**FRIDAY,** NOVEMBER 25, 2022

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| **9.00-9.15** | **Opening Welcome and Keynote Speech** (Online, link: https://meet.google.com/gtq-dfuj-ivk?pli=1)József **Pálfi***Rector of Partium Christian University, PCU*Borbála **Bökös***Dean of the Faculty of Letters and Arts, PCU* |
| **9.15-10.15** | **Keynote lecture** **Borbála BÖKÖS**Partium Christian University, Oradea, Romania: *Hungary and Transylvania in Women’s Travel Writing in the Nineteenth Century* |
| **10.15-10.30** | **Short Break** |
| **10.30-12.00** | **1st Sessions** |
| **12.15-13.30** | **2nd Session** |
| **13.45-** | **Lunch Break** |
| **14.30** | **3rd Session** |
| **16.00** | **Closing Words** |
|  | (link: https://meet.google.com/gtq-dfuj-ivk?pli=1) |
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**10.30-12.00** SESSIONS no. 1

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|  | **A.Imagology, Travel Literature, Cultural Encounters****Chair: Borbála Bökös****Link:** **https://meet.google.com/gtq-dfuj-ivk?pli=1** | **B. English and American Literature****Chair: Ottilia Veres****Link:** **https://meet.google.com/ksh-dtvr-cxm** | **C. Language, ELT, Learning and Communication****Chair: Borbély Julianna****Link:** **https://meet.google.com/guv-avkq-dew** | **D. German Section****Chair: Andrea Horváth****Link:**[https://meet.google.com/kha-mvbg-fbw](https://l.facebook.com/l.php?u=https%3A%2F%2Fmeet.google.com%2Fkha-mvbg-fbw%3Ffbclid%3DIwAR3-Wc2pxTM03Qs0TNV0WHQcV_1XWtWjHxq0WiG4NF3dR1Gur7j1Q1e0hv0&h=AT23Bi4PvvmVszSQAU8T_BQckKm05tcLPQSAhmPnasGLJ4gKv8Pc5TqHA_MVzhk0kNW_-VFaouyAm5ij3qTtV6vpbzEtep8BRmi0NdseLsPALfnOSvvSEa8brwVE5ahZjBA1zXB7XFHp17nP2oVk2g) |
| **10.30-** | Alexandra KÁDÁRMagyarland: A Novelistic Travelogue | Ottilia VERES"I can't go on. I'll go on:" Beckett Aesthetics of Failure | Iuliana BORBELYPrescriptivism in Grammar and Users' Freedom to Choose: AI-Powered Writing Assistants | Gert LOOSENCatchphrases als kultureller Wortschatz |
| **10.45-** | Izabella BOROSOn Auto- and Heterostereotypes in Clara Byrne's Pictures of Hungarian Life | Dorel-Aurel MURESANFrom Literacy as Prison to Literacy in Prison: William Shakespeare’s *The Tempest* and Margaret Atwood’s *Hag-Seed*  | Balázs VESSZŐSPre-emptive and repair communicative strategies in BELF communication | Zsófia HAASE, Péter CSATÁRMetaphorische Anaphern und ihr Beitrag zur Textkohärenz  |
| **11.00-** | Dora - Kata NAGYLyricism in Depicting Cultural Encounters in Emily Gerard's The Land Beyond the Forest: Facts, Figures and Fancies from Transylvania | Zsofia VINCZE*The Handmaid’s Tale* by Margaret Atwood in XXI. Century Politics | Meng LIUThe Use of Chinese Characters as “mnémotechnique” at the Hungarian-Chinese Bilingual School in Budapest | Renata-Alice STOICU-CRISAN Online-Übungen im Kontaktunterricht – die (fast) virtuellen Hilfsmittel im DaF |
| **11.15-** | Peter GAÁL-SZABÓTraveling, Hybridity, and Postculturality | Edit GÁLLAInstitutions of Betrayal: The Social Construction of Reality in Katherine Anne Porter’s “Flowering Judas” | Enikő MAIOR, Fruzsina SZABÓGamification and Motivation: Implications in Language Teaching | Andrea BÁNFFI-BENEDEKPhraseologismen: Visualisierungsmöglichkeiten anhand von Emojis im Unterricht des Deutschen als Fremdsprache  |
| **11.30-****11.45** |  |  | Andrea CSILLAGPrepositions in English Expressions of Happiness | Marcell GRUNDADie Austreibung des Anderen |
| **11.45-****12.00** | DISCUSSION | DISCUSSION | DISCUSSION | DISCUSSION |

**12.15-13.30** SESSIONS no. 2

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|  | **A.Imagology, Travel Literature, and History****Chair: Sorin Ciutacu****Link: https://meet.google.com/gtq-dfuj-ivk?pli=1** | **B. Fiction, Language, and Visual Communication****Chair: Titus Pop****Link: https://meet.google.com/ksh-dtvr-cxm** | **C. Translation and Interpreting****Chair: Tímea Kovács****Link: https://meet.google.com/guv-avkq-dew** | **D. German Section****Chair: Marcell Grunda****Link:** [https://meet.google.com/kha-mvbg-fbw](https://l.facebook.com/l.php?u=https%3A%2F%2Fmeet.google.com%2Fkha-mvbg-fbw%3Ffbclid%3DIwAR3-Wc2pxTM03Qs0TNV0WHQcV_1XWtWjHxq0WiG4NF3dR1Gur7j1Q1e0hv0&h=AT23Bi4PvvmVszSQAU8T_BQckKm05tcLPQSAhmPnasGLJ4gKv8Pc5TqHA_MVzhk0kNW_-VFaouyAm5ij3qTtV6vpbzEtep8BRmi0NdseLsPALfnOSvvSEa8brwVE5ahZjBA1zXB7XFHp17nP2oVk2g) |
| 12.15- | Sorin CIUTACUDouble Dutch in England. A Very Brief History of a Long-lived Misunderstanding | Titus POPQuoting or Not Quoting: The Language of Shakespeare As Shared Cultural Capital | Xiaohan ZHUEnglish Translation of Culturally Bounded Words in Chinese Xiqu: A Case Study | Szabolcs OLÁHGeschichte in Natur zu verwandeln |
| 12.30- | Raluca-Andreea PETRUȘThe Japanese American Identity Dilemma: WWII and Japanese Ethnicity in the U.S. | Raul SĂRANFrom Failure to Tragic Flaw in Post-Postmodern American Literature. A Case Study of David Foster Wallace’s "Here and There" and "Everything is Green" | M. Rasoul TAYEBIStrategies to overcome the challenge of interpreting figurative language for English <> Persian interpreters | Tamás VALASTYÁNAporetische Diskurse des Traumes – Der Chiasmus von Welt und Traum im Roman Heinrich von Ofterdingen |
| 12.45- | János ANTALThe Romanian Greek Catholic Church, a Bridge between East and West | Szilárd KMECZKÓZombor and Surroundings Through the Eyes of a Detective at the Turn of the 20th Century | Tímea KOVÁCSA comparative analysis of texts translated and simultaneously interpreted from Hungarian to English  | Zoltán MIKOLYLesbarkeit der Gewalt in Herta Müllers Herztier |
| 13.00 | Dan Horatiu POPESCUBefore and After the Fall: 20th Century English Speaking Travellers in Oradea | George BOAKYE-YIADOMThe Economy as a person; Metaphorical Analysis of Ghanaian Economy through Cartoons | Zoltán-János KOVÁCSInterpreters: Cultural Buffers | Andrea HORVÁTHFlüchtlingskrise und Flüchtlingsdiskurse in der deutschsprachigen Literatur der Gegenwart |
| 13.15- |  |  |  |  |
| 13.30- | DISCUSSION | DISCUSSION | DISCUSSION | DISCUSSION |

