

## ABSTRACTS

### **Narratives of Misplacement in Diana Abu-Jaber's *Arabian Jazz*, *Crescent*, and *Origin***

Ildikó Limpár

One of the central motifs of Abu-Jaber's three novels, *Arabian Jazz* (1993), *Crescent* (2003), and *Origin* (2007), is the half-and-half experience, metaphorically presented via characters who by origin belong to two cultures. By creating connections to the myth of the American Adam in the New World Garden there is a gradually widening scope of understanding of the "half-and-half" experience of the characters these novels, moving from a concrete meaning (half "white American" half "Arab American") to a more universal perception. Being close to nature, in all its manifestations in the various novels, is Abu-Jaber's metaphor for what America no longer represents although it once did; that is, the opposite of what America has become as a consequence of the "civilizing" process. Nevertheless, instead of rejecting the old myth, the author opts to renew it: her instinctive women characters, these American Eves, together with the American Adams around them, metaphorically perform a "naturalizing" act, thus subverting—actually, renewing—the myth of the American Adam in the New World Garden. (IL)

### **The Reception of British Literature under Dictatorships in Hungary and Portugal**

Zsófia Gombár

This study's main objective is to compare the production of translations in Hungary and Portugal in a given period under dictatorship. The initial year of the investigated time span marks the Communist takeover of the Hungarian book industry, while the closing year indicates the end of the rightist Salazar regime in Portugal. This period provides an excellent framework for examining the reception of English literature in the two countries when both lived under dictatorial rule simultaneously. The study contrasts the number of translations published as well as the lists of authors and their works and attempts to provide possible explanations as to the divergent selection criteria operating in the two countries with regard to certain British authors. (ZsG)

## **Picking the Right Man for the Job: Jeremiah Smith, Jr. and American Private Influence in the Financial Reconstruction of Hungary**

Zoltán Peterecz

The article fills a gap in the history of American-Hungarian relations by examining how Jeremiah Smith, Jr., Commissioner-General of the League of Nations for Hungary, 1924-26, was invested with unusual powers concerning the financial reconstruction of Hungary. His coming from the United States had great ramifications in 1920s Europe. His work divided into three main stages: his appointment, his contribution to the flotation of the Hungarian reconstruction loan, and his share of the successful outcome of the program and his relations to Hungary. Not only did Smith carry out his task in an unbiased and professional way, but he also earned the love of Hungary. (ZP)

## **The State of the Art: Major Currents in Conrad Studies in the New Millennium**

Balázs Csizmadia

This review essay attempts to provide a broad sampling of Conrad studies that is representative of major currents in the field. The essay is structured around three basic areas of Conrad studies—biography, textual scholarship, and criticism. The first of these is given the greatest prominence because of the recent publication of two major biographies with sharply contrasting approaches to Conrad's Polish background and its importance in the appreciation of his works. The section devoted to textual scholarship comments on the ambitious project launched by Cambridge University Press to make available Conrad's works and letters in an authoritative form for the first time. The essay concludes with a brief overview of recent critical currents in Conrad scholarship, in the light of the ongoing debate over the usefulness of "extrinsic" as opposed to "intrinsic" approaches. (BCS)

## **George's Folly: Robert Penn Warren's Use of the Double in *All the King's Men***

James C. Simmons

Early in the fifth chapter of Robert Penn Warren's *All the King's Men*, Jack Burton confronts his supposed father, the Scholarly Attorney, and his

idiotic ward, George. What may appear superficially as little more than an amusing, but essentially irrelevant, Gothic appendage to the novel is upon closer examination a vividly grotesque crystallization of several important thematic currents in the novel as a whole. The scene does more than merely dramatize the relationship between Jack and his presumed father and elaborate upon his restless search for a father figure to fill the void left when the Scholarly Attorney suddenly walked out of his life. It provides us with the most explicit explanation we can expect from Warren as to the exact nature of the relationship between Willie Stark and Jack Burden. (JCS)

### **“If the mask fits, wear it, I say”:** Dissension and Identity in the Plays of Brian Friel

Christopher Murray

In the plays of Brian Friel, identity is a recurrent theme. Use of the mask in his work is metaphorical, not literal, although costume is often a substitute. In his overtly political plays, identity is imbricated with history and is openly threatened by colonialist or post-colonial authority, in the context of which the self struggles linguistically to maintain autonomy. The dissenter is masked in the sense of controlling a discourse which encodes freedom. In other plays, where Friel explores the pressures on the self striving to create a space for autonomy within a repressive or consumerist culture, use of the mask of wit and imaginative relationship with that culture allows identity to be defined existentially and/or psychologically. Peter Brook's thesis that in the theatre the use of the mask is always ambivalent is deployed to show how in the non-political plays Friel brilliantly negotiates Brook's paradox and thereby contributes a new form of tragedy to the modern stage. (CM)

