

BOOK OF ABSTRACTS • ABSZTRAKTKÖTET



**THE VIEW FROM THE
ANTHROPOCENE
ANTROPOCÉN KILÁTÁSOK**

15-16 OCT 2022, DEBRECEN, HUNGARY



**University of Debrecen, Institute of English and American Studies
Debreceni Egyetem, Angol-Amerikai Intézet**



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Plenary Lecture (English)

HORVÁTH Márk – LOVÁSZ Ádám

Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, Budapest (HU)

Moderator: Dr. BÉNYEI Tamás (University of Debrecen, HU)

“Towards the Post-Anthropocene: An Intellectual Cartography of 21st Century Posthumanism”

Ever since its introduction by Eugene F. Stoermer and Paul J. Crutzen, the concept of the „Anthropocene” has been the object of heated debate in the natural sciences and human sciences alike. This neologism denotes the arrival of a new geological era, in which the unintended consequences of human action write themselves into planetary history. According to researchers working in the Anthropocene paradigm, such as the members of the International Anthropocene Working Group, a new era has begun in Earth’s history. Human activity has geological consequences, which shape our natural and social relations. Indeed, the Anthropocene as a phenomenon calls into question the distinction between Nature and Society. Alongside the elaboration of the Anthropocene paradigm, post-anthropocentric tendencies have also been emerging in social theory, exemplified by such schools of thought as Actor-Network-Theory (ANT), posthumanism, ecofeminism, as well as more recently, speculative realism (SR), Object-Oriented Ontology (OOO), New Materialism, and accelerationism. Post-anthropocentrism in the 21st century, while not always explicitly referencing the Anthropocene, even using alternative „cenes” such as the „Capitalocene” or even the „Chthulucene,” is nonetheless inseparable from the broader questioning of human rule over Earth. The Anthropocene paradigm has contributed immensely to a general delegitimation of anthropocentrism. In our presentation, we present an intellectual map of contemporary post-anthropocentrism, while summarizing the most important points of the Anthropocene and what the concept means for social theory. We seek to elaborate a „broad Anthropocene” transdisciplinary paradigm, which can open up debate, while avoiding the monopolization of knowledge by any particular register. As a phenomenon, the Anthropocene undoes a whole range of binaries, such as nature vs society, inside vs outside, human vs animal, and culture vs wilderness. By constructing a cosmology of open systems which recognizes the heterogeneity of relations, we can go beyond the „superideology” of modern, humanist, industrialized society that is primarily responsible for our current predicament.

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Session 1, Panel "A" (English, In-Person)

Dystopian and Eco-Fiction

Chair: Dr. MÓZES Dorottya (University of Debrecen, HU)

Dr. LIMPÁR Ildikó (Pázmány Péter Catholic University, Budapest, HU)

"Freakiness and Fakeness at the Finale of the Anthropocene: Constructing Hopelessness in Catherynne M. Valente's *'The Future is Blue'*"

The remnants of culture in apocalyptic and post-apocalyptic fiction are often presented as the signifiers of hope, contributing to the survival of humanity against all odds. However, when culture—especially fragmented, eroded art—appears as monstrous (linked to monstrosity, that is), it is more likely to indicate a loss that affects our understanding of what is human and validate an interpretation that makes humanity in its present(ed) form seem unworthy of survival. As a result, the distortion of culture marks hopelessness. In the proposed paper, I will discuss Catherynne M. Valente's short story, a post-apocalyptic work in which the presentation of literary culture in a world on the edge of the post-Anthropocene defines the theme of hope versus hopelessness. I will examine the interrelation among culture, freakiness, and fakeness, and I will argue that Valente's strategy of linking these themes to monstrosity as entertainment and monsterizing as bullying make it impossible to interpret this world as hopeful even though both the protagonist Tetley and her hostile community insist on their own versions of a hope. However, both kinds of hope come from an inability to accept reality and shape humanity's future, and this is what makes this ocean-devoured, garbage-defined future metaphorically blue.