**14.30-15.30** SESSIONS no.3

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|  | **A. Colonialism, Cultural Encounters, Identity, and Gender****Chair: Pap Alexandra****Link: https://meet.google.com/gtq-dfuj-ivk?pli=1** |
| 14.30- | Alexandra-Henrietta PAPPassing and Mask-wearing: Transcending the Racial Binary  |
| 14.45- | Saleh CHAOUIPerforming Faith and Redefining Agency in Randa Abdel-Fatah’s Does My Head Look Big in This? |
| 15.00- | Achraf IDRISSIEncountering Modernity in 17th century Spain: A Decolonial Venture of a Muslim Ambassador |
| 15.15 | Hassan AIT-EL-OUALIThe Autofictional Construction of Masculinity in Hisham Matar’s In the Country of Men and Anatomy of a Disappearance |
| 15.30- | Amany ABDELRAZEK –ALSIEFYSomewhere in Between: Post-Secular Feminism in Fatima Mernissi´s Writing |
| 15.45- | DISCUSSION |

PLENARY SESSION ABSTRACT

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| **Keynote Speech****Borbála BÖKÖS****Hungary and Transylvania in Women’s Travel Writing in the 19th Century**Travel narratives written in the mid-nineteenth century served as valuable source of information for the Western society regarding remote, exotic places as well as different cultures. Hungary and Transylvania became increasingly interesting and challenging destinations for British and American travelers especially in the pre- and post-revolutionary periods. Julia Pardoe’s The City of the Magyar or Hungary and its Institutions (1840) and Nina Elizabeth Mazuchelli’s memoir, Magyarland (1881), are not only intriguing subjects of analysis because the writers trespassed on a supposedly male domain by writing and publishing their own travel narratives—an activity reserved for men at that time—,but also because their texts portrayed Hungarians as well as various other ethnic groups with both an “imperially” masculine a “domestically” feminine tone. These women travelers provided more extensive accounts of a multi-ethnic Hungary, discussing various populations as being distinct from the mainstream society, as well as their folklore, history, manners and customs. In analyzing Pardoe’s and Mazuchelli’s memoirs I am interested in the ways in which they portray Hungarian otherness as contrasted to Western, more precisely British national ideals. Moreover, through a comparative approach, I will also look at the differences in their perception of the same country but in two very different historical and political time periods: Pardoe’s journey in Hungary took place in 1840, before the Revolution, while Mazuchelli visited the country in 1881, long after the Austro-Hungarian Compromise in 1867.**Keywords**: Travel writing, historical time, 19th century Hungary and Transylvania, Otherness |
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| **Amany ABDELRAZEK –ALSIEFY****Somewhere in Between: Post-Secular Feminism in Fatima Mernissi´s Writing**The Moroccan sociologist and feminist Fatima Mernissi is one of the prominent and controversial Arab Muslim feminists. Mernissi's works on gender relations and women's rights in Islam are celebrated and criticized by sectors of secular and Muslim feminists. Many Muslim feminists consider Mernissi's approaches to religious texts and traditions the foundational theoretical ground for Islamic feminism. Others criticize Menissi's approach as a tool for Western secularism that tends to subvert Islam and its values. A third feminist sector considers Mernissi's shift from secular feminism to Islamic feminism a turn against women's rights. However, this essay posits an alternate conceptual framework for understanding Mernissi's postcolonial feminist approach to Muslim women's position on religion, gender equality and Western modernity. The framework situates Mernissi's approach within the so-called post-secular turn. This post-secular approach seeks an inclusive theoretical feminist imagination that can think beyond the Western secular / Eastern religious feminist identity dichotomy.**Keywords**: Islam, gender, modernity, politics, Orientalism, secular, women**Hassan AIT-EL-OUALI****The Autofictional Construction of Masculinity in Hisham Matar’s In the Country of Men and Anatomy of a Disappearance**In light of the increasing attention devoted to autofiction, my paper engages in the discussion of the autofictional in two Anglophone-Arab texts In the Country of Men (2006) and Anatomy of a Disappearance (2011) by the American-born British-Libyan writer Hisham Matar. The paper builds respectively on Arnaux Schmitt and Marjorie Wothrington’s theoretical contributions to the generic aspects of autofiction and their implications on the understanding of masculinity, and it argues that Matar’s texts deploy the autofictional as an attempt to assuage the thwarted sense of masculinity that their protagonists contend with. The paper concludes that the two texts subscribe to the homosocial, heteronormative discourse that has long been constitutive of Arabo-Islamic masculinity. **Keywords**: Autofiction, Hisham Matar, In the Country of Men, Anatomy of a Disappearance, Arabic Masculinity**János ANTAL****The Romanian Greek Catholic Church, a Bridge between East and West**After more than forty years of clandestine existence, the Romanian Church United with Rome re-emerged publicly, in the wake of the 1989 Romanian Revolution. Their last known bishops, jailed as “class enemies” died in prison or under house arrest. Places of worship and other assets were seized and turned over to the Romanian Orthodox Church, which had absorbed most of the clergy and laity after a government-sponsored synod of Romanian Greek Catholic priests severed ties with Rome in 1948. In December 1989, the nightmare for Romania’s Greek Catholics had ended, beginning a painful process of regrouping and rebuilding, for which they were ill-prepared.**Keywords**: Romanian Church United with Rome, church property, religious freedom**George BOAKYE-YIADOM****The Economy as a person; Metaphorical Analysis of Ghanaian Economy through Cartoons**The current study sought to examine the conceptualisation of Ghana’s economy through political cartoons. Journalists continue to rely on political cartoons for their success in getting their messages across. Cartoonists, through their artistic prowess, comment on national, topical and trending issues in the country. One major weapon the cartoonists employ was metaphor. Metaphor from cognitive perspective is understanding and experiencing one kind of thing in terms of another. A purposive sampling technique was employed in collecting the data for the study. The data for this study were downloaded from the Facebook page of TV 3’s cartoonist, “Tilapia”. Six political cartoons related to the investigation were carefully downloaded and used for the analysis. Qualitative and content analysis was employed in analysing the data. Lakoff and Johnson’s conceptual metaphor theory (CMT) formed the theoretical framework for analysing the data. From the data analysis, the findings revealed that the economy of Ghana was personified and given human attributes. The identified attributes included the economy as a sick person, the economy in a sick bed, the economy in ICU, and the resurrected economy. These attributes confirmed that the personification of the economy made readers and viewers appreciate the country's economic situation. Also, using personification in political cartoons to talk about the economic situation was observed to enhance understanding because economic issues are shrouded in abstraction