PhD Program in Gender Studies

Gender in English and American Literature and Culture

School of English and American Studies

Eötvös Loránd University, Budapest, Hungary

TRAINING MODULE

1. SCHOOL TYPE TRAINING MODULE

A. AUXILIARY DISCIPLINES
   3

B. DISCIPLINARY TRAINING
   3

B/A. CLASSROOM DISCIPLINARY COURSES
   3

1. GENDER THEORIES – HISTORICAL APPROACH
   3
   Introduction to Feminist Literary and Cultural Criticism/Enikő Bollobás 3
   Feminist literary theory/Éva Federmayer 3
   Feminist Critical Thinking/Judith Friedrich 4

2. A TOPICS IN GENDER-BASED CRITICISM OF LITERATURE AND CULTURE
   5
   Iconographies of Gender in the Visual Arts/Zsófia Bán 5
   Embodied and Narrative Subjectivity in Literature and Culture/Enikő Bollobás 6
   Posthumanism and Gender/Andrea Timár 7

3. GENDER AND SEXUALITY IN LITERATURES IN ENGLISH (BRITISH AND POSTCOLONIAL)
   7
   Gender Representation in 20-21st Century British Literature/Judit Friedrich 7
   Text in Context – Male/Female Identity in Early Modern England/Natália Pikli 7
   Gender and Sexuality in 18th and 19th Century Gothic Writing/Veronika Ruttkay 8

4. GENDER AND SEXUALITY IN US AND CANADIAN LITERATURE
   9
   Gender and identity in Canadian literature/Vera Benczik 9
   Women Writers – A Comparative Approach/Enikő Bollobás 9
   Boundary Crossings in American Literature/Enikő Bollobás 10
   Geographies of Identity in African American Literature/Éva Federmayer 11

5. GENDER AND REPRESENTATION
   12
   Responses to the Holocaust in Literature – from the Point of View of Gender Studies/Katalin G. Kállay 12
   Epistemological and Aesthetic Aspects of American Gender Studies/Géza Kállay 13
   Gender and science fiction/Vera Benczik 14
Text in Context – Male/Female Identity in Early Modern England/ Natália Pikli

6. COMPARATIVE AND INTERMEDIALLY GENDER STUDIES, WOMEN’S HISTORY

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

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

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

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

Alternative Identities in the Technologically Mediated Globalization/ Edit Zsadányi

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

II. SCHOLARSHIP MODULE

III. TEACHING MODULE

Research topics

BÁN, ZSÓFIA
BENCZIK, VERA
BOLLOBÁS, ENIKŐ
FEDERMAYER, ÉVA
FRIEDRICH, JUDIT
GÁCS, ANNA
HEGYI, PÁL
KÁLLAY, G. KATALIN
KÁLLAY, GÉZA
PIKLI, NATÁLIA
RUTTKAY, VERONIKA
SIPOS, BALÁZS
VELICH, ANDREA
ZSADÁNYI, EDIT
TRAINING MODULE

I. SCHOOL TYPE TRAINING MODULE

A. AUXILIARY DISCIPLINES

B. DISCIPLINARY TRAINING

B/A. CLASSROOM DISCIPLINARY COURSESDITS

1. GENDER THEORIES – HISTORICL 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:

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 feminine, 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:

**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 feminine; feminist discourse in Hungarian literature
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 visuality. Thus, the investigation of the intersections of these two fields becomes increasingly significant where the production of visual culture is carried out on and 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:


**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:**


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:

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:

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, Jezz 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; Jezz Butterworth: gangsters and the illusion of male identity; Martin McDonagh: being ‘Irish’ and being a ‘man’ in his plays and films

Bibliography:

Gender and Sexuality in 18th and 19th Century Gothic Writing/Veronika Ruttkay
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:**

**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:**

**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:

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.

**Geographies of Identity in African American Literature**
Èva Federmayer
Since its emergence in the 1980s, intersectionality has become a primary tool for feminism and anti-racist scholarship (Kimberlé’ 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:
Audre Lourde, *Zami, A New spelling of My Name*, 1982
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:
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:


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:
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 insitution 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:

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:


*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:**


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)
Walker, Dene: British Heritage Films: Portrayal of Nationality and Modernity
Richards, Jeffrey: Films and British National Identity from Dickens to Dad’s Army (Manchester: ManchesterUP, 1997)
Hayward, Susan: Cinema Studies. The key concepts (London: Routledge, 2000)
Monk, Clair-Sargeant, Amy: British Historical Cinema (London: Routledge, 2002)

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-realistic 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:
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)

**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:**

**B/b. Non-Disciplinary Courses: Dissertation Advising, Tutorials**

**II. Scholarship Module/3 publications required**
- published essays, conference talks, editing, other (4-4 credits)

**III. Teaching Module**
- 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, Kaffka Margit, Török Sophie, and Rácz Zsuzsa.
Relevant courses: Women Writers: A Comparative Approach, Boundary Crossings in American Literature

Embodyed 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

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

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

HEGYI, PÁL

Gendering Genre: the Case of Horror: the topic invites explorations in the intersection of uncanny fiction and gender studies. An insistence of recurring returns to the lack of a fixed essence will be analyzed within social, psychoanalytical, narratological frameworks unraveling unhomely identity and gender constructions.

Relevant course: Gender and Popular Culture

Gender and Cinema: A wide variety of topics showcased in a vast array of classics are offered for investigation when addressing major gendered themes in speculative movies and cinema in general. Recent trends such as digimodernism and Neo Noirs seem only to enrich these research possibilities by opening up deep vistas of current developments in film industry.

Relevant course: Gender and Popular Culture

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

KÁLLAY, GÉZA

Gender Philosophies and Literary Interpretation: The topic may be interpreted in two ways: the Candidate may give an account of how literature has been read by e.g. certain feminist philosophical schools (e.g. Judith Butler, Toril Moi, etc.), or the Candidate herself interprets literary texts using various aspects of gender-philosophy.

Relevant course: Epistemological and Aesthetic Aspects of American 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, Jezz Butterworth and Martin McDonagh, whose plays (and films) offer a wide filed for research concerning gender problems.

Relevant courses: Construction of gender identity in contemporary English drama

RUTTKAY, 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 pubic 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


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

Zsádányi, 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: Alternative Identities in the Technologically Mediated Globalization