

GENDER IN ENGLISH AND AMERICAN LITERATURE AND CULTURE
PhD Program in English
(Host: School of English and American Studies, ELTE)

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A. AUXILIARY DISCIPLINES: 4 COURSES/28 CREDITS	3
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1. GENDER THEORIES – HISTORICAL APPROACH

Introduction to Feminist Literary and Cultural Criticism/Enikő Bollobás

This is an advanced survey of feminist theories of literature and culture, from gynocriticism and images of women criticism, to second-wave feminist critiques, feminist psychoanalytic criticism, “French” feminisms, postfeminism, postcolonial feminisms, and other post-deconstructionist feminisms. We focus primarily on the paradigm change which poststructuralism in general—and deconstruction in particular—has brought about in feminist literary and cultural theory. It is from this feminist vantage point that we will explore theories and thematics such as representation, the author, the canon, postmodernism, discourse, Bildung, autobiography, poststructuralism, binary oppositions and their deconstruction, the subject, identity, essence/essentialism, gender and race performativity, the subaltern, the cyborg, narrative prosthesis, and the body.

Bibliography:

Mary Ellmann, *Thinking About Women*. London: Virago, 1979 (1968).

Toril Moi, *Sexual/Textual Politics*. London: Routledge, 1985.

Gayle Greene and Coppelia Hahn, *Making a Difference – Feminist Literary Criticism*. London: Routledge, 1985.

Mary Eagleton, *Feminist Literary Theory—A Reader*. Oxford: Blackwell, 1986.

Mary Jacobus, *Reading Woman—Essays in Feminist Literary Criticism*. London: Methuen, 1986.

Elaine Showalter, ed., *The New Feminist Criticism—Essays on Women, Literature, and Theory*. London: Virago, 1986.

Elaine Showalter, ed., *Speaking of Gender*. New York: Routledge, 1989.

Maggie Humm, *The Dictionary of Feminist Theory*. Columbus: Ohio State UP, 1990.

Mary Eagleton, ed., *Feminist Literary Criticism*. London: Longman, 1991.

Maggie Humm, *Feminisms – A Reader*. London: Longman, 1992.

Ann Brooks, *Postfeminisms—Feminism, Cultural Theory and Cultural Forms*. London: Routledge, 1997.

Ruth Robbins, *Literary Feminisms*. New York: Palgrave, 2000.

Mary Eagleton, ed., *A Concise Companion to Feminist Theory*. Oxford: Blackwell, 2003.

Elen Rooney, ed., *Feminist Literary Theory*. Cambridge: Cambridge UP, 2006.

Gilbert, Sandra M., and Susan Gubar, ed., *Feminist Literary Theory and Criticism—A Norton Reader*. New York: Norton, 2007.

Feminist literary theory/Éva Federmayer

Feminist literary theory challenges (white) male-centered, elitist literary canons and critical discourses masquerading as universal; indeed, it seeks to formulate models of inquiry based on the structural significance of gender, sexuality, class, and race/ethnicity. This course aims to give an overview of a variety of feminist approaches articulated in English in the context of Anglo-American culture(s). Probing into major texts of feminist literary theory, we discuss feminist claims and argumentative strategies that liberal, socialist, materialist, psychoanalytic, postmodernist, poststructuralist, postcolonial, queer, and ecofeminist critics pursue. Given the tendency of border-crossing in feminist criticism including even the themes and perspectives of inquiry especially after the 1970s, our discussion operates within conceptual frameworks in a somewhat archeological mode. The groupings address major keywords of respective feminist discourses, including the troubling issues of canon formation; the intersection of (hetero)sexuality, power and politics; the feminist repositionings of gender, text, author and reader/critic; and the major shifts from the early 1980s significantly affected by French *l'écriture féminine*, psychoanalysis, postmodernism, poststructuralism, postcolonial theories, black studies, deconstruction, narratology and ecocriticism. Besides their theoretical insights, readings have also been selected to demonstrate representative examples of practical criticism as feminist literary critics do it. Major issues under scrutiny will include 1) CANON: Canon Formation and Women in the Literary Canon, 2) SEX, POWER, and CULTURE, 3) TEXT and GENDER: Reading as a Woman, 4) GENDER and TEXT: Writing as a Woman, 5) FEMINIST METHODOLOGY and Literature, 6) PARADIGM SHIFTS and CHANGING LOCATIONS, 7) PSYCHOANALYSIS, 8) POSTMODERNISM, POSTSTRUCTURALISM and DECONSTRUCTION, 9) POSTCOLONIALITY and INTERSECTIONALITY, 10. QUEERING, 11. ECOCRITICISM, 12. DISABILITY STUDIES, literature and gender

Bibliography:

Harold Bloom, Preface and Prelude ; "An Elegy for the Canon." *The Western Canon.* "

Harcourt Brace & Company, 1994. Web edition:

<http://ebooks.adelaide.edu.au/l/literature/bloom/complete.html>

PauL Lauter, "Race and Gender in the Shaping of the American Canon." *Canons and Contexts.* Oxford UP, 1999.

Shulamith Firestone, *The Dialectic of Sex: The Case for Feminist Revolution.* Quill, 1993, c1970.

Joanna Russ, *How to Suppress Women's Writing.* U of Texas P, 1983.

Diane Elam, *Feminism and Deconstruction.* Routledge, 1994.

Carolyn Merchant, *Reinventing Eden: The Fate of Nature in Western Culture.* Psychology Press, 2004

Fiona Kumari Campbell, *Contours of Ableism: The Production of Disability and Aabledness,* Palgrave Macmillan, 2009.

Feminist Critical Thinking/Judit Friedrich

The course will examine the history of feminist critical thinking primarily by discussing literary and theoretical texts. From exploring writings by Mary Wollstonecraft and John Stuart Mill through Michel Foucault's power-based thinking to French feminists and their critical evaluation we will proceed to see how feminist critical thinking is present in individual works of literature and what tools feminist criticism offers to literary analysis. This course may also be offered for students from other doctoral programs in literature and culture. Course topics: gender stereotypes, binary oppositions; gender vs feminism: concept, history, criticism; feminisms in literary criticism: authors, themes, readers, language; French feminists, *écriture féminine*; feminist discourse in Hungarian literature

Bibliography:

Michel Foucault, *The History of Sexuality. Volume 1: An Introduction*. (1976) Ford.

Robert Hurley. London: Allen Lane, 1977.

Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2nd edition. New Haven and London: Yale University Press, (1979) 1984².

Ellen Rooney, szerk., *The Cambridge Companion to Feminist Literary Theory*. Cambridge: Cambridge University Press, 2006.

Robyn R. Warhol and Diane Price Herndl, szerk., *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: N.J, Rutgers University Press, 1991, 1997.