SZIRÁK Anna (University of Debrecen, HU)

"Girlhood as Metaphor for an Eco-System and Environmental Crisis in Margaret Atwood's *Cat's Eye*"

Canadian author Margaret Atwood has often included ponderings on the natural world in her works; Atwoodian ecocriticism has repeatedly identified the "correlations between [her female protagonist's] understanding of nature and her various senses of self" (Ross 5). Her 1988 novel *Cat's Eye* reflects on natural systems as its heroine and narrator Elaine Risley recalls a girlish friendship that defines her later years and maintains her very understanding of the world, as well as her personal relationships with others. In this toxic friendship, Cordelia and her peers create a quasi-dictatorial yet addictive regime under the guise of "playing", in which Elaine is the target of their brutal girlish aggression and bullying. This friendship functions as a recurring structure in the text, which Elaine herself repeats and even reverses as she time and again overpowers Cordelia. This structure also rhymes with one of the novel's main concerns: an environmental crisis. This paper examines the way girlhood images a culture, an eco-system of its own, whose rules at once parallel the "classic infestation of insects" and interact with the gradual decline of the natural world caused by the Anthropocene. Reading girlhood as a metaphor and a modal logic and relying on girlhood studies as well as existing ecocritical readings of Atwood, the paper explores how Elaine and Cordelia's symbiotic dynamic reflects on climate change as the great contemporary experience, and ultimately argues that the girls' friendship works as an eco-system, all the while interrelating with disasters such as the extinction of different species and the eventual loss of oxygen on Earth.

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Dr. BENCZIK Vera (Eötvös Loránd University, Budapest, HU)

“The eco-aesthetic reconfiguration of the landscape in (post)apocalyptic science fiction”

Malcolm Miles, in his 2014 book *Eco-Aesthetics in a Period of Climate Change* writes that „[t]he better world, as it is understood in a period of climate change, is a greener world, a world that values, cares for and conserves the land and its creatures and its ecologies, not one that dismisses it as mere environment.”

Humanity’s effect on the shape of the natural environment has been a central phenomenon throughout the Anthropocene. While this impact has been increasingly substantial throughout human history, it reached new levels during the industrial and technological revolution in the 19th century. With the nature of this influence revealed as progressively threatening, climate change has grown into one of the anxieties in present-day culture, not only establishing itself as a central political and economic topic within Western cultures, but also eliciting a variety of artistic responses in its wake, shaping the aesthetics of a habitable human future to coincide with a “greener world.” This shift in environmental aesthetics can be observed in science fiction, as well, where pristine, technocratic utopias often give way to preferred secondary worlds where the artificial and natural strike a balance.

In my paper I would like to explore eco-aesthetic landscape formation within a group of texts centred on the destruction of humanity, (post)apocalyptic science fiction. These post-anthropocene scenarios frequently operate with the radical transformation—ruination—of the artificial environment, symbolic of the traumatic loss humanity has endured. I will explore how in contemporary visual adaptations, like *I Am Legend* (2007) or *Station Eleven* (2021), technological regression does not constitute loss, but a means to reassess humanity’s relationship to the natural environment, and the resulting eco-friendly practices communicate utopian alternatives that are in stark contrast to the overall dystopian climate of these works of art.

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Session 1, Panel “B” (English, Hybrid)

The Anthropocene in Language

Chair: Dr. RÁKOSI György (University of Debrecen, HU)

Dr. CZEGLÉDI Sándor (Pannon University, Veszprém, HU)

“The emergence of “climate anxiety” in the Hungarian-language popular press”

“Eco-anxiety” and “climate anxiety” became buzzwords in the US around 2007-2008, when several high-profile magazines and newspapers published cover stories on eco-worries, after which a countless number of blogs and other websites picked up these (and related) topics (Cossman, 2013, p. 900). Google Trends statistics largely corroborate Cossman’s observations, and indicate progressively heightened global interest in these issues after early 2019.

Recently, more than two-thirds of American adults have admitted experiencing at least some level of eco-anxiety (American Psychological Association, 2020), while almost half of younger U.S. citizens feel they are affected by climate change-related stress on a daily basis (ibid.). Hickman et al. have found even higher levels of climate anxiety among children and young adults (aged 16-25 years) in a ten-country survey (2021, p. e863).

In Hungary, climate anxiety appears to be a less dominant issue. A special Eurobarometer survey on climate change (March-April 2021) shows that only 8% of the population consider climate change to be the single most serious problem in the world (as opposed to the 18% EU average) (European Commission, 2021); Hungarians are considerably more afraid of the spread of infectious diseases (34%) (ibid.). According to Arcanum Digitheca (the database which currently includes almost 40 million pages of scientific and professional journals, weekly and daily newspapers, encyclopaedias, and thematic book collections), the Hungarian equivalents of climate anxiety (“klímaszorongás”) and eco-anxiety (“ökoszorongás”) appeared for the first time in the Hungarian-language popular press as late as July, 2019.