and complexity. **Keywords**: conceptual metaphor theory, economy, political cartoons, visual communication**Iuliana BORBELY****Prescriptivism in Grammar and Users' Freedom to Choose: AI-Powered Writing Assistants**One renders a language form erroneous based on a standard, the authority of which and dominance of a language variant, bring into mind prescriptivism. However, what is seen as error by on one set of criteria may not be that according to another one. That is why labelling an utterance erroneous is considered prescriptivist judgement to be avoided so no variant is considered dominant. In academic journal editing however, prescriptivism is highly welcome, see the use of style sheets that cover all aspects of writing. The appearance of AI-powered writing assistants has put the dilemma of prescriptivist/descriptive grammar in another light. The algorithms these language tools are based on correct the input text but may not cover all grammatically acceptable versions of a text. My aim in the paper is to illustrate this phenomenon and analyze the questions it raises by means of offline and online language-check tools such as grammarly.com.**Keywords**: writing assistant, prescriptivism, grammar, editing**Izabella BOROS****On Auto- and Heterostereotypes in Clara Byrne's Pictures of Hungarian Life**The Oxford Dictionary defines a stereotype as “a fixed idea or image that many people have of a particular type of person or thing”. Stereotypes can be misleading, because they affect how one sees the world and they might lead to a completely distorted world view filled with judgements towards other people. When talking about stereotypes imagological studies mention two main categories: heterostereotypes and autostereotypes. Heterostereotype refers to one’s perception and general characterization of a group of people, where one does not belong. Autostereotype refers to the judgment and general ideas of a group of people where one does belong. Julia Clara Byrne’s travelogue reveals different characteristics of Hungarian life and it also provides a general view on how Hungarian people see the world in the 19th century. Byrne pays attention to the smallest details during her travels, which helps her formulate an idea of the everyday life of the people living in Hungary. However these ideas are based on a few experiences which lead to a stereotypical representation of Hungarian people. In this paper I will look at how stereotypes change Byrne’s experience during her travels and how auto- and heterostereotypes affect her view on Hungarians and other ethnic groups living in Hungary. I am also curious about how the auto- as well as heterostereotypes presented in the travelogue might have affected the English readers’ opinion on the people living in East-Central Europe.**Keywords**: heterostereotypes, autostereotypes, travelogue**Saleh CHAOUI****Performing Faith and Redefining Agency in Randa Abdel-Fatah’s Does My Head Look Big in This?**The paper examines Randa Abdel-Fattah's novel, Does My Head Look Big in This? It investigates how Islam is rendered as a social axis of religious embodiment in an environment that is excessively antagonistic of any version of Islam that falls outside the contours of the ‘liberal model’ morphed by the Western creed of equality, liberty and acceptability. The protagonist Amal embodies the dilemmas of choice and agency within an ideological rubric which disassociates such notions from religious or faith-based convictions. The analysis relies on the concept of Muslim agency defined by Saba Mahmood, who notes that the secular framework of selfhood undermines the agential practices of subjects for whom active cultivation of subjectivities is rooted within religious values and practices. This paper discloses the challenges facing Muslim women whose exercise of agency is tied with their religious belief in a backdrop that is characterized by multicultural and secular economies. **Keywords**: Religious Agency, Muslim women, performativity, hijab, identity**Sorin CIUTACU****Double Dutch in England. A Very Brief History of a Long-lived Misunderstanding**The paper sets out to highlight a few aspects of the cultural negotiations of hetero-images of Dutch and Flemish people living in England and of their language since the end of the Middle Ages as reflected in some authors (Chaucer, Shakespeare, etc) and in some written documents. The findings present in the paper are meant to spell out the imagological attitudes displayed by Englishmen in words and deeds when coming across Dutch and Flemish foreigners and observing them plying their trade.**Keywords**: hetero-images, cultural negotiations, Dutch and Flemish in England, imagological attitudes**Andrea CSILLAG****Prepositions in English Expressions of Happiness**English has a number of terms to refer to a range of happiness experiences (cheerful, delighted, glad, happy, pleased etc.). Causes of happiness are usually described by prepositional phrases like I am happy about the situation, Peter is not very happy in his new position at work, Mary is always very glad about her husband’s success and I am absolutely pleased for you. In a cognitive semantic framework, the paper investigates the prepositions used in expressions of happiness and attempts to find out the correlations between the kinds of causes that engender happiness (and related emotions) and the prepositions used in the expressions.**Keywords**: happiness, prepositions, emotion, metaphor**Peter GAÁL-SZABÓ****Traveling, Hybridity, and Postculturality**Baudrillad’s travel across America highlights the intricacies of a postmodern age: detachment from self, community, environment, and cultural space. It becomes detached from its own surroundings, and makes sense only in itself, signifying the dissolution of the cultural contours of the self and, consequently, its embeddedness in cultural space. Traveling as a metaphor represents then the antithesis of arriving: it shows a mode of being, afloat and not anchored in space.Based on Baudrillard’s travelogue, the paper examines the metaphor of the traveler as a postcultural phenomenon and investigates whether “post” can be taken to refer to hybrid, nomadic—both realizing a cultural logic—or a new (noncultural) whole.**Keywords**: Traveling, Cultural Hybridity, Postcultural**Edit GÁLLA****Institutions of Betrayal: The Social Construction of Reality in Katherine Anne Porter’s “Flowering Judas”**“Flowering Judas” portrays a young American woman’s uneasy existence as she provides assistance for the Mexican Revolution. As an American expatriate in Mexico and a Catholic middle-class girl among workers who struggle for secularism, Laura is keenly aware of her precarious position and struggles to maintain meaningful relationships with the natives. Her idealistic fervour is also abated by her acquaintance with Braggioni, the leader of the revolution, a cruel, corrupt and sensuous man. Relying on Berger and Luckmann’s theorisation of “the social construction of reality,” this paper argues that the underground network of the revolutionaries, characterised by paternalistic attitudes, intrigues, and disloyalty, is a literary representation of the social construction of reality through language, the maintenance of symbolic universes, institutionalisation and division of labour. The paper concludes that Laura’s increasing disenchantment with the movement culminates in her realisation that she is morally culpable for a series of unforgivable betrayals.