2. TOPICS IN GENDER-BASED CRITICISM OF LITERATURE AND CULTURE

Iconographies of Gender in the Visual Arts/Zsófia Bán

The projection of visual theory and new art history onto gender theory can be an especially inspiring and rich, often revelatory method that is able to throw light on the intersections of these two fields and their respective strategies of cultural construction. Visual culture studies is a relatively recent model of critical thinking brought about by (primarily American, British and German) academics who were dissatisfied with the traditional historical approach of art history and its preference for separating „high” and „low” as well as different disciplines of visual art. Thus, visual studies theory has been, from its very beginnings, focused on breaking down disciplinary boundaries in order to develop a new, visual model of cultural criticism that is able to reflect and accommodate latent and manifest phenomena and strategies in contemporary culture. Gender theory, in turn, has interpreted the cultural inscription of the subject from a political, ethical perspective, stressing that every level of culture is influenced and determined by gender issues, moreover, that cultural inscription in Western culture is produced primarily through visibility. Thus, the investigation of the intersections of these two fields becomes increasingly significant where the production of visual culture is carried out on an artistic level. The gender-focused investigation of various visual art forms (e.g. painting, film, photography, installation, TV series, performance and body art, as well as graphic novels or hypertexts) is able to shed light not only on potential discursive strategies of individual genres, but also on mechanisms of hierarchization and canonization in art and society.

Bibliography:

Nochlin, Linda. *Women, Art and Power and Other Essays*. New York: HarperCollins, 1988

Armstrong, Carol and de Zegher, Catherine eds. *Women Artists at the Millennium*. Cambridge: MIT Press, 2006.

Pollock, Griselda, ed. *Generations and Geographies in the Visual Arts: Feminist Readings*. London and New York: Routledge, 1996.

hooks, bell. *Art on My Mind: Visual Politics*. New York: The New Press, 1995.

Bordo, Susan. *The Twilight Zones: The Hidden Life of Cultural Images from Plato to O. J.* University of California Press, Berkeley, 1997.

Gates Jr (ed.), Henry Louis. *Race, Writing and Difference*. Chicago: The University of Chicago Press, 1986.

Colomina, Beatriz (ed.). *Sexuality and Space*. New York: Princeton Architectural Press, 1992.

- Theweleti, Klaus. *Male Fantasies. Vol. I: Women, Floods, Bodies, History*. Minneapolis: University of Minnesota Press, 1987.
- Wolf, Janet. *Feminine Sentences: Essays on Women and Culture*. Berkeley: University of California Press, 1990.
- Carson, Fiona and Pajaczkowska, Claire (eds.). *Feminist Visual Culture*. New York: Routledge, 2001.
- Lippard, Lucy. *The Pink Glass Swan: Selected Feminist Essays on Art*. New York: The New Press, 1995.
- Perry, Gil. *Gender and Art*. New Haven and London: Yale University with The Open University, 1999.
- Bryson, Norman, Holly, Michael Ann and Moxey, Keith (eds.). *Visual Culture: Images and Interpretations*. Hanover, N. H.: Wesleyan University Press, 1994.
- Zelizer, Barbie. *Remembering to Forget: Holocaust Memory Through the Camera's Eye*. Chicago: University of Chicago Press, 1998.
- Ofer, Daniel and Weitzman, Lenore. *Women and the Holocaust*. New Haven: Yale University Press, 1998.
- Penrose, Anthony (ed.). *Lee Miller's War*. Boston: Bullfinch Press, 1992.
- Ziva, Amisha-Maisels. *Depiction and Interpretation: Visual Arts and the Holocaust*. New York: Pergamon, 1993.

Embodied and Narrative Subjectivity in Literature and Culture/Enikő Bollobás

The aim of the course is to investigate subjectivity as embodied and narrative. This investigation is founded on three premises: that the subject is always an embodied subject, one firmly grounded in the body and the body's critical relations to social norms; that the subject is always relational, constructed within the relational dimensions of identity experience; that the subject is always narrative, whose becoming conscious of itself is inseparable from self-narrating, involving both the body and relationality. These theoretical topics—subjectivity, embodiment, relationality, autobiography—give the primary focus of the course, to be explored within literature and culture, both historically and in various fields of study from poststructuralist theories to cultural studies and gender studies.

Bibliography:

- Butler, Judith. *Bodies That Matter: On the Discursive Limits on "Sex."* New York: Routledge, 1993.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Butler, Judith. *The Psychic Life of Power: Theories in Subjection*. Stanford: Stanford UP, 1997.
- Butler, Judith. "What Is Critique? An Essay on Foucault's Virtue." In: *The Judith Butler Reader*. Ed., Sara Salih. Oxford: Blackwell, 2004. 302–322.
- Foucault, Michel. "What Is Critique?" Ford. Lysa Hochroth. In: *The Politics of Truth*. Ed., Sylvère Lotringer. *The Politics of Truth*. Los Angeles: Semiotext(e), 2007. 41–81.
- Sue Campbell, Letitia Meynell, and Susan Sherwin, ed., *Embodiment and Agency*. Philadelphia: Pennsylvania State UP, 2009.
- Lidia Curti, *Female Stories, Female Bodies—Narrative, Identity, and Representation*. New York: New York UP, 1998.
- Elizabeth Grosz, *Volatile Bodies*. Bloomington: Indiana UP, 1994.
- Eakin, Paul John. *How Our Lives Become Stories—Making Selves*. Ithaca: Cornell UP, 1999.

- Joona Taipale, *Phenomenology and Embodiment—Husserl and the Constitution of Subjectivity*. Evanston: Northwestern UP, 2014.
- Maurice Merleau-Ponty, *The Phenomenology of Perception*. London: Routledge, 1992.
- Susan Bordo, *Unbearable Weight—Feminism, Western Culture, and the Body*. Berkeley: U of California P, 1993.
- Philippe Lejeune, *On Autobiography*. Minneapolis: The U of Minnesota P, 1989.
- Sidonie Smith and Julia Watson, ed., *Reading Autobiography: A Guide for Interpreting Life Narratives*. Minneapolis: The U of Minnesota P, 2001.
- Sidonie Smith, ed., *Subjectivity, Identity, and the Body: Women's Autobiographical Practices in the Twentieth Century*. Bloomington: Indiana UP, 1993.

Posthumanism and Gender/Andrea Timár

The course aims outline the ways in which Posthumanist thought problematizes the concept of gender. Whereas the Humanist subject is “free” (in the Kantian sense of the term) and is endowed with an agency, while being eminently middle or upper class white male, antihumanist trends in the second half of the 20th century (such as post-structuralism, feminism, post-colonialism, Marxist criticism, etc) drew attention to the problematic character of this freedom, claiming that the subject is always already determined by history, politics, culture, society, language, etc. Posthumanism, as opposed to antihumanism, asks critical questions about what it means to *be* human in the 21st century, or, more generally, when Humanist definitions of the human are no longer tenable.

Bibliography:

- Colebrook, Claire, *The Death of the Posthuman, an Essays on Extinction, Volume One*, Open University Press, 2014.
- Herbrechter, Stefan, *Posthumanism, A Critical Analysis*, London: Bloomsbury, 2014.
- Braidotti, Rosi. *The Posthuman* London: Polity, 2013.
- Wolf, Cary. *What is Posthumanism?* Minneapolis: University of Minnesota Press, 2009.
- Halberstam, J. Livingstone, I. *Posthuman Bodies*, Indiana University Press, 1995.