The present paper examines all those newspaper or magazine articles in Arcanum Digitheca that contain either or both of the aforementioned terms. The articles are classified according to the general attitude of the text towards climate change, utilizing Leiserowitz et al.’s “Six Americas” framework (2022). Next, I examine a) whether the articles regard climate change as a threat to the survival of humanity, b) and/or discuss moral questions concerning Western lifestyles, c) and/or focus on the need to adopt a “practical” form of anxiety—an “action antidote”—to overcome potential climate despair (Ojala, 2016, p. 44; Pogue, 2021, Ch1, 5.29).

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Dr. SZENTGYÖRGYI Szilárd, Dr. FORINTOS Éva, Dr. HORTOBÁGYI Ildikó (Pannon University, Veszprém, HU)

“Shaping the Anthropocene with Language – Linguistic Attitudes Towards Climate Change”

By definition, the Anthropocene is the most recent period in the history of the Earth, in which human activity has started to significantly impact the planet’s climate and ecosystems more than ever before and thus climate change is one of the most significant factors shaping the Anthropocene.

Our talk discusses the results of a research project into the virtual linguistic landscape (Ivkovic and Lotherington, 2009) and wishes to draw generalizations on the basis of linguistic attitudes towards climate change and environmental sustainability on display in online news sources and on social media platforms. The approach is based on research into Hungarian news sources – both general news and popular science – as well as social media content in Facebook groups and on Facebook pages (Forintos et. al., 2021, 2022).

Data was collected from several major Hungarian online news sources – general news articles on the news platforms *index.hu*, *origo.hu*, *hvg.hu*, and *24.hu*, as well as popular science articles in the science & technology columns of these platforms and also from open Hungarian Facebook groups and Facebook pages that are likely to include articles mentioning climate change. Analysis of the data included the following:

- (1) the number of articles/posts containing information about climate change,
- (2) the lexical items in the titles of these articles/posts
- (3) the text linguistic analysis of the body of these articles/texts

The presentation will discuss whether the results of our data collection and analysis support the claims made in Forgács and Pléh (2021), who argue that the terminology used to describe climate change in international diplomacy and decision making does not appropriately express the dire nature of the actual situation and thus shoves responsibility under the carpet.

Selected literature:

Forgács, Bálint and Pléh Csaba (2021) *Metafora hátán lovagol a sátán – avagy miért nem értjük meg a klímaváltozás valódi fenyegetését?* Argumentum 17 (2021): 581-603 Debreceni Egyetemi Kiadó DOI: 10.34103/ARGUMENTUM/2021/30

Forintos, Éva, Ildikó Hortobágyi, and Szilárd Szentgyörgyi (2021) “*Klíma- és környezettudatossággal kapcsolatos szövegnyelvészeti vizsgálatok lehetséges módszerei*”, paper presented at the Climate Change and Society Conference, University of Pannonia, Veszprém, Hungary on November 5th, 2021.

Forintos, Éva, Ildikó Hortobágyi, and Szilárd Szentgyörgyi (2022) “*A project on the comparative study of linguistic attitudes towards climate change and environmental issues*”, paper presented at 15th Biennial HUSSE Conference, Károli Gáspár University, Budapest, Hungary on January 29th, 2022.

Ivkovic, Dejan and Heather Lotherington (2009) *Multilingualism in cyberspace: Conceptualising the virtual linguistic landscape*, International Journal of Multilingualism 6 (1):17-36 DOI:10.1080/14790710802582436

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Dr. VARGA Attila, Dr. ÁGOSTON Csilla (Eötvös Loránd University, Budapest, HU)

“Where is nature in the Anthropocene?”

Over the past millennia, the impact of humankind on the Earth has reached a geological scale, marking the beginning of the so-called Anthropocene. Before the Anthropocene, the basic assumption was that humankind can change the natural environment without consequences and that the only task of humans was to ensure their own well-being and development. This attitude was rooted in the separation of artificial environment (or civilization) and nature. But the concept of nature itself is not an ancient one. A recent review on the concept of nature examining the etymology of the word ‘nature’ in several languages (like Latin, Greek, Chinese, Finnish) , found that the word ‘nature’ is not rooted in the archaic layers of these languages, but appears later, along with the emergence of a more sophisticated level of literacy. This linguistic observation supports the argument of the American philosopher Timothy Morton who contends that the origin of the concept of nature coincides with the birth of agriculture. It was back in that period of emerging agriculture that humans came up with a specific name to refer to that which remains of the world around them that they have not (yet) brought under their control – namely, that part of the world, which is as it was born (Latin: natus - natura) or grown (Hungarian –“termett - természet”) and has not yet been changed by humans. The concept of nature, then, was created by people’s detachment of themselves from the natural environment. The presentation argues that this separation of nature and civilization should be revised in the Anthropocene.

