@lils.unibuc.ro)

University of Bucharest, Romania

### ***The Case for Gender. Transmitting Gender through Grammatical Case in Greek Naming Conventions***

The present reflection on the relationship between grammatical case and gender starts from the observation that Greek female surnames (e.g. Costa, Papadopoulou, Panaioti) are always in the genitive, while surnames in the nominative (e.g. Costas, Papadopoulos, Panaiotis) are always masculine. Thus, a Greek woman's first name is always the possessed of her last name – irrespective of whether the patronymic is transmitted to her by a husband or a father. However, even admitting that relationships between family-related men and women could, in any way, be described as “possessive”, it is nevertheless obvious that husbandly and fatherly “possessions” are quite distinct. The question, then, arises, whether Greek maiden names and Greek married names can be shown to differ in their deep structure as much as they do referentially.

Based on a rather traditional grammatical framework, this paper aims to demonstrate that Greek married names can be described as true possessive genitives, while maiden names and male surnames can be said to mirror the object and subject genitives, respectively, of the verb “to possess”.

## 23. FILM, SZÍNHÁZ, KÉPZŐMŰVÉSZET, MEDIATIZÁCIÓ

Szekcióelnök: Pieldner Judit

Helyszín: 17-es terem

**Gelencsér Gábor**

[gelencser.gabor@btk.elte.hu](mailto:gelencser.gabor@btk.elte.hu)

Eötvös Loránd Tudományegyetem, Budapest, Magyarország

### *Újhullámverés (A Balázs Béla Stúdió közvetítő szerepe)*

Az 1959-ben alapított Balázs Béla Stúdió első évtizede összefonódik a hatvanas évek magyar újhullámával. A BBS első nemzedékei – Jancsó Miklós, Kósa Ferenc, Gaál István, Sára Sándor, továbbá a Máriássy- és a Herskó-osztály tagjai – a modern szerzői film meghatározó alakjai lesznek. A BBS-ben készült dokumentumfilmek, kisjátékfilmek, etűdök szoros tematikus és/vagy formai kapcsolatban állnak alkotóik korai egész estés munkáival. Előadásomban ennek a kapcsolatnak a mibenlétét vizsgálom konkrét példák segítségével, s arra a kérdésre keresem a választ, milyen szerepet játszott a Balázs Béla Stúdió a modern magyar film kialakulásában. Melyek azok a jellegzetes modernista témák és stílusok, amelyek „újhullámverése” a BBS-ből indult?

### *New Wave Beating (The Mediating Role of the Béla Balázs Studio)*

The first decade of the Béla Balázs Studio, founded in 1959, is intertwined with the Hungarian new wave of the sixties. The first generations of BBS – Miklós Jancsó, Ferenc Kósa, István Gaál, Sándor Sára, as well as members of the Máriássy and Herskó classes – would become the defining figures of modern auteur cinema. The documentaries, short films and etudes produced at the BBS are closely linked thematically and/or formally to the early feature-length works of their creators. In my lecture I will explore the nature of this relationship through concrete examples and will seek to answer the question of the role played by the Béla Balázs Studio in the development of modern Hungarian film. What are the typical modernist themes and styles that started their “new wave” from the BBS?

**Kulcsár Géza & Csizik Balázs**

[geza@urbanum.hu](mailto:geza@urbanum.hu); [balazscsizik@gmail.com](mailto:balazscsizik@gmail.com)

Urbanum Városkutatási Alapítvány, Magyarország

### *Otthon az apokalipszisben: kortárs városi tájképek Csizik Balázs életművében*

A lakozás egyetemes létmódja és létalakzata az eredetben, a (primordiális) kezdetben, a létesülés, létrejövés, individuáció egyetemes kozmológiai problémájában gyökerezik. A kezdeti ‚fiat‘ paradoxonából előtörő téridőben az embernek, szól a közkeletű imperatívusz, helyet kell vennie. Ez a helyvételi aktus azután egyszerre bír hatalmi-birtoklási, illetve architekturális implikációkkal, sőt, azok benne még nem válnak szét. Innen ered a fal, a tető, a ház, a közsőb, a határ, és mindenképpen az előadásban kiemelt szerepet kapó város mint térbeli létezőkként a kozmosz metafizikai-ontológiai struktúráját felmutató jelek ideatana. A civilizációra, azaz a városiságra vonatkozó kérdés mégis alapvetően antropológiai, amennyiben narratív lehetőségei az emberi létezők-cselekvők igényei és képességei mentén szerveződnek. Az építészettörténet szekuláris üdvtörténet, és jelei úgy merülnek fel a tudati tér horizontján, komplementálva és transzcendálva a társadalomtörténetet, ahogy a fizikai (világbeli) fenomének viszonyulnak az önmagában vett léthez – abban az ontológiai-fenomenológiai filozófiai keretrendszerben, ami éppen abban az időben (a huszadik században)

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vált a gondolkodás alapstruktúrájává, amikor a modern nagyváros önmagán belül színre vitte saját tragédiáját: utópikus emelkedését és apokaliptikus bukását. Az előadásban Csizik Balázs, életrajzában és életművében Budapest és Csíkszereda között imaginatív-konceptuális módszertannal közvetítő képzőművész munkáin keresztül mutatjuk be a város és a táj esztétikai kódjai közötti átjárási lehetőségeket. A képeken az épített környezet emblematikus, vagy éppen tipologikus elemei, különös hangsúllyal pedig a modernizmus (a már emlegetett huszadik század paradigmátikus társadalomalkotó elve) nyomai, önmagukon belül és környezetük viszonyában is újraszerveződnek – a csíki táj beszűrődik a metropolisz harsány csendjébe, vagy éppen Budapest otthonossága vesz új lakást a természethez való visszatérés utópikus ideáljának szimbólumaként megjelenő dombok között.

## ***At Home in the Apocalypse: Contemporary Urban Landscapes in the Oeuvre of Balázs Csizik***

The universal mode and form of being and dwelling is rooted in the problem of origin, of (primordial) disposition, of universal-cosmological creation and individuation. In the space-time that emerges from the paradox of the initial 'fiat', man, says the common imperative, must occupy their place. This act of taking up a place then has both power-structural, possessive and architectural implications, and in it they are not yet dissociated. Hence emerges the study of ideas of the wall, the roof, the house, the threshold, the boundary, and certainly the city, as spatial entities, as signs that reveal the metaphysical-ontological structure of the cosmos. Yet the question of civilization, or urbanity, is fundamentally anthropological in that its narrative possibilities are organized along the needs and capacities of human actors. The history of architecture is a secular history of salvation, and its signs emerge on the horizon of conscious space, complementing and transcending social history, in the same way that the physical (worldly) phenomena relate to existence in itself – within the ontological-phenomenological philosophical framework that became the basic structure of thought at the very time (in the twentieth century) when the modern metropolis was enacting its own tragedy within itself: its utopian rise and apocalyptic fall. In this lecture, we will present through the works of Balázs Csizik, an artist whose biography and oeuvre mediates between Budapest and Csíkszereda with an imaginative-conceptual methodology, the possibilities of intersections between the aesthetic codes of the city and the landscape. In the images, emblematic or typological elements of the built environment and, with particular emphasis, traces of modernism (the paradigmatic society-shaping principle of the twentieth century) are reorganized both within themselves and in relation to their surroundings – the landscape of Csík infiltrates the harsh silence of the metropolis, or the familiarity of Budapest takes a dwelling among the hills that symbolize the utopian ideal of a return to nature.