3. GENDER AND SEXUALITY IN LITERATURES IN ENGLISH (BRITISH AND POSTCOLONIAL)

Gender Representation in 20-21st Century British Literature/Judit Friedrich

The course will explore images of gender in 20-21st century British literature, such as in the works of Virginia Woolf, John Fowles, A. S. Byatt or Jeanette Winterson, as well as in more recent novels. Works by authors close to the students’ research focus will also be included. Discussions will cover questions of gender construction and the narrative presentation of gender performativity. Individual authors may be featured in terms of a comparative analysis of several of their works or an in-depth exploration of specific works. Special attention will be paid to contrasting analytical possibilities offered by various theoretical approaches, and to the selection and application of approaches particularly suitable to the discussion of individual works or entire authorial oeuvres. Course topics: gender in literary works: characters, plots, narratives; the author: gender representation and autobiographical writing; gender and social roles; contrasting representations of narrative voice and focalisation; alternative gender constructions in literature

Bibliography:

- Judith Butler, *Undoing Gender*. New York and London: Routledge, 2004.
- Judith K. Gardiner, szerk., *Masculinity Studies and Feminist Theory: New Directions*. New York: Columbia University Press, 2002.
- Virginia Woolf, *Orlando: A Biography*. London: The Hogarth Press, 1928.

John Fowles, *The French Lieutenant's Woman*. Little Brown & Co, 1969.

Text in Context – Male/Female Identity in Early Modern England /Natália Pikli

Since the 1970s one of the major concerns of contemporary English drama has been gender-related or feminist. Caryl Churchill's plays, her working methods (collaborative writing with the all-female company of Monstrous Regiment, field work and writing, etc.) and her theatrical experimentation pioneered new trends on the English stage. The 1990s saw the rise of a new generation of playwrights, labelled 'in-yer-face theatre' by Sierz, who also often focus on the problematic construction of gender identity, violence and rape, or the changing male paradigm in a post-feminist age. Sarah Kane, Jez Butterworth and Martin McDonagh's plays (and films) have achieved international acclaim – studying these playwrights proves informative not only about gender problems but also about the forms and potentials of political theatre in our age. Topics: Caryl Churchill and the plays and working methods in the 1970s, early 1980s (*Cloud 9*, *Top Girls*, *Vinegar Tom*, etc.); Caryl Churchill and the changing climate of the 1990s - theatrical and dramatic experimentation (*The Skriker*, *A Number*, *Drunk Enough To Say I Love You*, stb.); Sarah Kane's plays – the tragic intensity of the search for female identity and psychological integrity; Jez Butterworth: gangsters and the illusion of male identity; Martin McDonagh: being 'Irish' and being a 'man' in his plays and films

Bibliography:

- Aston, Elaine és Elin Diamond, szerk. *The Cambridge Companion to Caryl Churchill*. Cambridge: Cambridge U P, 2009. Print.
- Aston, Elaine és Janelle Reinelt, szerk. *The Cambridge Companion to Modern British Women Playwrights*. Cambridge: Cambridge U P, 2000. Print.
- D'Monté, Rebecca. „Voicing Abuse/ Voicing Gender.” *Monologues. Theatre, Performance, Subjectivity*. Szerk. Clare Wallace. Prague: Litteraria Pragensia, 2006. 208-31. Print.
- Loneragan, Patrick, *The Theatre and Films of Martin McDonagh*. London: Methuen, 2012. Print.
- Sierz, Arthur. *In-Yer-Face Theatre. British Drama Today*. London: Faber and Faber, 2001. Print.
- Singleton, Brian. „Am I Talking to Myself? Men, Masculinities and the Monologue in Contemporary Irish Theatre.” *Monologues. Theatre, Performance, Subjectivity*. Szerk. Clare Wallace. Prague: Litteraria Pragensia, 2006. 260-77. Print.
- de Vos, Laurens. „'Little is left to tell.' Samuel Beckett's and Sarah Kane's Subverted Monologues.” *Monologues. Theatre, Performance, Subjectivity*. Szerk. Clare Wallace. Prague: Litteraria Pragensia, 2006. 110-24. Print.

Gender and Sexuality in 18th and 19th Century Gothic Writing/Veronika Ruttikay

Gothic writing offers an extraordinarily rich and nuanced discourse on 18th and 19th-century sexual politics and gender representation. It articulates major conflicts and anxieties of the given cultural-historical moment, e.g. about female authorship and readership, the education of women; crises of femininity and masculinity. The course aims to investigate how gender and genre are constructed in early “male” and “female” gothic and in 20th-century feminist criticism of these genres; the phenomenon of the “gothic heroine”; the feminization of gothic authorship and readership; figurations of femininity, masculinity and queerness. Course topics: the construction of “male” and “female” gothic in the works of Ann Radcliffe, Matthew Lewis and their contemporaries and the emergence of “female gothic” in modern feminist criticism; the gothic heroine and her critics: issues of women's education, agency and masochism, representations of the sensitive body in the romances of Ann Radcliffe and in

18th-century feminist discourse (Mary Wollstonecraft, Mary Robinson, etc.). Revisions of the trope of the gothic heroine in fiction and in criticism (e.g. Angela Carter); Gothic writers and readers: authority and (self)-representation in popular (female) genres; romanticism as a reaction to the gothic; gothic writing as a counter-canon to romanticism; Versions of masculinity, femininity and queerness; monstrosity and the abject body in gothic literature (e.g. in Lewis: *The Monk*; Le Fanu: *Carmilla*).

Bibliography:

- Bronfen, Elisabeth. *Over Her Dead Body: Death, Femininity and the Aesthetic*. Manchester: Manchester UP, 1992.
- Castle, Terry. *Boss Ladies, Watch Out!: Essays on Women, Sex and Writing*. New York and London: Routledge, 2002.
- Clery, E. J. *Women's Gothic: From Clara Reeve to Mary Shelley*. Horndon, Tavistock, Devon: Northcote House Publishers, 2004.
- Gamer, Michael. *Romanticism and the Gothic: Genre, Reception, Canon Formation*. Cambridge: CUP, 2000.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia UP, 1985.
- Séllei, Nóra. *Lánnyá válik, s írni kezd: 19. századi angol írónők*. Debrecen: Kossuth Egyetemi Kiadó, 1999.
- Smith, Andrew and Diana Wallace, eds. *The Female Gothic: New Directions*. Houndmills: Palgrave Macmillan, 2009.

4. GENDER AND SEXUALITY IN US AND CANADIAN LITERATURE

Gender and identity in Canadian literature/Vera Benczik

The aim of the course is to explore gender constructions in two centuries of Canadian literature. The themes discussed will include the early settler-identity, with special emphasis on gender roles in 19th century Canadian texts; the search for identity in the first half of the 20th century; the reflections on gender identity by authors after the second World War; the thematization of subversive and taboo issues in contemporary Canadian literature. The texts analyzed will include samples from prose, poetry, various autobiographical modes and literary criticism. Main topics: early Canadian literature, colonial and postcolonial discourses; settler and immigrant identity: gender roles and constructs, narratives of femininity / masculinity in 19th century Canada; narrating the self in Canadian literature; gender and sexuality in contemporary Canadian literature; gender constructs and the Canadian gothic; gender and the fantastic in Canadian literature

Bibliography:

- Chambers, Jennifer. *Diversity and Change in Early Canadian Women's Writing*. Newcastle: Cambridge Scholars Press, 2008. Print.
- Dickinson, Peter. *Here is Queer: Nationalisms, Sexualities and the Literatures of Canada*. Toronto: U of Toronto P, 1999. Print.
- Edwards, Justin D. *Gothic Canada: Reading the Spectre of a National Literature*. Edmonton: U of Alberta P, 2005. Print.
- Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*. Toronto: Oxford U P, 1988. Print.
- Kamboureli, Smaro. *Scandalous Bodies: Diasporic Literature in English Canada*. Oxford: Oxford U P, 2000. Print.