**Keywords**: Katherine Anne Porter, “Flowering Judas”, social constructionism, the social construction of reality, betrayal**Achraf IDRISSI****Encountering Modernity in 17th century Spain: A Decolonial Venture of a Muslim Ambassador**This paper explores the diplomatic mission of the ambassador Ahmed ben Abdel Wahab al-Ghassani’s to 17th century Spain The Journey of the Minister to Ransom the Captive (1690-1691) in light of early modern Muslim-Christian encounters. First, it aspires to read his use of Ibn Khaldun’s philosophy of history to fathom Spanish modernity, as a decolonial attempt to utilize local Islamic epistemology in the face of an engulfing modernity whose beginning was marked by the expulsion of his ancestors from Islamic Spain (1492 and 1609). Additionally, this study contributes to the development of decolonial ethics in the Islamic Maghreb, particularly as it premised upon confronting unprobed historical presuppositions about the paradigm of decline in the writing of Islamic cultural history.**Keywords**: Muslim-Christian Encounters, Decolonial, History, Diplomacy, Modernity**Alexandra KÁDÁR****Magyarland: A Novelistic Travelogue**Mazuchelli’s travelogue, titled Magyarland is an excellent example of a female perspective on visiting, exploring, and describing foreign lands. Although the style of narration, descriptions, and frequently present dialogues all suggest that her book could be classified as a travelogue with novelistic characteristics, little research has been conducted on how these characteristics appear in the travelogue. My research aims to study whether female travel writing could have served as a source of entertainment in addition to being a source of information for both nineteenth century and contemporary English readers. I am also curious about the narrative characteristics of a female travelogue, specifically to what extent it makes use of the narrative strategies of a novel. My primary research questions include: 1) What are the main characteristics of, as well as the differences between a novel and a travelogue? 2) How are such novelistic characteristics used in the depiction of certain ethnic groups, locations, and landscapes in the text of Mazuchelli? What narrative strategies does she use in the representations of people and landscapes? 3) Is her description romanticizing and/or exaggerating? In my research, I will argue that the text can be situated at the borderline between novel and travelogue. This argument will be reinforced by analysing the narrative elements, such as the storytelling, setting, and characters, as well as the descriptions in the travelogue.**Keywords**: imagology, travel literature, novel, travelogue, fiction**Szilárd KMECZKÓ****Zombor and Surroundings Through the Eyes of a Detective at the Turn of the 20th Century**In his novel, Thirteen Days of Detective Marcell Fábián, Róbert Hász attempted to create the character of a fictional detective, which has proven successful, since the sequel entitled Marcell Fábián and the Dancing Death has already been published, and it is a known fact that the Marcell Fábián stories will be extended into a trilogy. The time of the plots is the turn of the 20th century, and the place where Marcell Fábián investigates and takes action, is West Bácska, where Hász spent his childhood and youth. In this presentation, I am attempting to reconstruct how the detective sees and experiences his Bácska milieu, namely what is the Délvidék/Vojvodina landscape like which provides the location for the plot of the novel. Part of my analysis is to examine the investigative technique as well. **Keywords**: Marcell Fábián, detective story, investigative technique, fiction, West Bácska**Tímea KOVÁCS****A comparative analysis of texts translated and simultaneously interpreted from Hungarian to English** Although the importance of corpus linguistics in both Translation and Interpreting Studies has been reinforced over the last decades (Baker, 1993, 1995; Shlesinger 1998), relatively few inter–modal corpuses have been devised. The EPTIC project was started by Bernardini et al. (2016) to fill this gap in the field of Corpus Linguistics. In the scope of their research, researchers built and examined an inter-modal corpus including verbatim reports, source language translations, as well as simultaneously interpreted texts thereof with English being in focus. The aim of the project is to examine lexical simplification (Laviosa 1998a, 1998b) in translated and interpreted texts in different language pairs and directions. In a similar vein, I aim to explore whether the texts interpreted in Hungarian–English directions are lexically simpler than the translated ones through the analysis of an intermodal corpus. **Keywords**: inter-modal corpus, translated texts, simultaneously interpreted texts, Hungarian-English, simplification**Zoltán-János KOVÁCS****Interpreters: Cultural Buffers**In translation and in interpreting the feelings and personal opinions of translators and interpreters should not be expressed. Even if they know something is wrong or untrue, they must keep it to themselves. However, these professionals are not simple means of communication for people who do not speak a common language. In certain cases, translators and interpreters become cultural buffers of intercultural exchanges. In this presentation I will share some of the situations encountered when interpreting at an exchange program where not only two but four different nationalities came together, and English was not the first language of any of them. In the presentation I will reflect on interpreting culture specific terms and ethical aspects of interpreting.**Keywords**: culture, interpreting, cultural buffers, realia, ethics of interpreting**Meng LIU****The Use of Chinese Characters as “mnémotechnique” at the Hungarian-Chinese Bilingual School in Budapest**Language is both an important part of the knowledge passed down from generation to generation within a group, and one of the forms and vehicles of group communication. Chinese calligraphic texts—as linguistic symbols and cultural memory carriers—and calligraphy instruction become mnemonics that embody Chinese cultural memory in the bilingual school. As an organ of socio-spatial memory and a visual memory trace of cultural and spiritual dynamism, calligraphic texts can trigger historical imagination and contextual restoration of the visualizer’s memory. The teaching of calligraphy has fixed order, fixed forms of stationery for learning calligraphy, physical movements, etc. Students memorize by imprinting scenes and images in their minds, following a “mnemonic technique.” This paper investigates how the Chinese characters are used as a mnémotechnique for individual and group memory by examining “existing Chinese calligraphy texts in schools” and “students’ experiences of learning calligraphy.”