**Ármeán Otília**

[armano@ms.sapientia.ro](mailto:armano@ms.sapientia.ro)

Sapientia Erdélyi Magyar Tudományegyetem, Marosvásárhely, Románia

## ***Intrapersonális kommunikáció a mély mediatizáció korszakában***

Közvetítő eszközökre akkor van szükségünk, amikor valamilyen távolságot kell áthidalni, például a térbeli, az időbeli, a kulturális, a társadalmi, a meggyőződésbeli stb. különbségek indokoltta teszik, hogy kommunikációs technológiához, médiumhoz, tolmácshoz, mediátorhoz forduljunk. Hagyományosan úgy gondolunk az önmagunkkal való kapcsolatunkra, hogy abban nincsen helye a közvetítésnek: önmagunkkal mindig egy térben és időben vagyunk, nem kell telefonon felhívunk magunkat, legalábbis nincs az a telefon, amely ezt megoldaná, nincs olyan médium, ami önmagunkat fordítana le önmagunkra. Pedig igény lassan lenne rá.

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Előadásomban annak körbenjárására vállalkozom, hogyan tudnak egyrészt az olyan énelméletek közvetítő eszközként működni önmagunk értelmezéséhez, amelyek az én pluralitását, hálózatiságát, viszonylagos, hibrid voltát hangsúlyozzák (Gergen, Papacharissi, Elias, Latour), másrészt hogyan adnak ugyanahhoz fogódzókát művészeti alkotások. Murakami legújabb regényében az identitás tárgyagnak, szerepeknek, természeti létezőknek a bonyolult gyülekezete, nem csupán olyan, mint egy város, hanem maga a bizonytalan falakkal rendelkező város (*The City and Its Uncertain Walls*).

## ***Intrapersonal Communication in the Age of Deep Mediatization***

We need mediating tools when there is a distance to be bridged—whether spatial, temporal, cultural, social, ideological, etc.—that necessitates turning to communication technologies, media, interpreters, or mediators. Traditionally, we think of our relationship with ourselves as one that does not require mediation: we are always in the same space and time with ourselves, and there is no need to call ourselves on the phone—at least, no such phone exists that could make this possible. Nor is there a medium that could translate ourselves to ourselves. And yet, such a need is slowly emerging. In my presentation, I aim to explore how, on the one hand, theories of the self that emphasize its plurality, networked nature, and relational aspects (Gergen, Papacharissi, Elias, Latour) can function as mediating tools for self-interpretation, and on the other hand, how artistic works provide similar points of reference. In Murakami's latest novel, identity appears as a complex assemblage of objects, roles, and natural entities; it is not merely like a city but a city itself—one with uncertain walls (*The City and Its Uncertain Walls*).

**János Szabolcs**

[janos.szabolcs@partium.ro](mailto:janos.szabolcs@partium.ro)

Partiumi Keresztény Egyetem, Nagyvárad, Románia

## ***Báró Nopcsa Ferenc, egy erdélyi származású közép-európai kalandor és a Magyarosaurus Dacus***

Az előadás középpontjában a nagyvárad Szigligeti Színház 2023-ban bemutatott *Magyarosaurus Dacus* című előadása, valamint annak központi figurája, a hátszegi származású Nopcsa Ferenc (Franz von Nopcsa, Francisc Nopcea/Nopcsa) báró problematikus, összetett és rejtélyes alakja áll. A (legalább) kettős (román-magyar) identitású Nopcsa alakja egyszerre testesíti meg a közvetítés különböző formáit és módozatait: osztrák-magyar paleontológusként, az első magyarországi dinoszaurusz-lelet tudományos leírójaként az őskorba vezet vissza; utazóként bejárja a Balkánt, élményeit pedig útleírásban örökíti meg; albanológusként a „legsötétebb Európa” leírását adja; a Monarchia kémeként pedig rendszeresen küld jelentéseket Bécsbe az ó-romániai állapotokról és hangulatról. Mindezek mellett volt még fotográfus, a Magyar Tudományos Akadémia levelező, majd rendes tagja, antiszemita, homoszexuális és az első ismert repülőgép-eltérítés végrehajtója... A nagyvárad Szigligeti Színház hosszas dokumentációs folyamat után született előadása a titokzatos dévai báró, Nopcsa Ferenc életét dolgozza fel, akinek élete és személyisége éppoly ellentmondásos, mint a korszak, amelyben élt, a „la belle époque”, a századforduló, Európa és a modern Nagyvárad aranykora. Az előadás rendezője Gianina Cărbunariu, a kortárs román és európai színházi élet fontos alakja, aki talán akkor vált először ismertté a magyar közönség előtt, amikor 2009-ben Boros Kinga dramaturggal közösen rendezte a *20/20* című, a marosvásárhelyi „fekete márciusról” szóló előadást. A tervezett előadás a Szigligeti Színház produkciója, valamint a Nopcsa-család köre

fonódó szövegtörzset alapján vizsgálja színház és emlékezet kapcsolatát, az identitás és másság közvetítésének módjait.