Sugars, Cynthia, ed. *Unhomely States: Theorizing English-Canadian Postcolonialism*. Peterborough, Ontario: Broadview, 2004. Print.

Women Writers – A Comparative Approach/Enikő Bollobás

Grounded in literary historical, feminist critical, and genre critical approaches, doctoral research focuses on 19th and 20th century women writers as we conduct a comparative analysis of the various processes of gender construction (discursive, performative), the relevant cultural scripts (normative/subversive), and the applied genre conventions (*Bildungsroman*, *Künstlerroman*, autobiography, *roman à clef*). Authors discussed may include, among others, Emily Dickinson, Jane Austen, Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Virginia Woolf, Gertrude Stein, H.D. [Hilda Doolittle], Djuna Barnes, Willa Cather, Doris Lessing, Sylvia Plath, Carson McCullers, Denise Levertov, Alice Munro, Lydia Davis, Kaffka Margit, Török Sophie, and Rácz Zsuzsa. Main topics include gender perspective in literary history, gender perspective in cultural critique, gender perspective in the philosophy of language, performativity and subjectivation, social-cultural scripts, normative and alternative-subversive identities, the relativity of gender, boundary crossings (gender passing), overwriting-rewriting.

Bibliography:

- Atkins, Kim. ed., *Self and Subjectivity*. Oxford: Blackwell, 2005.
- Bollobás Enikő, *Az amerikai irodalom története*. Budapest: Osiris, 2005.
- Enikő Bollobás, *They Aren't, Until I Call Them—On Doing Things with Words in Literature*. Frankfurt am Main: Peter Lang, 2010.
- Bollobás Enikő, *Egy képlet nyomában – Karakterelemzések az amerikai és a Magyar irodalomból*. Budapest: Balassi, 2012.
- Ginsberg, Elaine K., ed., *Passing and the Fictions of Identity*. Durham: Duke University Press, 1996. 181–217.
- Benstock, Shari. *Women of the Left Bank. Paris, 1900–1940*. Austin: U of Texas P, 1986.
- Braidotti, Rosi. “Identity, Subjectivity and Difference: A Critical Genealogy.” *Thinking Differently—A Reader in European Women’s Studies*. Ed. Gabriele Griffin, Rosi Braidotti. London: Zed Books, 2002. 158–80.
- DuPlessis, Rachel Blau. *Writing beyond the Ending—Narrative Strategies of Twentieth-Century Women Writers*. Bloomington: Indiana UP, 1985.
- Garber, Marjorie. *Vested Interests – Cross-Dressing and Cultural Anxiety*. New York: Harper Perennial, 1993.
- Girard, René. *Deceit, Desire, and the Novel: Self and Other in Literary Structure*. Ford. Yvonne Freccero. Baltimore: Johns Hopkins, 1972.
- Russ, Joanna. *To Write like a Woman*. Bloomington: Indiana University Press, 1995.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley, California University Press, 1990.
- Washington, Mary Helen. *Invented Lives: Narratives of Black Women, 1860–1960*. Garden City: Doubleday, 1987.

Boundary Crossings in American Literature/Enikő Bollobás

Passing is a term originally used in the context of race, but has been recently extended to cover other forms of boundary crossings. As a general term, it involves various—often multiple—transgressions between such binary oppositions as man/woman, white/black, or heterosexual/homosexual. Gender and race passing, for example, are performances which uncover the purely imitative and constructed nature of gender and race by ignoring, transforming, or literally re-dressing the “biological”: gender performance overwrites “true”

sex, while race performance goes counter to skin color defined by law or lineage. In such instances of passing, gender and race are visibly constructed in a catachrestic manner, lacking both a literal referent where ontologies might be located and an “original” which might be copied and cited. As such, passing can be described either as full passing, which is always performance, or play passing, which is the interrogation and subversion of the binary system and, as such, is always the performative creation of new ontologies. Dislodged from the body, race and gender will be seen as constructed through institutions and discourses; foregrounded as both product and process, passing will reveal itself as series of performance acts of oscillation and transgression between boundaries, categories, and subjectivities. Passing, a way of escaping metaphysical or logocentric binaries, whether between genders, races, sexualities, or classes, is best understood as social performance.

Bibliography:

- Bennett, Juda. *The Passing Figure – Racial Confusion in Modern American Literature*. New York: Peter Lang, 1996.
- Wald, Gayle. *Crossing the Line—Racial Passing in Twentieth-Century U. S. Literature and Culture*. Durham: Duke University Press, 2000.
- Elaine K. Ginsberg, ed., *Passing and the Fictions of Identity*. Durham: Duke University Press, 1996. 181–217.
- Bollobás Enikő. *Egy képlet nyomában – Karakterelemzések az amerikai és a Magyar irodalomból*. Budapest: Balassi, 2012.
- Somerville, Siobhan B. *Queering the Color Line*. Durham: Duke UP, 2000.
- Sheehy, John. “The Mirror and the Veil: The Passing Novel and the Quest for American Racial Identity.” *African American Review*, 33/3 (Autumn 1999): 401–15.
- Simson, Rennie. “The Afro-American Female: The Historical Context of the Construction of Sexual Identity.” *Powers of Desire—The Politics of Sexuality*. Ed. Ann Snitow, Christine Stansell, Sharon Thompson. New York: Monthly Review P, 1983. 229–35.
- Smith, Valerie. *Not Just Race, Not Just Gender—Black Feminist Readings*. New York: Routledge, 1998.

Geographies of Identity in African American Literature/Éva Federmayer

Since its emergence in the 1980s, intersectionality has become a primary tool for feminism and anti-racist scholarship (Kimberle’ Crenshaw 1989, 1991; Davis 1981; Moraga 1983; Smith 1983; hooks 1984; Moraga and Anzaldúa 1984; Glenn 1985; Anzaldúa 1987, 1990; King 1988; Mohanty 1988; Spelman 1988) to approach identity—whether by dint of a constructionist or performative theoretical model—that seeks to explore multiple forms of oppression and discrimination at the intersection of various axes, especially those of race/ethnicity, gender, and class. The perspective of intersectionality has gained significant footholds in sociology, political science, anthropology, legal theory (fostering critical race studies), cultural studies, literary studies and American studies. The course begins with sessions aiming to provide students with the necessary terminology and theoretical concepts that they need to explore specific literary texts that make up the core of the course. The long narratives (mostly novels) trace various trajectories of black women’s writing and address the following issues: 1) NARRATIVES of DISLOCATION and TRANSNATIONALITY, 2) HERSTORIES, 3) NARRATIVES OF PASSING/TRANSGRESSING AND POST-PASSING, 4) REVISIONING HERSTORY in HISTORY: Neo-slave Narratives, 5) UTOPIAS/DYSTOPIAS