**Keywords**: Chinese Characters, mnémotechnique calligraphic texts, calligraphy instruction, cultural memory**Dorel-Aurel MURESAN****From Literacy as Prison to Literacy in Prison: William Shakespeare’s *The Tempest* and Margaret Atwood’s *Hag-Seed*** Some authors associate literacy with power, describing the ability to read and write as an enslavement tool. Moreover, literacy has been described as a means of strengthening political discourses, of manipulating or of proliferating ideas. One interpretation of William Shakespeare’s The Tempest illustrates the theory of language as prison for the enslaved inhabitant of the island. Margaret Atwood’s rewriting of the play shifts the setting from an island to a prison where the inmates participate in a literacy programs. The present paper examines the depiction of literacy in the two texts, focusing on the connection between language and power. **Keywords**: William Shakespeare, Margaret Atwood, The Tempest, Hag-Seed, literacy, prison, power**Dora - Kata NAGY****Lyricism in Depicting Cultural Encounters in Emily Gerard's The Land Beyond the Forest: Facts, Figures and Fancies from Transylvania**In my analysis of Emily Gerard’s travelogue, I am mostly focusing on the ways in which she incorporates various literary devices in her writing, such as using an abundance of similes and metaphors and even personifications of animals. The way of romanticizing new lands and cultures isn’t uncommon amongst travelwriters, but in the case of Emily Gerard, she takes this to another level, seeing and accepting even the strangest superstitions and habits as something beautiful.I’m going to gather some prime examples of these paragraphs and analyze them in order to shed light on the elements of style with which she creates an enchanting and fairytale-like atmosphere even from the starkest of scenes. It seems like for Gerard, even the culturally shocking is fascinating. She retells cultural encounters and the local scenery by making use of the elements of the Picturesque to create a romanticized image of Transylvania, not only when she sees the close-knit groups of people, but also when she witnesses the conflicts between the various ethnic groups in the region.**Keywords**: travel writing, Transylvania, lyricism**Alexandra-Henrietta PAP****Passing and Mask-wearing: Transcending the Racial Binary** In Hughes’s multiple consciousness construct the “doubleness” arises from the duality of exterior and inner reality. Inner reality contains the black experience and the consequences of slavery, while African American external reality functions as a “mask” to mirror white norms, manners, and values. Such masking resonates with Homi Bhabha’s idea of “colonial mimicry” which is the “desire for a reformed, recognizable other, as a subject of a difference that is almost the same but not quite.” As an authentic American, not as a colonial subject, while creating “the other” the African American transcends objectification—i.e., mimicry is, indeed, a survival strategy. I analyze the used narrative techniques to demonstrate the inner and external aspects of the passing phenomenon. Here, the passing person is another in-between character who, owing to discursive playfulness, masks his real identity. It is not simply a performance, but an expression of the playfulness and elusiveness of being in the in-between. **Keywords**: multiple consciousness, passing, mask wearing, mimicry**Raluca-Andreea PETRUȘ****The Japanese American Identity Dilemma: WWII and Japanese Ethnicity in the U.S.**Throughout WWII, Japanese immigrants and Americans of Japanese ancestry living in the U.S. (the Nikkei) suffered the consequences of the ongoing international wartime context. The Nikkei shared the same ethnicity as the attackers of the Pearl Harbor base, which would negatively affect simple citizens on U.S. shores, who suddenly became foes of the United States. This perspective shift triggered identity struggles among people of Japanese lineage residing in the United States in the 1940s, as the U.S. authorities opened Japanese American imprisonment camps and White communities discriminated against the perceived enemies. This presentation will analyse how Nikkei individuals react to the received labels, as portrayed in Julie Otsuka's novel "When the Emperor Was Divine". The characters reveal identity transformations prompted by the internalisation of ethnic stigma. **Keywords**: ethnic identity, ethnic stigma, identity struggle, Japanese American Imprisonment Camps, Japanese American Identity Dilemma**Titus POP****Quoting or Not Quoting: The Language of Shakespeare As Shared Cultural Capital**Quoting and reproducing phrases and passages from great authors in various communicative contexts is a popular practice in everyday culture. Moreover, if the chosen author is the greatest English writer, Shakespeare, then the one quoting from the bard is often viewed as making an implicit claim of either being erudite or cultured. Many expressions from Shakespeare’s plays and sonnets have become part of the common repertoire of English speakers worldwide. Bernard Levin compiled a list of such phrases in his book Enthusiasms (1983) and insisted that he quoted Shakespeare. However, most English speakers use these expressions as idioms, set phrases or, more recently, emojis, without being aware of the Shakespearian origin of all these phrases. In the following paper, I look at some of these phrases and passages and try to argue, using Pierre Bourdieu’s concept of “cultural capital,” that the practice of quoting Shakespeare (consciously and unconsciously) in various contexts can be valued as an asset and at the same time as an archive of shared cultural references.**Keywords**: Shakespearian, idioms, cultural capital**Dan Horatiu POPESCU****Before and After the Fall: 20th Century English Speaking Travellers in Oradea**My paper is an attempt to capture the spirit of the place as reflected in the travelogues or manuscripts of some 20th Century English-speaking travellers, i.e. British and Americans, who visited Oradea/Nagyvárad/Grosswerdein before and after the Fall of the Berlin Wall. Some of them were already consecrated authors (Patrick Leigh Fermor, Dervla Murphy), others were about to become (Georgina Harding, Robert D. Kaplan), but they all managed to feel the ethos and the changes of this old historical region, to which Oradea has been the cultural and spiritual centre for centuries. **Keywords**: 20th Century travellers, Oradea, spirit of place**Raul SĂRAN****From Failure to Tragic Flaw in Post-Postmodern American Literature. A Case Study of David Foster Wallace’s "Here and There" and "Everything is Green"**In her study, “Do You Feel It Too? The Post-Postmodern Syndrome in American Fiction at the Turn of the Millennium”, Nicoline Timmer discusses the emergence of “a post-postmodern sensibility” (2010:301), which redefines American literary postmodernism by bringing back the main focus on “being human” (22) in fiction. David Foster Wallace’s stories, however, present a new perspective on what it means to be human; in the case of his stories, humanity is defined through the fears, insecurities, anxieties and, especially, the failures of the American individual. Failure, however, can be interpreted as more than a simple mistake when it comes to Wallace’s characters. From a certain perspective and reading the texts as representations of postmodern tragedy, the aim of the following paper is discuss, through a close reading and a narrative analysis, two of David Foster Wallace’s short stories where the failures of the protagonists may also be interpreted as symbols of a post-postmodern tragic flaw, which leads to the tragic destiny of Wallace’s main characters. **Keywords**: American literature, David Foster Wallace, failure, post-postmodernism, tragedy, tragic flaw**Fruzsina SZABÓ** and **Enikő MAIOR****Gamification and Motivation: Implications in Language Teaching**Over the past few years the concept of gamification has gained increased attention and interest in foreign language teaching research as it demonstrates potential to promote motivation and learner