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Session 1, Panel "C" (English, Online)

Affective Responses to the Anthropocene

Chair: Dr. GYÖRKE Ágnes (Károli Gáspár University of the Reformed Church in Hungary, HU)

Dr. Diviani CHAUDHURI (Shiv Nadar University, Delhi, INDIA)

"Reading the eco-thriller in the Anthropocene: climate anxiety and narrative catharsis in *The Disaster Tourist*"

Billed as a feminist eco-thriller, Lizzie Buehler's translation of Yun Ko-eun's *The Disaster Tourist* (2021) won the CWA dagger for crime fiction in translation last year, becoming the first Korean language novel to do so. *The Disaster Tourist* provides a deft representation of the monetization of climate anxiety through thanatourism. Belonging to a rising sub-genre of popular fiction that combines crime, ecology and some elements of dystopian speculation, *The Disaster Tourist* invites a closer examination of the kinds of texts that can be classed as eco-thrillers, which have hitherto been dominated by Anglo-American authors and concerns. However, the buzz in the publishing market around Yun Ko-eun's narrative of the adventures of a South Korean woman working at a travel agency dedicated to turn regional disasters into spectacles for tourists, indicates both the need of the Anglophone publishing industry to exploit the burgeoning Asian market, as well as the increasing recognition of climate disasters as a truly global concern. This paper is divided into two parts: the first examines the eco-thriller and the contexts in which it has gained popularity in the global Anglophone publishing market, and the second undertakes a close reading of *The Disaster Tourist* as a representative example of the genre, bringing to the fore its investments in satirizing extractive practices inherent in global capitalism, the modes of resistance available to besieged populations, and the representation of the agentive impacts of the more-than human world. In addition, the paper also explores the pleasures of reading climate disaster within the framework of a crime novel, wherein the resolution of the central crime becomes a surrogate for the expiation of a more diffuse and insurmountable climate anxiety.

Inna SUKHENKO (University of Helsinki, FINLAND)

"Situating Tierratrauma within Permaculture Ethics in Nuclear Fiction: Intermedial Ecocritical Perspective"

Studying the cultural and literary responses to nuclear disasters and the value paradigm of post-traumatic nuclear experienced communities within social and historical contexts helps to distinguish the emotional component of national/transnational/global 'nuclear narratives.' Furthermore, such a study can highlight the factual/fictional components of nuclear energy storytelling, as well as making a step towards researching the narrative tools of weakening apocalyptic rhetoric of profiling 'nuke' experienced communities (nuclear phobia, the Chernobyl Syndrome, slow violence, slow hope, nuclear literacy). The research focuses on the literary figurations of 'tierratrauma' (Albrecht 2007), as a trigger of 'solastalgia' (Albrecht 2006), in the context of fictionalizing sustainable living (mainly, agricultural/gardening techniques) of post-traumatic 'nuke' experienced communities. Such vision reveals the socio-cultural parameters of narrating nuclear history via emoting physical/spiritual survival for further framing permaculture ethics within its focus on ethical principles of creating sustainable ways of living (Harland 2013). The ways of emoting 'tierratrauma' are studied through the perspective of 'intermedial

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ecocriticism' (Bruhn, 2020), which helps personalization and emotionalization of scientific knowledge via different media types. This allows mediating and narrating 'tierratrauma' for further translating the nuclear history of humanity and communicating the current nuclear agenda. In my presentation I will introduce the literary dimensions of 'tierratrauma' and permaculture ethics in narratives of 'nuke' traumatic experienced communities, such as Hesse's *Phoenix Rising* (1994), Mason's *An Atomic Romance* (2005), White's *Radiant Girl* (2008), Reich's *Bombshell* (2013). Such perspective on 'tierratrauma' in nuclear narratives within permaculture ethics' frames will contribute to critical reconsideration of 'nuclear energy' within the value paradigm of the energy-driven society.