## ***Baron Ferenc Nopcsa, a Central European Adventurer Born in Transylvania and the Magyarosaurus Dacus***

At the focus of the performance is the 2023 production of *Magyarosaurus Dacus* by the Szigligeti Theatre in Oradea and its central character, the problematic, complex and enigmatic Baron Ferenc Nopcsa (Franz von Nopcsa, Francisc Nopcea/Nopcsa), who was born in Hátszeg. The figure of Nopcsa, who has (at least) a dual (Romanian–Hungarian) identity, embodies the different forms and modes of mediation: As an Austro-Hungarian paleontologist, he takes us back to prehistoric times as the scientific describer of the first dinosaur find in Hungary; as a traveler, he travels the Balkans and records his experiences in travelogues; as an Albanologist, he gives a description of “the darkest Europe”; and as a spy for the monarchy, he regularly sends reports to Vienna on the state of affairs and the mood in Old Romania. He was also a photographer, a corresponding and then a full member of the Hungarian Academy of Sciences, an anti-Semite, a homosexual and the first known kidnapper... This production of the Szigligeti Theatre in Oradea, after a long process of documentation, explores the life of the mysterious Baron Ferenc Nopcsa of Deva, whose life and personality are as controversial as the era in which he lived, “la belle époque”, the golden age of turn-of-the-century Europe and modern Oradea. The director of the production is Gianina Cărbunariu, an important figure in contemporary Romanian and European theater, who perhaps first became known to Hungarian audiences when she co-directed *20/20*, a production about the “Black March” in Târgu Mureș in 2009, with dramaturg Kinga Boros. The planned performance will explore the relationship between theater and memory, and the ways in which identity and otherness are mediated, based on the Szigligeti Theatre production and the corpus of texts surrounding the Nopcsa family.

## **24. IRODALOM, ÉRTELMEZÉS, KÖZVETÍTÉSI KÍSÉRLETEK**

**Szekcióelnök: Novák Anikó**

**Helyszín: 18-as terem**

**Kocsis Lenke**

[lenke.kocis@ff.uns.ac.rs](mailto:lenke.kocis@ff.uns.ac.rs)

Újvidéki Egyetem, Szerbia

### ***Műfaji hibriditás és tematikus rétegződés Anne Carson Vörös önéletrajza című verses regényében***

A posztmodern irodalomban nem számítanak kuriózumnak a műfaji hibriditás és az olvasót már szinte megszédítő tematikus gazdagság. Azonban, amikor egy klasszika-filológus műfordító a verses regényt ítéli a legalkalmasabb műfajnak arra, hogy egy Sztészikhorosz Gérüoneisz-töredékei által ihletett történetet formába öntsön, a túlbujánzó rétegződés szinte magától értetődőnek tekinthető a szöveg minden szintjén és tartományában. Anne Carson kanadai költőnő *Vörös önéletrajza* című verses regénye már a címben és a műfajmeghatározó alcímben is izgalmas együttállást teremt. Ezt a főszöveget felvezető paratextusok tovább tárgítják, melyek után még egy további címke, a románc bocsátja útjára az olvasót Vörös életébe. Ez a vörös Gérüon, természetesen nem Sztészikhorosz vagy az apollodórosi Bibliothéka Gérüónja, legalábbis nem egyszerűen csak az. Anne Carson Gérüónja egy a mitológiai szörnyek, a monstrozitás irodalmi hagyományai és a queer tapasztalat

keresztmetszetében megkonstruált főszereplő, akinek fejlődéstörténete már lehet ismerős, de poétikai és stilisztikai megformálása miatt mégis újszerű. A tanulmány a *Vörös önéletrajzában* létrejövő műfaji hibriditást vizsgálja, elsődleges hangsúllyal a verses regény műfaji hagyományain; valamint a különböző irodalmi és kulturális hagyományokból származó toposzok egymásra írásának következményeként létrejövő jelentéstartományokat.

### ***Genre Hybridization and Thematic Complexity in Anne Carson's Autobiography of Red***

In postmodern literature, genre hybridization and thematic richness are far from being rare phenomena. However, when a classicist and translator chooses the verse novel as the most suitable genre for a story inspired by Stesichorus's Geryoneis fragments, the potentially overwhelming richness of themes becomes almost self-evident. Canadian poet Anne Carson's verse novel *Autobiography of Red* already creates an intriguing constellation with its title and genre-defining subtitle. This is further expanded on by the paratexts that introduce the main text, culminating in yet another label which ushers readers into Red's life: romance. This red Geryon is neither the Geryon of Stesichorus, nor the one from Apollodorus' *Bibliotheca*. Carson's Geryon is a protagonist constructed at the intersection of mythological monsters, the literary traditions of monstrosity, and the queer experience. His coming-of-age story may feel familiar, but its poetic and stylistic rendering offers something profoundly novel. This study examines the genre hybridization in *Autobiography of Red*, with a primary focus on the traditions of the verse novel, as well as the semantic domains created by the layering of topoi drawn from various literary and cultural traditions.

**Lábadi Zsombor**

[labadi.zsombor@gmail.com](mailto:labadi.zsombor@gmail.com)

J. J. Strossmayer Egyetem, Eszék, Horvátország

### ***(Inter)kulturális olvasatok és gondolatcserék Tolnai Ottó szövegeiben***

Az előadás célja, hogy a kiválasztott téma néhány olyan aspektusaival foglalkozzon, amelyek elsősorban a kortárs kognitív tudomány és a hermeneutika elemi eszközeivel és fogalmaival közelíthetők meg. Tolnai Ottó szövegeinek azon jellegzetes vonásaira fókuszál, amelyekben a modern művészet közvetítése iránt elkötelezett beszélő közös nézőpontra helyezkedik más, hasonló szemléletű alkotókkal, művészekkel. Ez a fajta elköteleződés olyan kapcsolatok létét teszi lehetővé, amely egyfajta szemléleti összeolvadással jellemezhető. Az előadás ennek a jelenségnek az összefüggéseit próbálja meg értelmezni, annak sokrétű érzelmi, gondolati-eszmei összetevőivel. Az említett közléseknek a leginkább élményszerű pillanataiban halmozódnak fel a kivételes tapasztalatok, amelyeknek hatására a megszólaló néhány hangsúlyos helyen gyűjti össze megfigyeléseinek eredményeit. A felhalmozásnak ezek az intenzív fázisai teszik lehetővé azt, hogy a beszélő egészen új dolgokat lásson és többet tudjon meg az anyagi világról és önmagáról. Az előadás ezért elsősorban azoknak a történéseknek a mentális erejére fókuszál Tolnai szövegeiben, ahol az én és másik (a partikuláris, az idegen) összefonódása másféle értelmet közvetíthet a kortárs kognitív és hermeneutikai szemlélet alapján.

### ***(Inter)cultural Readings and Exchanges of Ideas in Ottó Tolnai's Texts***

The aim of the lecture is to address some aspects of the topic that can be approached primarily through the elementary tools and concepts of contemporary cognitive science and hermeneutics. It will focus on the distinctive features of Ottó Tolnai's texts in which a speaker committed to the mediation of modern art shares a common point of view with other artists and

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creators of similar perspectives. This kind of engagement allows for the existence of relationships that can be characterised by a kind of fusion of perspectives. The lecture will try to interpret the context of this phenomenon, with its multiple emotional, mental and intellectual-emotional components. It is in these most experiential moments of these communications that the exceptional experiences accumulate, leading the speaker to gather the results of his observations in a few emphatic places. These intense moments of accumulation allow the speaker to see new things and to learn more about the material world and about himself. The lecture will thus focus mainly on the mental power of those events in Tolnai's texts where the interweaving of self and other (the particular, the alien) brings different meaning, based on contemporary cognitive and hermeneutic approaches.