engagement. Based on previous researches (Sailer & Homner 2020) we believe that gamification can become an innovative and promising tool to help students overcome their motivational difficulties. When it comes to language learning and teaching, one of the major issues that needs to be tackled is the large differences among students in terms of academic achievement. Innovation, alternative pedagogical methodologies and different mindset in teaching can bring about enhanced motivation, especially by employing digital devices and the elements of gamification. Applying gamification in the field of education has various important benefits for the teaching/learning process (Boller–Kapp 2017; Cruaud 2018). The main purpose is to create a supportive environment, which is reinforcing and enables individual progress. One specific feature of gamification is the breakdown into elements, similarly to motivation theory, where goals are not uncommonly divided into subgoals. (Kenéz, 2015). It means applying the elements of games, and implementing these in real-world situations, while generating specific behaviours within the gamified situation. The most important benefit of using gamification in language teaching is that it provides differentiation. Learners can progress at their own pace, their assessment is individualised, and their motivation is strongly influenced by their own skills and abilities that are reinforced by gamification itself. Prievara (2015) indicates that the form of accountability can be very specific: learners are given choices and control over the process by which they reach their own achievement. Gamification enables repetition, which strongly supports learning. As the process of learning meets the individual's needs, differentiation can be brought about. This presentation highlights the most important outcomes of research into gamification in language learning, while exploring its underlying principles in the field of motivation.**Keywords**: gamification, motivation in language learning, self-regulated learning, digital language learning**M. Rasoul TAYEBI****Strategies to overcome the challenge of interpreting figurative language for English <> Persian interpreters**Interpreters are supposed to listen to, render, and reproduce the utterance in the spot, at the pace of the speaker. Here is where some linguistic units are lost, among which are figurative linguistic units, namely metaphors and idioms. The aim of my presentation is to raise and structure the questions of whether figurative language is treated differently in a simultaneously interpreted speech in comparison with a translated text or not; and what the frequent strategies are that interpreters deploy to deal with figures of speech. The theoretical framework of my presentation is Gile’s Effort Model, the corpus of my analysis consists of interpreted texts English <> Persian. The results show that the first and foremost "strategy" of the interpreters confronting such effortful situations is to "omit" or "neutralize" the figurative element of that specific unit.**Keywords**: omission, simultaneous interpretation, figurative language, metaphor**Ottilia VERES****"I can't go on. I'll go on:" Beckett Aesthetics of Failure**“A man of genius makes no mistakes; his errors are volitional and are the portals of discovery,” says James Joyce in his seminal novel, Ulysses. Virginia Woolf, for another, in the closing paragraph of her essay “Mr. Bennet and Mrs. Brown” (1924), celebrates failure as the gate to a brave, new language of literature expressing and representing the man of the time. Woolf formulates the ars poetica of the new age of modernism, welcoming and celebrating erroneous grammar and stream of consciousness narration as the means to the “truth” of man: “Tolerate the spasmodic, the obscure, the fragmentary, the failure. […] We are trembling on the verge of one of the great ages of English literature.” Considered the last modernist, Samuel Beckett was yet another advocate of failure as the essence of art, best formulating his tenet in his 1983 story “Worstward Ho:” “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.” In this presentation, I am interested in examples and cases of failure and erring in some of Beckett’s best work: Waiting for Godot, Molloy, and his short story “Premier Amour.” Focusing on various understandings and interpretations of failure and mistake, I’m going to analyze scenes of failure in Beckett on the levels of character, narrative, and language, as the essence of Beckett’s art. **Keywords**: Beckett, failure, Godot, Molloy, Premier Amour, misapprehension**Balázs VESSZŐS****Pre-emptive and repair communicative strategies in BELF communication**The study reports on the use of pre-emptive and repair strategies used by speakers in spoken lingua franca English in an intercultural business setting. The primary aim of the research is to outline the use of various communicative strategies based on the speech act of disagreement as expressed by the Hungarian and Israeli participants of the research during their everyday workplace cooperation.The data of the research is based on role-plays, observation and interviews that provide the basis for qualitative and quantitative analysis. The total results show that the speakers of BELF employed various types of self- and other-initiated pre-emptive and communicative strategies during their interactions that contribute to avoid cases of misunderstanding among the representatives of the different nations.**Keywords**: misunderstanding, BELF interaction, intercultural communication, self-initiation, other-initiation**Zsofia VINCZE*****The Handmaid’s Tale* by Margaret Atwood in XXI. Century Politics**Margaret Atwood’s 1985 novel is living its second golden age since the 2017 debut of the TV show with the same title. The shocking series triggers doubtless the sense of equality of the audience as it positions women in a cruel patriarchal system that leaves no choice to them at all. Although – thankfully – people are not familiar with issues of the sort in more advanced parts of the world, some aspects of the plot can be found in today’s political system, the most outstanding example of that being the issue of abortion, which has been found in the spotlight lately both on American and European territories. The paper focuses on the many problems between the genders presented by the novel and seeks the real-life interpretation of them. **Keywords**: Handmaid, Equality, Politics, Patriarchy, Cult**Xiaohan ZHU****English Translation of Culturally Bounded Words in Chinese Xiqu: A Case Study**In my presentation, I will illustrate why culturally bounded expressions could cause translation problems and how these problems can be solved. I will take body part expressions extracted from Chinese opera texts (Xiqu) and their English translation as a corpus. In the original Chinese text, there are 51 body part expressions, while in English there are only 22. By analyzing my corpus of body part words in Chinese-English texts of Xiqu, I will come up with (i) the relevant differences in the translation of human body parts between Chinese and English, and (ii) will demonstrate how the strategies Cultural Correspondence and Density Change can be used in Chinese-English translation for culturally bounded words, and moreover (iii) I will show why some culturally relevant Chinese words cannot be properly translated into English.**Keywords**: cultural bounded words, body parts, Chinese opera(Xiqu) |