Bibliography:

- Octavia Butler, *Parable of the Talents*, 1998

- Edwidge Danticat, *Breath, Eyes, Memory*, 1994, e-book
- Jamaica Kincaid, *A Small Place*. Vintage, 1988
- Audre Lourde, *Zami, A New spelling of My Name*, 1982
- Toni Morrison, *A Mercy*, 2008.
- Leslie McCall, The Complexity of Intersectionality. Source: *Signs*, Vol. 30, No. 3 (Spring 2005), pp. 1771-1800. Published by: U of Chicago Press. Stable URL: <http://www.jstor.org/stable/10.1086/426800>
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- Lesley Larkin, Reading and Being Read: Jamaica Kincaid's *A Small Place* as a Literary Agent. *Callaloo*, Volume 35, Number 1, Winter 2012, pp. 193-211. <https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/callaloo/v035/35.1.larkin.pdf>
- Donette A. Francis, Silences Too Horrific to Disturb: Writing Sexual Histories in Edwidge Danticat's *Breath, Eyes, Memory*. *Research in African American Literatures*. Vol. 35, Number 2, Summer 2004, pp.75-90. https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/research_in_african_literatures/v035/35.2francis.html
- Barbara DiBernard, *ZAMI: A Portrait of an Artist as a Black Lesbian* *The Kenyon Review*, New Series, Volume XIII, Number 4 (Fall 1991), pp. 195–213. <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1027&context=englishfacpubs>
- Jean Wyatt, Failed Messages, Maternal Loss, and Narrative Form in Toni Morrisons *A Mercy*. *MFS Modern Fiction Studies*, Volume 58, Number 1, Spring 2012, pp. 128-151. <http://muse.jhu.edu/journals/mfs/summary/v058/58.1.wyatt.html>

5. GENDER AND REPRESENTATION

Responses to the Holocaust in Literature – from the Point of View of Gender Studies/Katalin G. Kállay

There are several basic questions concerning the literary representation of the tragedy of the Holocaust that have a lot in common with the main points of interest of gender studies in the 21st century. In a broader and aesthetic sense, these involve problems of the relativity of centralized or linear thinking, the varieties of space- and time-perception, the changes in one's relation to the human body and identity, the rearrangement of social roles and the reinterpretation of „good” and „bad” as ethical or aesthetic qualities. In literary texts, these can be observed and examined on the concrete linguistic level as well. More and more authors (e.g. Cynthia Ozick, Rebecca Goldstein, Ruth Klüger) focus on questioning the already existing stereotypes concerning the topic – their surprising and powerful voice invites the scholar to further investigations and interrogations.

Bibliography:


- Goldenberg, M. and Shapiro, A. (eds.) 2013. *Different Horrors/ Same Hell. Gender and the Holocaust*. Seattle: University of Washington Press
- Jacob, J. 2010. *Memorializing the Holocaust. Gender, Genocide and Collective Memory*. London: I.B. Tauris.
- Ofer, D. and Weitzman, L.J. (eds.) 1998. *Women and the Holocaust*. New Haven, CT: Yale University Press, pp.351-363.
- Reading, A. 2002. *The Social Inheritance of the Holocaust: Gender, Culture and Memory*. New York: Palgrave Macmillan.
- Rittner, C. and J. Roth (eds.). 1991. *Women and the Holocaust: Different Voices*. New York: Paragon.

Epistemological and Aesthetic Aspects of American Gender Studies/Géza Kállay

One of the most significant philosophical aspects of Gender Studies – also from the point of view of the history of philosophy – is that gender-identity and – more generally speaking – the construction of identity (as a central problem of post- or meta-modern metaphysics) has become an active, creative and dynamic heuristic principle in order to recount traditional philosophical problems, so far having been genuinely influential on political philosophy, ethics, epistemology and aesthetics; the course will concentrate on the latter two. In 2003 one of the most outstanding figures of post-analytic aesthetics, starting from the works of Ludwig Wittgenstein and J. L. Austin, Stanley Cavell wrote the Preface to Shoshana Felman's *The Scandal of the Speaking Body: Don Juan with J. L. Austin, or Seduction in Two Languages* (originally published in French in 1980); the Afterword is by Judith Butler. In this book we may witness to a good encounter of a way of thinking which starts from the space- and time-perception of the body, which rejects binary oppositions, which interprets gender identity as a performative act, and which is in quest of a new, more powerful possibility of linguistic expression, with the work of three great thinkers in the (post)analytic philosophical tradition. In spite of their considerable differences, both the Wittgenstein of *Philosophical Investigations* and Austin foregrounded the situatedness and the contingency of ordinary language embedded into particular contexts, focusing on the performative aspects of human language and action. Both of them were deeply concerned with the claim that the relationship between human beings and between humans and the world can be understood not on the basis of the epistemology that the Western metaphysical tradition had put onto a pedestal but via a relationship which is primarily aesthetic in nature. The course wishes to reconsider the interconnectedness of epistemology and aesthetics with the help of the readings enlisted in the Bibliography, extending its scope towards very recent "Performance Philosophy" as well.

Bibliography:

- Alcoff, Linda Martin: *Visible Identities: Race, Gender, and the Self*, Oxford: Oxford University Press, 2006.
- Alcoff, Linda Martin – Eva Feder Kittay (eds.): *The Blackwell Guide to Feminist Philosophy*, Malden and Oxford: Blackwell University Press, 2007.
- Arden McHugh, Nancy: *Feminist Philosophies A-Z*, Edinburgh: Edinburgh University Press, 2007.
- Austin, J. L., *How To Do Things With Words?*, eds. by Marina Sbisa & James Opie Urmson, Oxford: Oxford University Press, [1955] 1975.
- Austin: *Philosophical Papers*, eds. by James Opie Urmson & Geoffrey James Warnock, Oxford: Oxford University Press, [1962], 1979.
- Brand, Peg: "Feminism and Aesthetics", Alcoff-Kittay (eds.), *The Blackwell Guide to Feminist Philosophy*, pp. 254-264.