**Asztalos Veronka Örsike**

[asztalos.veronka@gmail.com](mailto:asztalos.veronka@gmail.com)

Marosvásárhelyi Művészeti Egyetem, Románia

***Kabos Ede színházi sikere***

A norvég irodalom 19. századi magyar fogadtatástörténetével foglalkozva már régóta érdeklődök a közvetítés különböző formái iránt. Ilyenek például azok a magyar nyelvű irodalmi művek, amelyeket feltételezhetően valamilyen mértékben a kor világhírű íróinak – Bjørnstjerne Bjørnson vagy Henrik Ibsen – hatására alkottak. E kiindulópontból vizsgálom Kabos Ede *Éva* című darabját, amely – csúfos bukása miatt – csupán egyszer került színpadra a budapesti Nemzeti Színházban 1889. október 25-én (éppen akkor, amikor Ibsen *Nóra*ja is műsoron volt). Kabosra nemcsak Ady Endre emlékezett úgy, mint akit egykor a „norvégként” csúfoltak, ugyanis a norvég irodalom iránti szeretetét ő maga is hangsúlyozta önéletrajzában, amelyben Ibsent a bálványának tartotta. Céлом e kutatással rálátást nyújtani ennek az elfeledett szerzői pályakezdésnek a nehézségére, a hetvenes-nyolcvanas évek magyar színházi életére, miközben elemzésem azt is megmutathatja, hogy milyen korabeli próbálkozások voltak a társadalmi dráma műfajának meghonosítására – még akkor is, ha Kabos darabja sikertelen kísérletként értelmezhető.

***The Theatrical Success of Ede Kabos***

I have been interested in various forms of mediation in the reception history of Norwegian literature in the 19th century. These include, for example, literary works in Hungarian that were presumably influenced to some extent by the world-famous writers of the time, such as Bjørnstjerne Bjørnson or Henrik Ibsen. I examine Ede Kabos's play *Eve* (*Éva*) from this perspective. Due to its disastrous failure, the play was staged only once at the National Theatre in Budapest on 25 October 1889, at the same time as Ibsen's *The Doll's House* (*Nóra* in Hungarian) was being performed. Kabos was remembered not only by Endre Ady as the “Norwegian” he was once derided as; he himself emphasised his love of Norwegian literature in his autobiography, in which he considered Ibsen his idol. My aim with this research is to provide an insight into the difficulties of this forgotten author's career start, the Hungarian theatre life of the seventies and eighties, while my analysis may also show the attempts made at that time to establish the genre of social drama – even if Kabos's play can be interpreted as an unsuccessful endeavour.

**Szilveszter László Szilárd**

[szilveszter.laszloszilard@gmail.com](mailto:szilveszter.laszloszilard@gmail.com)

Babeş-Bolyai Tudományegyetem, Kolozsvár, Románia

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## ***Transzcendencia a modern filozófiában és költészetben***

Előadásom a huszadik századi magyar líra szakralitáshoz fűződő viszonyának elméleti megközelítésére, a különböző transzcendencia-koncepciók vázlatos elemzésére vállalkozik, különös tekintettel az irodalom és transzcendens kapcsolatának, illetve a transzcendencia horizontális és vertikális dimenzióinak bemutatására. Arra a kérdésre keresi a választ, hogy az ún. „istenkereső” vers, a második világháború előtti időszakban mennyiben hoz változást a magyar költészetben a felvilágosodástól a XX. század elejéig tartó időszak poétikai törekvéseihez képest. Molnár Tamásnak a *comprehensor* (beavatott) és *viator* (zarándok) fogalmaiból kiindulva elemzésem párhuzamokat keres a modern filozófia és művészet, Isten és ember kapcsolatának értelmezési kísérletei között, megalapozva a *confessor* (vallomástévő) beszélői pozíciót, mint jellegzetesen huszadik század első felének magyar lírájára érvényesíthető alkotói irányultságot.

## ***Transcendence in Modern Philosophy and Poetry***

My presentation aims to provide a theoretical approach to the relationship between twentieth-century Hungarian poetry and the sacred, offering a brief analysis of various concepts of transcendence, with particular emphasis on the connection between literature and the transcendent. It seeks to answer the question of how the so-called “God-seeking” poem, in the period before World War II, brings changes to Hungarian poetry compared to the poetic endeavors from the Enlightenment to the early twentieth century. Drawing on Tamás Molnár’s concepts of the *comprehensor* (the initiate) and the *viator* (the pilgrim), my analysis explores parallels between modern philosophy and art in their attempts to interpret the relationship between God and humanity, establishing the position of the *confessor* (the testifier) as a distinctive creative orientation applicable to the first half of twentieth-century Hungarian poetry.

## **Glück Péter**

[gluckpeti@student.elte.hu](mailto:gluckpeti@student.elte.hu)

Eötvös Loránd Tudományegyetem, Budapest, Magyarország

## ***Borbély Szilárd Hosszú nap el ismétlődő versszegmensei mint szünetek avagy elhallgatások***

Az utóbbi években Borbély Szilárd műveit egyre többen olvassák, és a vele kapcsolatos szakmai érdeklődés is növekszik. Úgy vélem, ez a fajta elismerő befogadás a *Hosszú nap el* című kötet megjelenésével kezdődik el. Előadásomban a szöveg több szintjén is észlelhető jelentésalkotó funkciókat tervezem bemutatni. Elsőként Bodor Béla vizsgálta meg (*Holmi*, 1994, *Istenhez hátráló mondatok*) a hosszúvers számos egymáshoz kapcsolódó jelentésteremtő elemét. Hasonló fontosságú recenzió Schein Gábor (*Jelenkor*, 2024) *Kettős fűgája*. Mind a kettejük számára vitathatatlan, hogy ez a mű a befogadót egy roppantul összetett feladat elé állítja. Először a mű ismétlés-fajtáit, a vissza-visszatérések különböző értelmezési lehetőségeit kísérelem meg körbejárni. Majd ezeket összekapcsolom a(z oda-, el-)hallgatással és a csenddel mint versszervező elemekkel. Nem csak a nyelvi szinten megjelenő vesszők, nagy kezdőbetűk és áthajlások juttathatják ezeket eszünkbe, vonhatják be őket az interpretációba, hanem némely versrészek maguk is a szünethez igen hasonló funkciót töltenek be. Egy másik alapvető komponens a kulturális kontextus. Egyik ilyen a címben és az előszövegben paratextusként megjelenő zsidó ünnep, a Jom Kippur kulturális háttérének bevonása. A másik az alcímben „Drámái jambusok” a shakespeare-i drámának megidézése. Ezek után röviden görcső alá veszek egy általam kiválasztott szövegrészt („Ha versbe szél Ha versbe szél Ha vers...”



kezdetű szegmenst 11.). Részletesen kitérek a benne előforduló iterációkra és a csenddel, (oda-, el-)hallgatással kapcsolatos értelmezési lehetőségekre is, majd egy allegorikus olvasatára. Úgy vélem, hogy az ilyen szempontból való újraolvasás Borbély nevét egy olyan prominens irodalmi tengelybe illesztheti be, amelynek tagjai Pilinszky, Rilke és Celan.