SSINS ABSTRACTS

**German section**

**Andrea BÁNFFI-BENEDEK**

**Phraseologismen: Visualisierungsmöglichkeiten anhand von Emojis im Unterricht des Deutschen als Fremdsprache**

Phraseologisches Wissen ist kein exquisiter Bestandteil fortgeschrittenen Sprachinventars, sondern eine Notwendigkeit, deren Aneignung auf jedem Sprachniveau erfüllbar ist, ohne an Lernende hohe Ansprüche zu stellen. An dieser Feststellung hat der Zahn der sich seit 2019 rasant wandelnden Zeit offenbar nicht genagt. Doch das Spektrum von Einsatzmöglichkeiten ist auch in diesem Fall, seit der Zeit des pandemiebedingten Distanzunterrichts wesentlich breiter geworden. Angereichert durch didaktisch-methodische, während der Pandemiezeit gesammelte Erfahrungen wendet sich der vorliegende Beitrag den veränderten Einsatz- und Behandlungsmöglichkeiten von festen Wortverbindungen im Kontext des sich wieder einkehrenden Präsenzunterrichts zu. Im Fokus des Beitrags stehen Visualisierungsmöglichkeiten anhand von Emojis im Unterricht des Deutschen als Fremdsprache.

**Keywords**: Phraseologie, Pandemiezeit, Visualisierung, Emojis, Bildsemiotik. DaF

**Marcell GRUNDA**

**Die Austreibung des Anderen**

Der deutsche Philosoph Bernhard Waldenfels macht aufmerksam darauf, dass die Begriffe Andere und Fremde oft falsch als Synonym verwendet werden. Man kann den Unterschied beobachten, falls man untersucht, welcher Begriff welches Gegensatzpaar hat. Solange das Fremde nämlich dem Selbst, (dem Eigenen, αυτος, ipse) gegenübersteht, steht das Andere dem Selben, (ταυτον; idem) gegenüber. Laut dem südkoreanisch-deutschen Philosophen Han Byung-Chul sollte man weiterhin einen Unterschied zwischen dem Selben und dem Gleichen machen. Das Gegensatzpaar des Anderen ist laut Han (genauso wie laut Waldenfels) das Selbe. Er meint jedoch, dass in der heutigen neoliberalen kapitalistischen Gesellschaft alles zum Gleichen wird, was schließlich zur Vernichtung und Austreibung des Anderen führt. In meinem Vortrag versuche ich aufgrund des Buches Die Austreibung des Anderen (2016) von Han eine Antwort auf die Frage geben, wie das Andere in der heutigen kommunikationstechnologischen Welt verschwindet und wie alles zu Gleichen wird.

**Keywords**: Andere, Gleiche, Byung-Chul Han

**Zsófia HAASE, Péter CSATÁR**

**Metaphorische Anaphern und ihr Beitrag zur Textkohärenz**

Metaphorische Anaphern werden in der Forschung als eine Subklasse der textuellen Anaphern identifiziert, die bislang weder in der Erforschung der linguistischen Metaphern, noch in den Theorien der textlinguistisch basierten Anaphernforschung gründlich untersucht worden sind. In Anlehnung an Skirls (2007) Beobachtungen analysieren wir metaphorische Anaphern in dem Textweltmodell von Monika Schwarz (2008) und argumentieren dafür, dass metaphorische Anaphern als progressive Anaphern aufzufassen sind, die – ähnlich zu anderen progressiven Anapherntypen – das Textweltmodell mit einem rhematischen Element bereichern und so Kontinuität und Progression in einem Text zugleich fördern.

**Andrea HORVÁTH**

**Flüchtlingskrise und Flüchtlingsdiskurse in der deutschsprachigen Literatur der Gegenwart**

Das Politische bedeutet einerseits eine Modalität der Existenz des gemeinsamen Lebens andererseits eine Form kollektiven Handelns, das in eine komplexe wie variable Struktur im Kontext von Macht und von Gesetz, vom Staat und der Nation, von der Gleichheit und der Gerechtigkeit, von der Identität und der Differenz eingebettet ist und somit die Aushandlungen des Politischen durch die Gesellschaft in den Blick nimmt. Im diesem Beitrag wird gezeigt, dass die Literatur der Gegenwart aktuell nicht mehr versucht, auf das System der Politik mit ästhetischen oder politischen Strategien direkt einzuwirken, um dort beständige Veränderungen zu etablieren, sondern vielmehr versucht sie einen unabschließbaren politischen Diskurs zu öffnen.