- Butler, Judith: *Gender Trouble: Feminism and the Subversion of Identity*, London and New York, Routledge, 1999.
- Cavell, Stanley: "The Wittgensteinian Event", in: Cavell, *Philosophy the Day after Tomorrow*, Cambridge, Mass.: The Belknap Press of Harvard University Press, 2005, pp. 192-212.
- Cavell, Stanley: *The Claim of Reason: Wittgenstein, Skepticism, Morality, and Tragedy*, Oxford: Oxford University Press, 1999 (pp. 3-245).
- Code, Lorraine: "Feminist Epistemologies and Women's Lives", in: Alcoff-Kittay (eds.), *The Blackwell Guide to Feminist Philosophy*, pp. 211-234.
- Felman, Shoshana: *The Scandal of the Speaking Body: Don Juan with J. L. Austin, or Seduction in Two Languages*, Preface by Stanley Cavell, Afterword by Judith Butler, Stanford, CA: Stanford University Press, 2003.
- Harding, Sandra and Merrill B. Hintikka (eds.): *Discovering Reality. Feminist Perspectives on Epistemology, Metaphysics, Methodology, and Philosophy of Science*, Boston and Dordrecht: Kluwer Academic Publishers, 2004.
- Moi, Toril: "'I am not a woman writer': About women, literature and feminist theory today" *Feminist Theory*, Los Angeles and London: SAGE Publications, Vol. 9(3), 2008, pp. 259-271.
- Moi, Toril: "The Adventure of Reading: Literature and Philosophy, Cavell and Beauvoir", *Literature & Theology*, Vol. 25. No. 2, June 2011, pp. 125-140.
-  **PERFORMANCE PHILOSOPHY** / **Journal, Vol 1 (2015):**
<http://www.performancephilosophy.org/journal>
- Scheman, Naomi and Peg O'Connor (eds.): *Feminist Perspectives on Wittgenstein*, University Park: Pennsylvania: Pennsylvania University Press, 2002.
- Witt, Charlotte: *The Metaphysics of Gender*, Oxford and New York: Oxford University Press, 2011.
- Wittgenstein, Ludwig: *Philosophical Investigations*, trans. by G. E. M. Anscombe, German-English bilingual edition, Oxford: Basil Blackwell, [1953, 1958] 1999.

Gender and science fiction/Vera Benczik

The aim of the course is to analyze the configurations and constructions of gender within the mode of science fiction (SF). As a subcategory of the fantastic, one of the basic characteristics of the mode is the possibility to express metaphoric content not only in subtextual or textual / visual symbolic ways, but also as explicit, albeit estranged narrative content, thus producing interesting and unique reflections on various aspects of gender. The themes discussed will include gender constructions, reconfigurations of male / female roles, the subversions of gender as a social construct, adulthood rites, aspects of (tabooed) sexuality, the iconography of the estranged body, the image and role of the Alien. Main topics: science fiction: definitions, theory and history; gender identities and constructions; utopia / dystopia and gender; women, machines and the consumer society; aliens: concept and iconography

Bibliography:

- Attebery, Brian. *Decoding Gender in Science Fiction*. New York & London: Routledge, 2002. Print.
- Harraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women. The Reinvention of Nature*. New York: Routledge, 1991. 149-81. Print.
- Haslam, Jason. *Gender, Race and American Science Fiction: Reflections on Fantastic Identities*. New York & London: Routledge, 2015. Print.

Russ, Joanna. *To Write Like a Woman. Essays in Feminism and Science Fiction*. Bloomington & Indianapolis: Indiana UP, 1995. Print.

Wolmark, Jenny. *Aliens and Others: Science Fiction, Feminism and Postmodernism*. U of Iowa P, 1994. Print.

Text in Context – Male/Female Identity in Early Modern England/ Natália Pikli

The seminar focuses on the construction of male/female identity, the expectations surrounding gender roles in early modern England, with a cultural historical slant. The New Historicist 'thick reading' of literary and non-literary texts as well as studying pictorial evidence, yield a more nuanced interpretative background to eg. Shakespeare's character 'Kate the Curst', or to theatrical cross-dressing, otherwise condemned in popular pamphlets (Hic-mulier/Haec-vir), or to the complex concept of marriage. The stigmatisation of 'unruly women' as shrews, scolds, whores or witches offers an interesting paradigm with relation to gender problems, and the lively interaction between popular and elite cultures inform about setting and breaking norms in a wider context as well. Topics: the concept of 'unruly women' in early modern England; shrew-taming discourses in popular culture (ballads, pamphlets, popular stage) and in elite culture (Erasmus, Vives, sermons, etc.); the institution and concept of marriage (male and female roles, elite and popular norm-setting, social humiliation practices – the skimmington); witchcraft discourses, official and social punishments; theatrical transvestism and the 'man-woman' threatening patriarchal norms

Bibliography:

Capp, Bernard. *When Gossips Meet, Women, Family and neighbourhood in Early Modern England*. Oxford: Oxford U P, 2003. Print.

Dolan, Frances E. szerk., William Shakespeare. *The Taming of the Shrew. Texts and Contexts*. New York: Saint Martin's Press, 1996. Print.

Lamb, Mary Ellen. *The Popular Culture of Shakespeare, Spenser and Johnson*. New York: Routledge, 2006. Print.

Travitsky, Betty S. és Ann Lake Prescott, szerk. *Female and Male Voices in Early Modern England. An Anthology of Renaissance Writing*. New York: Columbia U P, 2000. Print.

Wootton, David és Graham Holderness, szerk. *Gender and Power in Shrew-Taming Narratives, 1500-1700*. Eds. Houndmills, New York: Palgrave-Macmillan, 2010. Print.

6. COMPARATIVE AND INTERMEDIAL GENDER STUDIES, WOMEN'S HISTORY

Intimate publics, gender, and media: self-narratives in contemporary culture – theory and analysis/Anna Gács

This course studies the notion of „intimate publics” through reading literature and analysing examples. It starts from the massive criticism of the interpenetration of the public and the intimate spheres and moves on to analyses of social functions of publishing and discussing self-narratives. It surveys new media phenomena of publication and discussion of intimate content (e.g. the daytime talk show and the personal blog). It discusses gendered readings of the history and contemporary mechanisms of the public sphere. Beside reading and discussing literature, students will present their own research topic from a perspective relevant to the course thematic. Main topics: Jürgen Habermas' theory of the bourgeois public sphere and his critics; In Habermas' footsteps: diagnoses of „our age of narcissism”; A half-hearted rehabilitation of intimate publics (Lauren Berlant); New scenes, new themes, and new communities (e.g. feminist interpretations of the daytime talk show, mommy blogging, online communities of sexual minorities); „New autobiography” in literature and the arts

Bibliography:

- Berlant, Lauren (ed.): *Intimacy. A Critical Inquiry Book*. U. of Chicago P. 2000.
- Berlant, Lauren: *The Queen of America Goes to Washington City. Essays on Sex and Citizenship*. Durham – London: Duke University Press, 1997.
- Berlant, Lauren: *The Female Complaint. The Unfinished Business of Sentimentality in American Culture*, Durham – London, Duke University Press, 2008.
- Dovey, Jon: *Freakshow: First Person Media and Factual Television*. London, Pluto Press, 2000.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Translated by Thomas Burger with the assistance of Frederick Lawrence. Cambridge: Polity Press, 1989.
- Renov, Michael: *The Subject of Documentary*. U. of Minnesota P. 2004.
- Biography*. Special Issue: Life Writing as Intimate Publics. 34.1 (2011).

The politics of femininity and the public sphere in Hungary, 1895-1945/Balázs Sipos

The purpose of the seminar is to discuss the history of feminism, the emancipation of women and the appearing of the new woman in Hungary from a comparative perspective. The first themes are the fighting for women's rights (right for higher education, intellectual work and voting), the battles of the Hungarian feminist movement and the public activities of conservative and right wing women's organizations before 1920. The seminar focuses on the politics of the media representation of women, the so-called female topics and the femininity during this period. Regarding the problems of the aftermath of the Great War, the main question is the great impact of the second wave of nationalism with ethnic character on the women's organizations, journals and female agency in the Horthy-era. It is also useful to analyze how the Americanization of the Hungarian popular culture might formed the meaning of femininity.