## ***Repetitive Verse Segments as Pauses or Silences in Szilárd Borbély's Hosszú nap el***

In recent years, Szilárd Borbély's works have gained popularity, with growing professional interest. This appreciative reception began with the publication of *Hosszú nap el*. In my presentation, I plan to demonstrate how creation of meaning can be perceived at multiple levels of the text. Béla Bodor (*Holmi*, 1994, *Istenhez hátráló mondatok*) has examined first the many interrelated meaning-creating elements of the long-poem. A review of similar importance is Gábor Schein's (*Jelenkor*, 2024) *Kettős fuga*. Both of them emphasize how intricate and complex the text is. First I will explore the different ways of interpretations of the various kinds of iterations in the work. I will link these to silence as an important element of the poem's organisation. Not only can the commas, capital initials and enjambements at the linguistic level remind us of these, and draw them into the interpretation, but some parts of the poem themselves have a function very similar to a pause. Cultural context is another crucial aspect. The Jewish holiday Yom Kippur appears as a paratext in the title and preface, while the subtitle, "Dramatic iambs", evokes Shakespearean drama. Next I will analyze a passage of my choice ("Ha versbe szél Ha versbe szél Ha versbe szél Ha vers...", 11). I will go into detail about the iterations and the possibilities of interpretation in connection with silence, and then try to provide an allegorical reading. I believe that re-reading from this perspective situates Borbély within a distinguished literary tradition, alongside Pilinszky, Rilke, and Celan.

## **26. COMUNICARE ȘI IDENTITATE**

**Moderator: Erika-Mária Tódor**

**Sala: 12**

**Alexandra Mărginean**

[alexandra.marginean5@yahoo.com](mailto:alexandra.marginean5@yahoo.com)

Universitatea Babeș-Bolyai, Cluj-Napoca, România

### ***Code-switchingul, între strategii de compensare și mediere lingvistică la vorbitorii nonnativi de AI***

Scopul studiului este acela de a evidenția problemele de comunicare care apar în discursurile orale ale vorbitorilor nonnativi (VNN) și modalitățile prin care aceștia reușesc să le depășească, apelând la diverse strategii de comunicare. Printre acestea se numără și codeswitchingul sau alternarea codurilor lingvistice, o strategie îndrăgită de către vorbitorii nonnativi, mai ales la nivelurile inferioare. Aceasta se referă la utilizarea unui cuvânt strict din L1 (limba nativă) sau dintr-o altă L2 (limbă străină). Poate fi un singur cuvânt, în mijlocul propoziției, poate fi doar o expresie sau o structură lexicală sau poate fi o propoziție întreagă: „un tablou care este ... äää ... äää pictat ... äää dar poate că nu este finished”. De regulă, există o convenție pentru utilizarea acestei strategii, în sensul în care este obligatoriu ca limba în care se realizează această strategie să fie cunoscută de către ambii interlocutori, din respect pentru cel căruia i se adresează mesajul. Vom încerca să arătăm, prin exemple dintr-un corpus propriu, avantajele și dezavantajele utilizării acestei strategii, propunând soluții și variante alternative. În general, alternarea codurilor lingvistice este o metodă la care VNN apelează fie pentru a menține fluența

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într-o conversație orală, fie pentru a oferi informații cât mai exacte interlocutorului, care nu a înțeles inițial mesajul, apelând la structuri, chiar propoziții întregi, într-o altă limbă. În situația din urmă, în care VNN încearcă să explice sensul unui cuvânt, apelând la o altă L2, sau poate chiar aceeași L1 (limba nativă, comună celor doi), putem discuta despre mediere lingvistică, foarte des întâlnită la nivelul A1.

## ***Codeswitching, between Compensatory Strategy and Linguistic Mediation***

The purpose of the study is to highlight the communication problems that appear in the oral discourses of non-native speakers (NNS) and the ways in which they manage to overcome them, using various communication strategies. Among them is codeswitching, a strategy favored by non-native speakers, especially at lower levels. This refers to the use of a word strictly from L1 (native language) or from another L2 (foreign language). It can be a single word, in the middle of a sentence, it can be just a phrase or a lexical structure, or it can be a whole sentence: “a painting that is ... uh ... uh painted ... uh but maybe it’s not terminată”. As a rule, there is a convention for the use of this strategy, in the sense that it is mandatory that the language in which this strategy is carried out is known by both interlocutors, out of respect for the one to whom the message is addressed. We will try to show, by examples from an own corpus, the advantages and disadvantages of using this strategy, proposing alternative solutions and variants. In general, linguistic code-switching is a method that VNN uses either to maintain fluency in an oral conversation or to provide as accurate information as possible to the interlocutor, who did not initially understand the message, by using structures, even whole sentences, in another language. In the latter situation, in which the VNN tries to explain the meaning of a word, calling on another L2, or maybe even the same L1 (native language, common to both), we can talk about linguistic mediation, very common at the A1 level.

**Erika-Mária Tódor & Enikő Tankó**

[tdorerika@uni.sapientia.ro](mailto:tdorerika@uni.sapientia.ro); [tankoeniko@uni.sapientia.ro](mailto:tankoeniko@uni.sapientia.ro)

Universitatea Sapientia, Miercurea Ciuc, România

## ***Rolul gândirii metalingvistice în formarea competenței de comunicare***

În această prezentare, vom investiga caracteristicile proceselor de socializare lingvistică secundară în rândul tinerilor maghiari din județul Harghita, pe baza datelor empirice ale unui studiu constatativ efectuat în anul școlar 2023–2024. Rezultatele de până acum, formulate pe baza datelor unui eșantion de 1520 de participanți, relevă faptul că există o corelație semnificativă între performanțele obținute la testul de competență în limbile română și engleză, precum și utilizarea limbii în afara școlii (de exemplu, utilizarea limbii țintă cu colegi de generație). În prima parte a prezentării noastre, vom puncta caracteristicile competențelor de comunicare pe baza rezultatelor obținute la testele de limba engleză și română în cazul generației de reformă (curriculară), în corelație cu factorii lor determinanți. Deoarece, printre factorii determinanți, respondenții remarcă rolul cunoștințelor metalingvistice, vom analiza corelația dintre performanța lingvistică în cazul celor două limbi și rolul gramaticii.

