

ABSTRACTS

Positioning Analysis of Intercultural Information Processing in a Multicultural Borderland: Rudolfo A. Anaya's *Bless Me, Ultima*

Zoltán Abádi-Nagy

The cognitive map that Anaya designs for the reader in the Chicano growth-novel *Bless Me, Ultima* charts the multicultural borderland of the American Southwest for the controlling fictional mind, Antonio Márez, with a much higher number and much more intricate pattern of borders, border-operations, and border-dilemmas than the storyworld or the textual discourse can reveal at first sight. What the narrative processes is: the narrator (Antonio) processing the multicultural borderland, which is a land of conflicting and interlocking border-zones rather than a "borderland." By examining how exactly Antonio is mentally processing intercultural information the reader can develop a better sense of how and why this young Chicano keeps positioning and repositioning himself interculturally, through inter- and intramental processes, mental maneuvering, inner knowledge-representations, cognitive strategies of action, and by sorting through cognitive scripts as well as overwriting them. Some of the guiding theories will be multi- and intercultural theory, borderland studies, cognitive science, cognitive cultural studies, cognitive psychology, cultural narratology, cognitive narratology, and possible worlds theory. (ZA-N)

Popular and Critical Taste

Don Gifford

The development of the cheap book in 1792 and an increase in literacy combined to create the impression of a considerable divide between popular and critical taste in nineteenth-century America. "Popular and Critical Taste" investigates the gap between the two as reflected in the reception of the domestic and sentimental novel compared with that of Hawthorne's *The Scarlet Letter* and Dreiser's *Sister Carrie* and *An American Tragedy*. Both Hawthorne and Dreiser drew extensively on and even exploited the popular taste and expectations created by commercially successful sentimental and domestic novels. But both also undermined these same expectations by manipulating them for their own artistic purposes. Hawthorne may have been annoyed and frustrated by popular fiction's commercial success but "did not directly attack its titillating prudery and moral vacuity," whereas Dreiser mounted a "frontal assault" against the sentimental-domestic novel in *Sister Carrie* and then against the Horatio Alger success novel in *An American Tragedy*. Both of these important novels count on their reader's expectations derived from popular fiction—as countless other American writers have done over the years. (DEM)

"The no doubt calm language of the no": Samuel Beckett's Poetics in Light of his Published Correspondence

Erika Mihálycsa

The essay traces the evolution of Beckett's poetics of language as well as the ethical issues of responsibility that his (bilingual) writing foregrounds in light of his published correspondence, two volumes of which have appeared to date. The essay focuses primarily on Beckett's letters to Georges Duthuit and examines their aesthetic debate on the possibilities of disrupting mimetic representation, which would feed into one of the key texts in the Beckett canon, "Three Dialogues with Georges Duthuit." It discusses Beckett's own disquisitions about writing responsibility in his letters, at a time when he was engaged in writing his core oeuvre, as well as his observations on a theatre of poverty,

reduced to its means, which he sets out to create both as a playwright and as a theatre-maker who gives “his kind of hand” to directors wishing to collaborate with him, and on a textual surface of poverty that he shapes, with singular intensity, both in French and English. (EM)

“Animals rule! Timothy conquered!” Escape, Capture, and Liminality in Werner Herzog’s *Grizzly Man*

Zsolt Győri

Grizzly Man (2005), directed by Werner Herzog, is a film about Timothy Treadwell, a self-proclaimed protector of bears who spent thirteen seasons with wild grizzlies on the Alaskan peninsula. During these visits he captured over a hundred hours of video footage filming both the bears and himself. In October 2003, while camping out with his girlfriend Amie Huguenard, the couple was attacked and killed by a rogue bear. Herzog accidentally accessed the material and decided to make the film structured around the recordings of Treadwell and interviews he conducted with relatives and friends. This article explores the degree to which *Grizzly Man* can be considered a Herzog film. The argument takes into account previous films of the director, his somewhat controversial ideas about documentary cinema and notion of ecstatic truth. Relying on the existing critical literature the essay proposes that the film can be comprehended as an unequal wrestling match between Treadwell’s and Herzog’s conflicting concepts of nature; however, it also argues that the main focus of *Grizzly Man* is the contemporary sociocultural landscape, its social rituals, mechanism of domestication, and its fascination with performativity. Concentrating on the body of the footage portraying Treadwell’s adventures in Alaska it examines how Herzog’s textual interventions help us reconstruct Treadwell’s border crossings and liminal states with regard to geography, mediality, and identity construction. (ZsGy)

Engulfing Mirroring in *To the Lighthouse*

Gabriella Moise

To the Lighthouse’s overt compositionality, among others, evokes the motif of repetition, duplications, reflectivity, and internal mirroring (mise en abyme). The occurrence of the protean *misés en abyme* becomes instrumental in the exploration of themes the novel is emphatically occupied with, such as subject formation, the artistic creation as a process (inevitably including the sense of failure), the fluidity and emergence of identities and genres, and the defiance of conventional language and communication. Due to its unique structural locus, that is, being stretched out between the vertical pillars of the framing chapters, and its inherently abysmal quality, appearing as ultimately dark, engulfing, and liminal, “Time Passes” emerges as the mirror of the text, the node of the intertwining that makes fulfillment and *To the Lighthouse’s* subversive verbal and visual capacity possible. Thus, the mechanism of verbal and visual *misés en abyme* and the structural role of “Time Passes” appear to be analogous. Both serve as the repository of the verbal/visual interplay and subsequently the reciprocal relationship of categories such as the temporal and the spatial, the visible and the invisible, the seer and the seen, all unalienable characteristics of the modernist masterpiece. (GM)