Maria KUZINA (Universidad Politécnica de Valencia, Department of Applied Linguistics, SPAIN)

““Nature. It scares the living Christ out of me”: A corpus-based analysis of negative affectual response apropos climate crisis in the context of the climate change fiction plays *Escaped Alone* and *Wastwater*”

Contemporary literary scholarship on climate change investigates, among other topics, the ways global catastrophe is embedded in the perceivable materiality of everyday life and the human psyche. In turn, climate change fiction, as a relatively new genre, provides an insight into how the discourse over anthropogenic climate change is constructed and what implications this particular discourse construction might yield. The aim of this study is to explore the textual manifestations of the potentially problematized interrelationship of the characters' inner state and the environmental repercussions they witness in the context of climate change (fiction) plays *Wastwater* (Simon Stephens, 2010) and *Escaped Alone* (Caryl Churchill, 2016). Basing itself on the main insights of Appraisal Theory (Bednarek, 2008; 2015), the present paper is both quantitative and qualitative and follows the methodological premises of the Corpus-Assisted Discourse Analysis approach (Partington, 2004) as well as of Critical Discourse Analysis. The theoretical basis employed for this study concerns Timothy Morton's (2013) ecocritical theory and thus views anthropogenic climate change as a *hyperobject*. Additionally, the study engages with the taxonomy of *climate trauma* (Clark, 2015; Craps, 2020). The contextualized analysis of the key items confirms the centrality of the negative affectual response elicited by the characters of the selected plays apropos the issue of the Anthropocene. Additionally, the analysis indicates that the perplexing dynamics between global and individual scales might be attributable to the characters' development of climate trauma.

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Session 2, Panel “A” (English, In-Person)

Eastern European Cinema in the Anthropocene

Chair: Dr. GYŐRI Zsolt (University of Debrecen, HU)

Dr. VIRGINÁS Andrea (Sapientia Hungarian University of Transylvania, Cluj, RO)

“Low-budget filmic dystopias – or Anthropocene deregulations in European small national filmic narratives”

The concept of the Anthropocene – a geological era marked by the exhaustive intervention of human cultures, digitally interconnected and asynchronously constituted on the material level of our existence – offers itself as a vantage point for testing at least one fundamental hypothesis of our project. Namely, that after the 1990s, cultural trauma caused by the transformations of the caring – eastern/communist, western/welfare – state, and the 2000s, characterized by disruptions in global security and ongoing digitization affecting both Eastern and Western Europe, the 2010s – especially retrospectively – emerge as a decade that contained the seeds of an environmentally challenged, economically perturbed, and socially-politically deregulated world, also represented in audiovisual fictions of European small national origins. Through the analysis of titles such as *Womb* (Bence Fliegauf, 2009), *Eden* (Agnes Kocsis, 2020), *Apples* (Christos Nikou, 2020) and others, this presentation describes small national dystopias that strive to understand the mentioned processes of deregulation. The aim is to reflect upon those aspects that have a validity from the perspective of the theory of cultural traumas too, linking the three decades since 1989 as stages of a process of deconstruction within the Anthropocene, and as self-consciously reflected in small national filmic narratives.

VIRGINÁS Péter (Romanian Institute for Research on National Minorities, RO)

“The narrative trap and ‘deep adaptation’ in contemporary fictional films”

Based on conscious reflection upon the human condition and examining that of the Earth it has been concluded that we are on the verge of environmentally-inflicted societal collapse (Bendell – Read 2021). Whether fueling a sense of inertia or demand for collective action the issue has been increasingly present and (sometimes) reflected upon in cinema or motion pictures. In the small retrospective lens available to us we may replay several, to this day foregone episodes and most often get previews about what may be coming next.

What I am interested in are the ways in which selected contemporary fictional films (*Luzifer*, by Peter Brunner 2021; *Perpetuity*, by György Pálfi, 2021) relate to large-scale collapse while their characters remain firmly within their emotional-personal turmoils. Therefore, the narrative trap, or the trap set by the narrative means that the characters are bound by the chain of narrative events. And, it also addresses the problem of applying interpretative keys in spite of narrative constraints, or even triggered by the latter, since the viewer following filmic events has also his or her gaze set accordingly.

While these films aren't presented primarily as 'environmental narratives', their own singular stories of loss don't close off the space to intertwining collapse-levels as different realities. The usefulness of the distinction among the various levels of filmic reality notwithstanding - whereby the afilmic reality could be defined as existing independently of the filmic realities (cf. Buckland 2000. 47-48) -, the scientifically-informed perspective that acknowledges dramatic changes of life on Earth serves as a useful orientation

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tool for such films made within and defined by their contemporaneity. To the extent that the plasticity of the narration enables to treat collapse as something which has been lived/experienced *in and through* the narrative, they have already in-built a weighing of catastrophic events as well as a sense of reconciliation.