### **Visual Art and Artist in Contemporary Irish Drama**

Csilla Bertha

Examining two contemporary Irish *Künstlerdrama*, Frank McGuinness's *Innocence* (1987) and Thomas Kilroy's *The Shape of Metal* (2003), the essay intends to answer the questions of how the figure of the artist as protagonist (in these plays, a painter and a sculptor, respectively) and the presence of visual art on stage multiply the layers of meaning and effect; how theatrical images of visual art complicate the audience's experience, contribute to the dramatization of issues of artistic identity, role, power, and the artist's relation to the world and bring together the spatiality of visual art

and the temporality of verbal art; how in such plays one art form within another helps the representation of the borderlines and overlaps between artist and world, art and life, life and death, the role of artist and other human roles, and explore the possibilities and advantages of the interactions between different forms of art. (CsB)

### **Martin McDonagh's *The Lieutenant of Inishmore*: Commemoration and Dismemberment through Farce**

Eamonn Jordan

Martin McDonagh's contentious play *The Lieutenant of Inishmore* (2001) has divided spectators, critics, and academics. Although set in the West of Ireland, the play deals predominantly with the Northern Irish and highlights issues around the legitimacy of the military force tradition within Republicanism. The play queries issues of sacrifice, moral justification, especially when acts of terrorism rely on embedded, reflexive, and sometimes spurious thinking, and takes up an anti-paramilitary, pacifist stance. McDonagh claims that the work is written from a position of "pacifist rage," yet it seems to be a bizarre justification for the violence of the work. This paper argues that it is within the framework of farce where issues of misrepresentation—the accusation most levied against McDonagh—must be tested. Farce shapes how violence, romance, and the mentalities of the characters are considered and performed. McDonagh's commitment is to take the subversive potential of farce to the politics of violence, so that certain contradictions and anomalies are exposed. Through farce, McDonagh suggests that he is to demythologize paramilitary groups who have been mythologized all too easily but that to demythologize is not always simply to demonize or pathologize. Ultimately, this paper wishes to bring some balance to the current critical debate. (EJ)

### **"Hunger has a very discernible presence": Irony and Modernity in Contemporary Irish Travel Narrative**

David Clark

The Lonely Planet has become the playground and shopping mall for "the Pope's Children"; the post-Celtic Tiger, RyanAir generation of young Irish people. Far from the harsh reality of life as faced by the earlier emigrants, or even of the brain-drain of the 1970s and '80s, these new travelers effuse confidence and affluence where once there only existed guilt and poverty. While contemporary Irish narrative has regularly looked overseas, with writers

such as Colm McCann and Philip O Ceallaigh producing magnificent works in two distinct genres, which show an enormous sensitivity toward their subject, Irish travel writing has been conspicuously underachieving. There are numerous imitators of Bill Bryson, Tim Moore, and (inevitably) Tony Hawks, but Irish travel writing has yet to produce anyone of anything close to the best travel writing currently being produced within other literary systems. This paper looks at contemporary examples of the genre written by Irish authors, such as Tom Galvin's *There's an Egg in My Soup . . .* and Gary Finnegan's *Beijing for Beginners*, and attempts to assess these works within an international context. The irony of some of these documents when counterpoised with Irish history, the sheer *joie de vivre* revealed in some of the texts, give a revealing insight into the urban and rural landscapes of "other" countries as viewed by Irish travelers in the first decade of the twenty-first century. (DC)

### **Silenced Writers as Successful Translators of the Anglo-Irish Novel in 1950s Hungary**

Gabriella Hartvig

Győző Határ and Miklós Szentkuthy, poets, novelists, and translators, began their literary careers in pre-war Hungary. Both of their authorial plans were upset and destroyed by the ruling regime in the postwar years when they were not allowed to publish their own works for a long period. As a result of the destructive effects of official literary policy, these silenced writers produced in the 1950s excellent translations made from the best early Anglo-Irish writers, such as Jonathan Swift and Laurence Sterne. While offering a publication history, this essay examines the cultural and political circumstances in which the most successful translations of *Gulliver's Travels* (1952), *Tristram Shandy* (1956), and *A Sentimental Journey* were prepared. It also argues that these outstanding "overtranslations" suddenly placed the translated Anglo-Irish authors among the most widely read favorites in Hungary, while the translators themselves remained largely unacknowledged. (GH)

### **The Journey from: A Decade of Beckett Correspondence**

Erika Mihálycsa

The essay offers an overview of the first volume of the Beckett correspondence, paying special attention to the formative experience and the literary and artistic interests of Beckett the author-in-becoming, as refracted in the letters. The essay approaches the letters as both avant-texts

and sub-texts to the autograph literary work (both fiction and poetry), and traces the first tentative articulations of a Beckettian poetics of language up to, and including, the famous German letter to Axel Kaun. The letters' multilingualism and exploration of linguistic interfaces are also treated at length, together with Beckett's tense and problematic relationship with Ireland and Irishness, one of the sources of his lifelong exploration of identity invention. (EM)