“The spirit has been well caught”: The Irish Dimension of the Canonical Hungarian Translation of *Ulysses* (1974) and Its Remake (2012)

Marianna Gula

Translations are inescapably shaped by the historical moments and the cultural milieux in which they are produced. Since 1974 when Miklós Szentkuthy’s seminal Hungarian translation of *Ulysses* was published, pushing Endre Gáspár’s first translation (1947) into almost complete oblivion, several

dimensions of the cultural context have radically changed, as a result of which thirty years later a four-member translator-editor team embarked upon reworking his translation (published in 2012). This essay highlights how one dimension of the radically changed cultural context, what Derek Attridge and Marjorie Howes have dubbed “the Irish turn” in Joyce criticism, influenced the translator team’s attitude to the task. While both Gáspár’s and Szentkuthy’s translations were produced in an interpretative climate that emphasized the universal valence of Joyce’s texts, the revision of Szentkuthy’s translation was significantly informed by readings of *Ulysses* that bring into sharper focus the Irishness, the historical and cultural specificity of the text. (MG)

**Self-Respect Restored:
The Cultural Mulatto and Postethnic American Drama**

Lenke Németh

This essay argues that the post-Civil Rights period from the 1980s onward produces a new kind of American who is not only conscious and proud of the various cultural, ethnic, and racial forces shaping his/her identity but can also freely navigate between them. Trey Ellis’s concept “cultural mulatto” appropriately describes this new type of American, whose self-respect is restored by freely negotiating between multi-racial and multi-cultural legacies as shaping factors of his/her identity.

The essay also discusses the theatrical representations of the cultural mulatto as dramatized in African American Suzan-Lori Parks’s Pulitzer Prize-winning *Topdog/Underdog* (2002) and Asian American David Henry Hwang’s autobiographically inspired *Yellow Face* (2007), as these plays offer some of the most provocative explorations of this new type of cultural identity. By establishing a taxonomy of the cultural mulatto archetype, it may be seen how the experimental methods of Parks and Hwang challenge essentialist interpretations of race and ethnicity as well as the historical binaries of cultural identities. (LN)

Senator William Edgar Borah and the Question of Treaty Revision

Éva Mathey

The United States followed the policy of political isolation relative to the affairs of Europe after World War I. This notwithstanding, Hungarians cherished the hope that the United States would support Hungary’s efforts to revise the terms of the Trianon Peace Treaty, which dismembered historic Hungary radically reducing both her population and territory. This belief, however, proved to be totally unfounded; American support for the revision of the Treaty of Trianon was never a viable option. The United States strictly adhered to the program of political non-entanglement throughout the interwar period: the Department of State, as well as the official American representatives to Hungary in the interwar period, consistently represented this policy. Official America did not fall in line with Hungarian revisionist expectations. One curious exception, however, seems to be Senator William Edgar Borah of Idaho, who repeatedly gave voice to his conviction that the post-war treaties, and among them the Treaty of Trianon, should be revisited. This essay offers an analysis of Borah’s views and explores whether he really represented a different approach to the question of treaty revision. (ÉM)

“Proof of what a Hungarian woman is capable of”: Travels of Mrs. Mocsáry in the United States and Mexico

Balázs Venkovits

This essay explores the unique travel accounts of Mrs. Béla Mocsáry in an inter-American context, studying the changing images of the United States and Mexico and the possible effects of the author's gender on the depiction of these North American countries. The essay presents how travel, tourism, and travel writing became intertwined with the life of Mrs. Mocsáry and how the novel voice she assumed provided a new type of travel writing in Hungary on the US and Mexico. Besides offering a case study of a little-known but important female traveler, the article touches upon other issues as well: the position of women in nineteenth-century Hungarian society, transportation history, the development of Hungarian travel writing, while also highlighting how Hungarian travelogues differed from Western European travel accounts studied more extensively in Anglophone scholarship. (BV)

Kurt Vonnegut: *The Representative Post World War II American Writer*

Donald E. Morse

This essay attempts to situate Vonnegut's novels within the post-WWII milieu arguing that in them Vonnegut has reflected his generation's experiences with the war, the advent and use of the atom bomb, the aftermath of the Great Depression and the rise of the consumer society, the Vietnam War, and the weakening of social bonds and institutions after the 1960s. Yet Vonnegut also reflects American optimism: although often disillusioned with his country and fellow countrymen, he refuses to give up on America and tenaciously clings to his dream of a better society, with a genuine culture and a real community. In doing so, he offers alternatives for American society in the twenty-first century. (DEM)