## ***The Role of Metalinguistic Thinking in Shaping Communicative Competence***

In this presentation, we investigate the characteristics of secondary linguistic socialization processes among young Hungarians in Harghita County, based on empirical data from a fact-finding study conducted in the school year 2023–2024. Results so far, formulated on the basis of data from a sample of 1520 participants, reveal that there is a significant correlation between performance on the English and Romanian proficiency test and language use outside school

(e.g., target language use with generation peers). In the first part of our presentation, we will point out the characteristics of communication skills based on English and Romanian test scores in the reform (curricular) generation in relation to their determinants. Since, among the determinants, the respondents note the role of metalinguistic knowledge, we analyze the correlation between linguistic performance in the two languages and the role of grammar.

**Andrei Călin Zamfirescu**

[andreiczamfirescu@gmail.com](mailto:andreiczamfirescu@gmail.com)

Universitatea de Arte din Târgu Mureș, România

## ***Ontologii ale limbajului și quêtes lingvistice în tratatul De vulgari eloquentia***

Angajat în procesul decorticării sistematice a liniamentelor evolutive definitorii pentru lingvistica modernă timpurie, orice istoric meticolos al disciplinei se va fi întâlnit, reiterativ, cu un datum contrariant: anume, cu faptul că morfismele pozitivistice care vor fi ajuns să sedimenteze, în a doua jumătate a secolului al XIX-lea, epistemologia normativă a lingvisticii qua sferă științifică fundamentată empiric, nu vor fi constituit decât o excrescență tardivă, legată filogenetic, ab origine, de un stratum metodologic subiacent, patronat de spectrul speculației generative gratuite sau de cel al asocierilor ideatice libere. Analizând punctele de germinație medievală ale lingvisticii, aceste filoane deontologice atât de friabile pentru dispoziția științifică post-industrială se vor fi prezentat ca nodurile teoretice dominante ale proaspăt-născutei discipline. Reprezentativă pentru această stare paradigmatică rămâne voluminoasa operă a lui Isidor de Sevilla, *Etymologiae*. Articulate în acord cu supozițiile metafizice ale acesteia, alte manuscrise centrate pe hermeneutica limbajului, compuse până la amurgul Evului Mediu, vor fi asigurat continuitatea istorică a palierelelor ideatice dezvoltate și diseminate de Sfântul Isidor. Opera minoră a lui Dante se poate constitui drept o astfel de bornă de referință, interdisciplinaritatea unor tratate (proto-)lingvistice precum *De vulgari eloquentia* impunându-se, totodată, ca exemplificări de prim rang ale afinităților gândirii medievale pentru epistemologii mozaicale sau sinergice. Prezentul expozeu va căuta nu doar să readucă în discuție valențele teologale, mito-semantice sau ontogenetice ale tratatului, ci și să reabiliteze imaginarul său speculativ nu atât ca praxis științific arhaic, ci ca o încercare temerară de a delinea o teorie metafizică a comunicării.

## ***Ontologies of Language and Linguistic Quests in Dante's De vulgari eloquentia***

Engaged in the process of systematically dissecting the defining evolutionary lines of early modern linguistics, any meticulous historian of the discipline will have repeatedly encountered a contradictory datum: namely, the fact that the positivist rudiments that would establish the normative epistemology of linguistics as an empirically grounded scientific sphere would have constituted nothing more than a late excrescence, phylogenetically linked, ab origine, to an underlying methodological stratum, patroned by the impulse of free generative speculation or that of free ideational associations. In exploring the medieval points of germination that established linguistics as its own tentative field, these deontological undercurrents present themselves as the dominant theoretical nodes of the nascent discipline. The voluminous work of Isidore of Seville, *Etymologiae*, remains representative for this paradigmatic inclination. Articulated in accordance with its metaphysical assumptions, other, later manuscripts also focused on the hermeneutics of language, ensuring the historical propagation of the frameworks originally developed and disseminated by Saint Isidore. Dante's minor works can be considered as just such a point of reference, the interdisciplinarity of some (proto-)linguistic treatises such as *De vulgari eloquentia* also standing out as prime examples of the affinities nurtured by

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medieval thought in relation to the construction of synergetic epistemologies. The present exhortation will seek not only to bring back into discussion the theological, mytho-semantic or ontogenetic valences of this treatise, but also to rehabilitate its speculative imaginary not so much as an archaic scientific organon, but as a daring attempt to delineate a metaphysical theory of communication.

**Alexandru Zamfir**

[alexandru.zamfir@lts.unibuc.ro](mailto:alexandru.zamfir@lts.unibuc.ro)

Universitatea din București, România

## ***Analiza termenilor de origine indiană păstrați în limba rromani***

Faptul că romii provin din India și că limba rromani este o limbă de origine indiană este un lucru incontestabil astăzi, la baza acestei asocieri evidente stând mai întâi chiar asemănările izbitoare din plan lexical între limba rromani și variațiuni lingvistice din nordul Indiei, o serie de studii fiind începute încă de la mijlocul secolului al XVIII-lea. Anterior acestor studii de lingvistică au existat numeroase povești și legende care plasau romii între Egipt, Africa și India. Astfel că a fost esențial ca evidențierea asemănărilor din plan lingvistic între limba rromani și limbile din spațiul indian să lămurească definitiv confuziile privind originea romilor. Studiile comparative între limba rromani și limbile din India nu au fost aprofundate, însă, după marile descoperiri din secolele al XVIII-lea și al XIX-lea, în vremurile noastre rămânând notabile cercetările lui Marcel Courthiade, pentru Franța și alte regiuni ale Europei, Ian Hancock în Marea Britanie, Norbert Boretzky în Germania și Gheorghe Sarău pentru spațiul românesc, care tangențial ating și problematica etimologiilor indiene/sanscrite. Drept urmare, prin prezentarea de față ne propunem să aducem o contribuție care să acopere în mod specific acest spațiu al termenilor de origine indiană prezenți și astăzi în limba rromani, cu diferite modificări, în special de ordinul alterărilor fonetice, cum se remarcă în termeni precum: *kher* ‘casă’, *thud* ‘lapte’, *jekh* ‘unu’, *brîşind* ‘ploaie’, existând, însă unii care s-au păstrat aproape intacti, precum: *kan* ‘ureche’, *pani* ‘apă’, *panz* ‘cinci’, *dihkel* ‘a vedea’.