Bibliography:

- Acsády, Judit: „In a Different Voice”. Responses of Hungarian Feminism to the First World War. In: Alison Fell – Ingrid Sharp (eds.): *The Women's Movement in Wartime. International Perspective. 1914–1919*. London: Palgrave Macmillan, 2007. 105–123.
- Acsády, Judit: Diverse Constructions: Feminist and conservative women's movements and their contribution to the reconstruction of gender relations in Hungary after the first World War. In: Sharp Ingrid – Stibbe Matthew (eds.): *Aftermaths of War: Women's Movements and Female Activists, 1918–1923*. Leiden: Brill Academic Publishers, 2011. 309–333.
- DiCenzo, Maria: *Feminist Media History. Suffrage, Periodicals and the Public Sphere*. Palgrave Macmillan, 2011.
- Fenyves, Katalin: When Sexism Meets Racism: the 1920 Numerus Clausus Law in Hungary. *Hungarian Cultural Studies*, 2011/4.
- Heilmann, Ann – Margaret Beetham (eds.): *New woman hybridities: feminism, femininity and international consumer culture, 1880–1930*. London; New York: Routledge, 2004.
- Sipos, Balázs: Miként befolyásolta a nők magyarországi helyzetét az első világháború? In: Majoros István (főszerk.): *Sorsok, frontok, eszmék. Tanulmányok az első világháború 100. évfordulójára*. ELTE BTK, 2015. 591–606.

Sipos, Balázs: Modern amerikai lány, új nő és magyar asszony a Horthy-korban. Egy nőtörténeti szempontú médiatörténeti vizsgálat. *Századok*, 2014/1. 3–34.

Sipos, Balázs: Right wing feminism and popular culture in Hungary in the Horthy-era. In: Ondrej Mészáros (ed.): *Science for Education – Education for the Science*. Faculty of Central European Studies, CPU in Nitra, 2011. 77–82.

Gender and the English Royalty: The Representation of English Kings and Queens in British Heritage Films/Andrea Velich

The aim of the course is to get students acquainted with the various representations and interpretations of famous English kings and queens (ranging from the Medieval *White Queen* Elizabeth Woodville, Richard III, Elizabeth of York, Henry VIII, Catherine of Aragon, Anne Boleyn, Mary I, Elizabeth I to George III and Elizabeth II) both in history records and heritage films. The course would show parts of some recent popular heritage films not only winning many prestigious awards besides being box-office hits, thus becoming part of popular culture, but also representing shifts in the heritage film, biopic genre and industry from Hungarian-born Alexander Korda's interwar (1933) interpretation of "The Private Life of Henry VIII" to Indian-born Shekhar Kaphur's 1998 and 2007 film-representations of Elizabeth I. and Stephen Frear's *Queen* (2006). After a short introduction by the seminar-leader to the topic raised in the film, some films, or film-scenes will be shown as illustrations to the audience and a guided discussion will follow as well as reading some relating and relevant history records to put the films into history, culture and gender context.

Bibliography:

Carpenter, Cristina: *The Wars of the Roses* (Cambridge: CUP, 1997)

Guy, John: *Tudor England* (Oxford: OUP, 1990)

Lloyd, T.O.: *Empire to Welfare State, English History 1906-1985* (Oxford: OUP, 1986)

Walker, Dene: *British Heritage Films: Portrayal of Nationality and Modernity*

www.whatculture.com/film/british-heritage-portrayals-ofnationality-and-modernity, 12 April. 2014

Richards, Jeffrey: *Films and British National Identity from Dickens to Dad's Army* (Manchester: ManchesterUP, 1997)

Monaco, James (ed.) *How to read a film? Movies, Media, Multimedia* (Oxford: OUP, 2000)

Hayward, Susan: *Cinema Studies. The key concepts* (London: Routledge, 2000)

Monk, Clair-Sargeant, Amy: *British Historical Cinema* (London: Routledge, 2002)

Helsby, Wendy (ed.): *Understanding Representation* (London: BFI Publishing, 2005)

The Representation of Post-war English Women in Award-Winning British Socialist-Realist Films/ Andrea Velich

The goal of this course is to provide essential background information from history, culture and gender studies concerning the economic, social and cultural life of postwar Britain and to understand the shifts in the representations of social issues, including social hierarchy, poverty, race, gender, multiculturalism among others in postwar British socialist-realist feature films (kitchensink dramas). We shall watch and compare the representation of gender and social issues in films from various post-war British directors from the older generation of film-makers (eg. Mike Leigh, Stephen Frears, Ken Loach, Lyndsay Anderson) to the youngest generation of award-winning film directors (eg. David McKenzie, Peter Mullan, Shane Meadows, Paddy Considine, Ben Wheatley).

Bibliography:

- Jones, K: *The Making of Social Policy in Britain 1830-1990* (Athlone, London, 1993)
Lloyd, T.O.: *Empire to Welfare State, English History 1906-1985* (Oxford, OUP, 1986)
Egedy, Gergely: *The History of Great Britain 1945-1987* (Budapest: Tankönyvkiadó, 1997)
How to read a film? Movies, Media, Multimedia (ed. James Monaco) (Oxford, OUP, 2000)
Richards, Jeffrey: *Films and British National Identity from Dickens to Dad's Army*
(Manchester: Manchester UP, 1997)
Hayward, Susan: *Cinema Studies. The key concepts* (London: Routledge, 2000)
Helsby, Wendy (ed.): *Understanding Representation* (London: BFI Publishing, 2005)

Alternative Identities in the Technologically Mediated Globalization/Edit Zsadányi

Analyzing modernist and contemporary American novels and films, the class examines how globalization and technological developments create new concepts of subjectivity. In the first part of the course, we study otherness as gender and queer identities. In the second part, following Rosi Braidotti's concept of the "posthuman," we extend the notion of the other to contemporary electro-technical devices and investigate the formation of technologically mediated hybrid subjectivities. We discuss works by Gertrude Stein, Djuna Barnes, Jhumpa Lahiri, Jeffrey Eugenides, Stanley Kubrick, Spike Jonze and others. Course Content: Women as the other, queer identities, queering as methodological approach, technologically mediated globalization, technical-human hybrid identities.

Bibliography:

- Braidotti, Rosi. *The Posthuman*. Cambridge: Polity Press, 2013. Print.
Haraway, Donna. *When Species Meet*. Minneapolis: University of Minnesota Press, 2007. Print.
Sullivan, Nikki. *A Critical Introduction to Queer Theory*. Edinburgh: Edinburgh University Press, 2003. Print.
Verbeek, Peter Paul. *Moralizing Technology: Understanding and Designing the Morality of Things*. Chicago: University of Chicago Press, 2011. Print.
Wolfe, Cary. *What is Posthumanism?* Minneapolis: University of Minnesota Press, 2010. Print.