**Gert LOOSEN**

**Catchphrases als kultureller Wortschatz**

Sprachlich gesehen enthält der Unterricht an z.B. der Niederlandistik an der Universität Debrecen Spracherwerb und Grammatik, und “höhere” Literatur. Wenn konfrontiert mit Muttersprachlern, stellt sich für Lerner aber heraus, dass sie zwar denotativ den Diskurs eines “inner circle” von Muttersprachlern verfolgen können, aber nicht oder kaum im Stande sind die kulturellen Konnotationen bestimmter Aussagen, Zitate, Wortwitze zu fassen: Eine Bildungslücke, dem schwierig zu helfen ist. Es sei dann, wir implementieren etwas ganz Konkretes in den Unterricht, wie z.B. Catchphrases. In diesem Beitrag, der dem Publikum mein Habilitationsvorhaben vorlegen möchte, beleuchten wir das Sammeln eines Korpus, bzw. das Auswerten eines schon existierenden Korpus, die Möglichkeiten im Unterricht, und ein paar konkrete Beispiele von Catchphrases: ihre unterschiedlichen Hintergründe (Literatur (und andere Kunstgattungen), Werbung, Songs, ...), ihr Überleben in der Alltagssprache, ihre Verwendungen (Parodie usw.).

**Zoltán MIKOLY**

**Lesbarkeit der Gewalt in Herta Müllers Herztier**

Phänomene wie Macht, Gewalt, Überwachung und Repression nehmen in Herta Müllers Prosa eine zentrale Stelle ein. Die Gewalt fungiert aber als Anti-These der Sprache, indem sie sich einer Art Nicht-Kommunizierbarkeit aussetzt. Der Beitrag möchte jene textuellen Strategien in Herta Müllers Roman „Herztier” aufdecken, die auf ihre subversive Art und Weise doch versuchen, Gewalterfahrungen sprachlich zu erfassen. Diesbezüglich wird der Frage nachgegangen, inwiefern Herta Müllers Roman atmosphärische Lesarten zulässt.

**Keywords**: Gewalt, Atmosphäre, Narratologie, Herta Müller

**Szabolcs OLÁH**

**Geschichte in Natur zu verwandeln**

(Roland Barthes über die Diktatur des gesunden Menschenverstands)

Roland Barthes deckte 1957 in seinem Buch *Mythen des Alltags* in 53 kurzen, feuilletonistischen Artikeln die Mythen hinter bekannten Alltagsphänomenen seiner Zeit auf. Die Alltagsmythen der Konsumgesellschaft vermitteln Werte, schaffen Identitäten und zementieren Weltbilder. Mythen verwandeln ideologische Strategien in ökonomische Notwendigkeiten, Einzelinteressen in nationale Schicksalsfragen. Ihr Zweck ist die Naturalisierung aller kulturellen Konstruktionen. Mythen reduzieren die gesellschaftliche und ökonomische Komplexität auf die Idee einer Natürlichkeit und berauben die sozialen Phänomene aller Geschichtlichkeit. Barthes entlarvt den Essenzialismus als Täuschung. Die ideologiekritische Aufgabe des Mythologen ist es, die Zeichen der Alltagswelt in ihre Einzelteile zu zerlegen. Barthes hat bei der Analyse ideologischer, also verfestigter Denkmuster mit Hilfe des Konnotationsbegriffs verblüffende Ergebnisse erzielt. In meinem Aufsatz gilt es zu zeigen, wie der Mythenkritiker und Semiologe Barthes uns das Lesen der Mythen gelehrt hat.

**Renata-Alice STOICU-CRISAN**

**Online-Übungen im Kontaktunterricht – die (fast) virtuellen Hilfsmittel im DaF**

Heutzutage haben die Medien einen sehr großen Einfluss auf unser Leben in den Schulen, deswegen beschäftige ich mich mit dem Einsatz von audio-visuellen Materialien im Deutsch als Fremdsprachenunterricht. In der Praxis gibt es zu fast jedem Thema audio-visuelle Materialien mit Übungen bearbeitet. Der Lernende kann motivierter durch den Einsatz von Kurzvideos oder virtuellen Aufgaben als durch herkömmliche Medien werden, weil sie Spaß und Vielfältigkeit bieten. In meinem Beitrag möchte ich beweisen, dass die online-Aufgaben auch in einem Kontaktunterricht die Kommunikation erleichern und die Effektivität der Stunde verstärken können.

**Keywords**: Einsatz von audio-visuellen Materialien, herkömmliche Medien, Deutsch als Fremdsprachenunterricht, online-Aufgaben

**Tamás VALASTYÁN**

**Aporetische Diskurse des Traumes – Der Chiasmus von Welt und Traum im Roman Heinrich von Ofterdingen**

Eine der schönsten Erscheinungsformen der unbeschreiblichen Weite der literarischen Sprache und zugleich ihre fruchtbarste Quelle ist der Traum, die Beziehung zum Traum. Und in Novalis’ Heinrich von Ofterdingen ist der Traum das wichtigste poetische Ordnungsprinzip des Romans. In meinem Vortrag werde ich versuchen, seine ästhetisch-philosophischen Prinzipien zu erkunden und zu illustrieren und einige Passagen des Romans unter diesem Gesichtspunkt neu zu lesen. Meiner Meinung nach ist Ofterdingen ein Nomadenroman, und zwar in dem spezifischen Sinne, dass die aporetische Erzählung der poetischen Sprache des Romans Teil eines allgemeineren kreativen Prozesses und Verhaltens ist, das Vielfalt, Veränderung, Differenz im Gegensatz zu einheitlichen Prinzipien bejaht. Nomadisches Denken und Weltinterpretation zähmt und dynamisiert die erdrückenden Alternativen der Dualitäten zu möglichen Alteritäten der Pluralität, der Bruch und das Ziel sind auch für die Nomaden von Bedeutung, aber nicht im Sinne eines Endes, sondern eines neuen Anfangs.

**Keywords**: Traum, nomadisches Denken, Alteritäten, Differenz, Chiasmus

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