## ***An Analysis of the Indian Terms Preserved in Romani Language***

The fact that Roma people originates from India and that Romani is a language of Indian origin is undisputed today, the basis for this obvious association being first of all the striking lexical similarities between Romani and North Indian linguistic variations, a number of studies topic having been started in the mid-18th century (1). Prior to these linguistic studies, there were numerous stories and legends (2) that placed Roma between Egypt, Africa and India. Thus it was essential that the highlighting of linguistic similarities between Romani and the languages of the Indian space to definitively clear up the confusion about the origin of the Roma. Comparative studies between Romani and Indian languages have not been deepened, however, after the great discoveries of the 18th and 19th centuries, in the recent period remaining notable the research of Marcel Courthiade, for France and other regions of Europe, Ian Hancock in Great Britain, Norbert Boretzky in Germany and Gheorghe Sarău for the Romanian area, which tangentially touch also the Indian/ Sanskrit etymology. As a result, in the present presentation we aim to make a contribution that specifically covers this area of terms of Indian origin still present today in the Romani language, with various modifications, especially phonetic alterations, as can be seen in terms such as: *kher* “house”, *thud* “milk”, *jekh* “one”, *brîşind* “rain”, but also in terms that have remained almost intact, such as: *kan* “ear”, *pani* “water”, *panz* “five”, *dihkel* “to see”.

**27. MYTH, HISTORY, MENTALITY**

**Chair: Szilárd Emanuel Molnár**

**Room: 19**

**Vilma-Irén Mihály**

[mihalyvilma@uni.sapientia.ro](mailto:mihalyvilma@uni.sapientia.ro)

Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania

***Medea – A Mediator between Cultures and Times?***

The aim of this article is to present some of the literary representations of the mythological character Medea, focusing mainly on the myth and its first literary adaptations as well as on contemporary works dealing with the topic. Tracing the character's path from Euripides to Ulitskaya, we shall witness how a sorceress and murderer can become a mother figure without even having her own children. What is the secret of Medea's transformation? How can her character become a mediator among different literatures written in different ages? These are intriguing questions, which the present paper shall try to answer. The paper mainly uses the analytical method with a special eye on identity and female archetypes.

**Alexandra-Ioana Arsene**

[alexandra.arsene@unitbv.ro](mailto:alexandra.arsene@unitbv.ro)

Transylvania University of Braşov, Romania

***Historification of the Personal – The Return of Reality in Literature***

This article examines the intersection between literature and history, focusing on the emergence of non-fictional literature as a bridge between the traditionally distinct domains. Drawing on the works of Svetlana Alexievich and Vasile Ernu, the study explores how personal non-fictional literature incorporates historical, sociological, and anthropological methods to portray ordinary individuals and marginalized communities, thus challenging conventional historical narratives centered on prominent figures or significant events. The concept of "historification" is introduced, describing the process of granting historical significance to forgotten or overlooked people and experiences through literary representation. Ivan Jablonka's "literature of the real", along with Alexievich and Ernu's exploration of marginal communities in post-Soviet contexts exemplify this approach, merging research with creative storytelling. The article highlights how non-fictional literature can fill historical gaps, offering nuanced insights into societal dynamics and individual experiences. Through a comparative analysis of historical and literary practices, the study argues that non-fictional literature not only complements history, but also provides a distinct perspective that emphasizes emotional authenticity and personal narratives. Ultimately, the article advocates for a re-evaluation of the boundaries between literature and history, suggesting that their convergence can deepen our understanding of the human condition.

# KÖZVETÍTÉS/TRANSMITERE/TRANSMISSION

*International Conference 2025 Miercurea Ciuc*

**Nicoleta Simon**

[nicoleta.simon2022@gmail.com](mailto:nicoleta.simon2022@gmail.com)

Transylvania University of Braşov, Romania

## ***Translation of Cruelty: Witold Gombrowicz and Andrzej Żuławski's Encoded Violence***

Witold Gombrowicz's oeuvre occupies a central position in modern Polish literature, marked by its profound interrogation of individual subjectivity in tension with societal norms. A recurring motif in his works is the manifestation of cruelty as a means of asserting the self against societal constraints. This paper examines the role of cruelty in Gombrowicz's fiction, with particular emphasis on *Cosmos*. The novel unfolds as an escalating exploration of violence and desire, culminating in acts of sexual sadism that destabilize the boundaries between order and chaos, meaning and absurdity. The study further analyzes Andrzej Żuławski's cinematic adaptation of *Cosmos*, focusing on how the film amplifies the themes of cruelty and existential disarray. Żuławski's quasi-surrealist approach translates Gombrowicz's fiction into a visceral interplay where the textual form and visual tension meet in a new translation of violence. This exercise underscores the author's exploration of cruelty not only as an individual or psychological phenomenon, but also as a reflection of broader cultural and existential tendencies. Situated within the broader framework of cultural and linguistic translation in Slavic literatures, this paper interrogates how Żuławski's film reinterprets Gombrowicz's critique of national identity and recontextualizes it for a broader audience. Drawing on theories of domestication and foreignization, the analysis explores how cruelty operates as a narrative and aesthetic device in both mediums, complicating the cultural specificity of the source text while engaging with its universal implications.

**Edit-Mária Dánél**

[daneleditmaria@gmail.com](mailto:daneleditmaria@gmail.com)

Sapientia Hungarian University of Transylvania; "Octavian Goga" National College, Miercurea Ciuc, Romania

## ***The La Malinche-“Hub”: A Woman between History and Myth in Passuth László's Novel and Carlos Morton's Plays***

This study aims towards identifying and re-identifying the historic and mythical role of a significant and controversial female protagonist and her responsibility as a medium between two cultures in Passuth László's *Tlálóc Weeps for Mexico* and Carlos Morton's *La Malinche*. This research sets out from Albert-László Barabási's theory according to which events, objects and individuals coexist in a network of connected nodes or “hubs” which as a logical effect, gather further systematic links: “Sprinkled among every walk of life ...are a handful of people with a truly extraordinary knack of making friends and acquaintances” (Barabási 2003, 55). Furthermore, this paper seeks to identify the connection between Passuth László's 1939 novel entitled *Tlálóc Weeps for Mexico* and Carlos Morton's 1983 play *La Malinche* through blending history and myth and presenting the encounter between the ancient Aztec civilization, their sacrifices and mythological thinking with the historically accurate data about conquering and pride. The collision between the two worlds was represented by the 15th-century legendary visionary, Hernán Cortés and the wealthy, enchantingly beautiful and noble ancient culture of Malitzin, whose contribution as a mediator and translator between the two nations, characterized by Carlos Morton as “her tongue is her most reliable asset” (Morton 2004, 8), makes her the involved, self-contained, empathic, tolerant and philanthropic node who

according to Passuth becomes a near-mythical individual, arriving in the present, revindicating what the socio-political circumstances deprived her of.