B/B. NON-DISCIPLINARY COURSES: DISSERTATION ADVISING, TUTORIALS: 6 COURSES/42 CREDITS

II. SCHOLARSHIP MODULE: 36 CREDITS/3 PUBLICATIONS REQUIRED
published essays, conference talks, editing, other (4-4 credits)

III. TEACHING MODULE/32 CREDITS (OPTIONAL)

max. 32 credits can be collected here
four courses (2 hrs per week), seminars/lectures (8-8 credits)

Research topics

BÁN ZSÓFIA

Gender and visual culture: investigations in the field of contemporary and 20th century American visual art forms from the perspective of manifestly or potentially present gender issues at the crossroads of new art history, visual culture studies, cultural studies, urban studies, gender studies and philosophy.

Relevant course: Iconographies of gender in the visual arts

BENCZIK VERA

Gender and sexuality in popular culture: the analysis of gender aspects in various products and trends of popular culture

Relevant course: Gender and science fiction

Gender and sexuality in modern Canadian literature: aspects of gender in modern and contemporary Canadian literature

Relevant course: Gender and identity in Canadian literature

BOLLOBÁS ENIKŐ

Women Writers – A Comparative Approach: grounded in literary historical, feminist critical, and genre critical approaches, doctoral research focuses on 19th and 20th century women writers as we conduct a comparative analysis of the various processes of gender construction (discursive, performative), the relevant cultural scripts (normative/subversive), and the applied genre conventions (*Bildungsroman*, *Künstlerroman*, autobiography, *roman à clef*).

Authors discussed may include, among others, Emily Dickinson, Jane Austen, Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Virginia Woolf, Gertrude Stein, H.D. [Hilda Doolittle], Djuna Barnes, Willa Cather, Doris Lessing, Sylvia Plath, Carson McCullers, Denise Levertov, Alice Munro, Lydia Davis, Kafka Margit, Török Sophie, and Rác Zsuzsa.

Relevant courses: Women Writers: A Comparative Approach, Boundary Crossings in American Literature

Embodied and Narrative Subjectivity in Literature and Culture: framed by theories of the subject, embodiment, and autobiography, this research centers on the discursive-narrative processes at work in the construction of the gendered, relational, and embodied subject

Relevant course: Embodied and Narrative Subjectivity in Literature and Culture

Boundary Crossings in American Literature: informed by theories of passing, doctoral research focuses on textual locations and processes of transgressions between various binary oppositions (man/woman, white/black, or heterosexual/homosexual), thus creating transgressive and often hybrid identities

Relevant course: Boundary Crossings in American Literature

FEDERMAYER ÉVA

Race/Ethnicity, Class, and Gender in American Literature: projects are supposed to focus on the power dynamics inflected by race/ethnicity, class and gender in specific literary texts in various rhetorical spaces including life-writing, utopias/dystopias, travel writing, immigrant narratives, passing and postpassing narratives, neo-slave narratives

Relevant courses: Feminist literary theory, Geographies of identity

African American literature: projects are to be engaged with the operation of gender and race in specific African American authors, genres, traditions of African American writing

Relevant courses: Feminist literary theory, Geographies of identity

FRIEDRICH JUDIT

Gender representation in modern literatures in English: A gender-based discussion of primarily contemporary British fiction or fiction in English, especially written by Commonwealth authors (connected to the course „”)

Relevant course: Gender representation in 20-21st century British Literature

Feminist and gender-based critical theories in literary analysis: Exploration of literary works with a focus on literary and cultural theory (connected to the course „Feminista critical thinking”)

Relevant course: Feminist and gender-based critical theories in literary analysis

GÁCS ANNA

Autobiographic acts in contemporary culture: I am interested mainly in interdisciplinary analysis of the contemporary culture of self-narratives. I encourage research that combines perspectives of literary and art studies, the history of the public sphere, media theory and media history to understand the context in which self-narratives are born, published, consumed and discussed today. Research topics should focus on the role gender plays in these mechanisms.

Relevant courses: Intimate publics, gender, and media: self-narratives in contemporary culture – theory and analysis

KÁLLAY G. KATALIN

Responses to the Holocaust in Literature -- from the Point of View of Gender Studies: several basic questions concerning the literary representation of the tragedy of the Holocaust that have a lot in common with the main points of interest of gender studies, e.g. problems of the relativity of centralized or linear thinking, the varieties of space- and time-perception, the changes in one's relation to the human body and identity and the rearrangement of social roles.

Relevant course: Responses to the Holocaust in Literature -- from the Point of View of Gender Studies

PIKLI NATÁLIA

Gender in early modern English literature and culture: the study of literary and non-literary evidence and iconographical evidence from early modern England yields a varied field of research regarding norms concerning male/female identity. Norm-setting as well as different forms of breaking norms, stigmatisation of 'unruly women' in shrew-taming and witchcraft

discourses offer a complex background to a better understanding of even well-known texts like Shakespearean plays, while also commenting on gender problems in a wider context.
Relevant courses: Text in Context – Male/Female Identity in Early Modern England

Gender and identity in contemporary English drama: since the 1970s gender problems have been a major concern of contemporary English drama, often in relation with the potentials of political theatre and theatrical experimentation. Caryl Churchill's plays have set the stage for the 1990s generation of 'in-yer-face theatre' (Sierz) playwrights such as Sarah Kane, Jez Butterworth and Martin McDonagh, whose plays (and films) offer a wide field for research concerning gender problems.

Relevant courses: Construction of gender identity in contemporary English drama

RUTKAY VERONIKA

Gender and sexuality in 18th and 19th-century gothic literature: The research is aimed at the study of the oeuvre of an 18th or 19th-century British author or of a literary phenomenon from the perspective of gender and the gothic; candidates may focus on issues of gothic authorship, narrativity and gothic corporeality, or the crises of masculinity, femininity and queerness in selected gothic texts.

Relevant course: Gender and Sexuality in 18th and 19th Century Gothic Writing

SIPOS BALÁZS

Women in public sphere in the interwar Hungary: framed by the theories of public sphere this research centers on the activities of the female politicians and female journalists in Hungary.

Relevant course: The politics of femininity and the public sphere in Hungary, 1895–1945

VELICH ANDREA

Gender and the representation of English monarchs in postwar British cinema: shifts in the representation of famous English kings and queens from the Middle Ages till today in popular, award-winning and profitable British heritage films and series. Popular heritage films as part of our popular culture and cultural memory. The representation and reception of various famous and ill-famous monarchs in postwar British films examined in the context of history, culture and gender.

Relevant course: Gender and the representation of English Kings and Queens in British Heritage Films/Andrea Velich

The representation of postwar England (city, economy, society, culture and gender) in the postwar British socialist-realist cinema: the various representation of cities, economy, society, culture and gender in postwar British socialist-realist cinema, 'kitchen sink' dramas. Shifts in representation. Different representation, visual language by different generations of British film directors. Interdisciplinary or comparative approach in the context of history, culture and gender.

Relevant course: The Representation of Post-War English Women in Award-Winning British Socialist-Realist Films

ZSADÁNYI EDIT

Queer Identities and Querring as Research Concept: This research topic focuses on the different concepts of the queer. We investigate how artistic representations of queer sexual identities have led to the scholarly approach of the “queering” in the human sciences. (Gertrude Stein, Djuna Barnes, Kathy Acker, Jeffrey Eugenides) (Relevant course: Relevant course: Alternative Identities in the Technologically Mediated Globalization)