## **28. CULTURAL DISCOURSES (Online)**

**Chair: Tünde Nagy**

**Room: 20**

**Valentina Pârjol**

[valentina.parjol@iis.unibuc.ro](mailto:valentina.parjol@iis.unibuc.ro)

University of Bucharest, Romania

***Ibn Arabi, Between the Philosophical Thought of Antiquity and the Religious Tradition of Islam*** The lecture we propose focuses on the work of the medieval Arab philosopher and theologian Ibn Arabi, with the treatise Kitabu al-Alif at its core, which will be translated into Romanian for the first time. The formative role of this work is one that the author himself explicitly declares, as he does not write simply to produce philosophy, but to ensure that future generations will have a proper mediated access to the sacred text of Islamic culture. The author takes on the role of a teacher par excellence in front of posterity, not just for his direct disciples, but for all those in search of a certain type of teaching that enlightens not only the mind, but also the soul. For this reason, Ibn Arabi uses both philosophical means of understanding things, with the main tool being Aristotelian logic, as well as abundant references to religious writings, thereby grounding his discourse on two essential pillars: philosophy and religion. As Mikhail Bakhtin observed, there is an indissoluble relationship between the author, text, means, reader, tradition and criticism. We can trace in the work of the medieval theologian a clear filiation not only to Islamic religious texts, but also to the Aristotelian and Neoplatonic traditions, passing through the undeniable influences of the great Arab thinkers. Therefore, we will argue that, within the paradigm proposed by Mikhail Bakhtin, Ibn Arabi fits into a discursive convention that he inherited from a long tradition that precedes him and that he, in turn, conveys to posterity.

**Ina Vishogradska-Meyer**

[vishograds@uni-sofia.bg](mailto:vishograds@uni-sofia.bg)

Sofia University St. Kl. Ohridski, Sofia, Bulgaria

### ***Speech Hybridization or the Multilevel Language “Distortion”***

The present work turns to a language specificity manifested both in oral and written forms, namely the presence of items which are not part of the given language apparatus, such as one-time borrowings, neologisms, emoticons, memes, etc. These items are of various origin, i.e. lexical borrowings, icon-like objects, etc, thus they comprise multiple language “distortion” in the sense that the given language is so intensively intertwined with such foreign segments that it can eventually lead to misunderstanding. The present work attempts to reveal the structure of such hybridization of language based on material from Hungarian, French and Bulgarian, focusing on those cases where the origin of the borrowings is English. It aims at outlining the parameters in comparative manner.

# KÖZVETÍTÉS/TRANSMITERE/TRANSMISSION

*International Conference 2025 Miercurea Ciuc*

**Antony Hoyte-West**

[antony.hoyte.west@gmail.com](mailto:antony.hoyte.west@gmail.com)

Independent scholar, United Kingdom

***“To be honest, I just sort of stumbled in”: Class, Society, and the Outsider Perspective in The Bellwether Revivals***

*The Bellwether Revivals* (2012) is a psychological novel by the British author Benjamin Wood. It concerns the amiable Oscar, a young man who works as a care assistant in a nursing home in Cambridge. By chance, he becomes entangled in the privileged lives of the two Bellwether siblings (the flawed musical genius Eden and his medical student sister Iris) who are both studying at the city’s ancient and prestigious university. Through them, Oscar gains access to an elite world of wealth and privilege which is far removed from his suburban working-class origins. However, this seemingly charmed existence quickly – and fatally – darkens. Accordingly, this contribution aims to show how the novel presents Oscar as an outsider, utilising close reading of the text to examine how relevant information about his educational, employment, and social background is transmitted in the work. In addition to analysing how these societal and class-based aspects are received by the other characters, it also examines Oscar’s own observations on his background and the tensions and challenges he faces in his new milieu, as well as how these factors interplay with his natural personal attributes of intelligence, kindness, and integrity.

**James Mahon**

[james.mahon@uws.ac.uk](mailto:james.mahon@uws.ac.uk)

University of West Scotland, United Kingdom

***The Rise and Rise of the Scottish Sports Podcast Scene and Its Implications for Media Education in the UK***

The demand and levels of engagement for sports podcasting remains at an all-time high in the UK, with many productions boasting hundreds of thousands of streams, downloads, clicks and shares per month (Hunter, 2024). In Scotland alone there are more than 50 football focused podcasts (Mahon, 2024) with Podbible (2021) referring to how a pandemic surge in creation and listenership was one of the driving forces towards a 166% rise in engagement including hubs around Glasgow and Edinburgh. To maintain professional currency, I stepped back from my work in national and international radio with RTE and BBC and along with joining ITV regions and ITN productions 3 years ago as a TV reporter decided to embrace this Scottish wave of football podcasting. After winning a Chartered Institute of Public Relations awards as a podcast producer and presenter for a university led series called Research Matters, I learned from those behind some of Scotland’s most streamed podcasts including the 10 million per annum downloaded Super Scoreboard. Through the carving out of a niche area of a congested market, I began profiling footballers with the shortest ever international careers called Dr James’s One Cap Wonders. In this presentation I will reflect on that journey from winning the CIPR award through to researching, producing and presenting and disseminating Dr James’s One Cap Wonders and demonstrate how engaging with elite former athletes in a media space where current and prospective journalism students already are, as content consumers, can enhance recruitment pathways and engagement amongst undergraduate cohorts. In addition, podcasting practice has a role to play in demonstrating industry connections and can influence pedagogical enhancement, echoing and building on previous AJE UK research by Canter and Wilkinson (2021).





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**Ioana Zamfir**

[ioana.zamfir@muzeulhartilor.ro](mailto:ioana.zamfir@muzeulhartilor.ro)

National Museum of Maps and Old Books, Bucharest, Romania

***Transmitting Field Data and History: The Narrative Function of Map Cartouches***

Map cartouches in Modern European cartography serve as more than just decorative elements; they function as narrative spaces that transmit historical events, territorial claims, and cultural encounters. This paper explores the role of map cartouches in shaping historical narratives by reference to case studies such as the Russo-Turkish Wars and Engelbert Kaempfer's exploration of Japan in the late 17th century. By analyzing the visual rhetoric of map cartouches—the gestures of figures, their attire, heraldic emblems, and accompanying inscriptions—this study highlights how cartography not only recorded geographic information but also constructed historical narratives. These visual devices shaped contemporary perceptions of geopolitical events, embedding them into the collective memory of European audiences. Understanding these mechanisms offers insight into how maps functioned as tools of knowledge transmission, political propaganda, and cultural representation.