Dr. KALMÁR György (University of Debrecen, HU)

“Challenging anthropocentric narrative cinema: The case of *Hukkle* (György Pálfi, 2002)”

My talk aims at exploring the possibilities of non-anthropocentric filmmaking through the case study of György Pálfi's *Hukkle*. The film is a radical cinematic experiment that aims at transcending the anthropocentric frameworks of narrative cinema in a feature film, while producing a cinematic experience that may be still understandable and enjoyable for (human) audiences. The film creates an unusual representation of one of the infamous cases of Hungarian crime history, the so-called Sziszazug murders in the early 1900's, when in poor villages women systematically poisoned their old and economically useless husbands with arsenic. However, Pálfi's film shows the human interactions from a distance, from a non-anthropocentric perspective, placing human beings in the context of all sorts of other life forms, as well as in the natural cycles of life and death. The film achieves this by way of changing some of the well-established means of film language: there is no audible dialogue, optical visuality is replaced by haptic images, the human figure is often displaced within the frame, and instead of focusing on objects important for the crime story, the film systematically calls attention to the ways human beings are surrounded and contextualised by a multi-sensuous world of life forms, thereby challenging the spectator's anthropocentric approach to cinema and cinematic meaning at every turn.

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Session 2, Panel "B" (English, Hybrid)

Cross-Species Communities in Literature

Chair: Dr. LÉNÁRT-MUSZKA Zsuzsanna (University of Debrecen, HU)

Yesmina KHEDHIR (University of Debrecen, HU)

""There had always been bad blood between dogs and Black people": Jesmyn Ward's Fictional Representation of the Human-Dog Relationship"

Dogs occupy an important space in Jesmyn Ward's fictional and non-fictional works. African American writer, Jesmyn Ward, recounts in her memoir, *Men We Reaped* (2013), her traumatic memory as a child of being mauled almost to death by her father's pit bull, a memory of which she still carries a physical scar. Transferring her personal experience with dogs into her fictional world, Ward illustrates in her two novels *Salvage the Bones* (2008) and *Sing, Unburied, Sing* (2017) the inherent ambivalent relationship between Black people and dogs. For instance, in *Sing, Unburied, Sing*, this relationship is represented primarily as antagonistic for dogs signify racialized violence in the way they are trained during the Jim Crow era to track Black runaway inmates, a notorious practice that dates back to American enslavement (where dogs were used to hunt fugitive slaves) and which was equally used to frighten Black Civil Rights protesters in the 1960s. Contrary to *Sing*, the relationship between dogs and Black people in *Salvage the Bones* exemplifies interspecies love and empathy. China, a female white pit bull, is one of the main characters of the novel, who, while still represented as violent, is rather considered a member of the Batiste family, especially for Skeetah and his younger sister, Esch. Whereas Skeetah's love for China is not devoid of personal interest as he uses her in dog-fighting and for profit-making, Esch's relationship, or rather identification with, China, comes from their initial shared condition of vulnerability as new/pregnant mothers, but also as two female fighters as the narrative progresses. Based on the analysis of the complex connection between dogs and Black people as represented in *Salvage the Bones* and *Sing, Unburied, Sing*, I argue that despite the antagonistic and traumatic relationship, "the bad blood," that has historically existed between Black people and dogs, Ward's narrative offers a possible space for reconciliation between the two of them, and by extension between the human and non-human world.

Dr. Akshita BHARDWAJ, Pummy SHARMA (English and Foreign Languages University, Hyderabad, INDIA; The Indian Institute of Technology, Jammu, INDIA)

"Co-Belonging and Multispecies Care in *The Hungry Tide* by Amitav Ghosh"

Amitav Ghosh's *The Hungry Tide* (2004) reads like a tide country almanac that reveals the entanglement of humans and animals in real settings. This paper runs along the lines of Bhrigupati Singh's "agonistic intimacy" where the tigers are, in Donna Harraway's terms "oddkin", and the forest dwellers of the Sundarbans share with them a kinship rooted in care. The ever-changing mangrove shoreline dynamics due to persistent cyclones drastically affect humans and non-human animals alike. Such visible moving boundaries unsettle the human-animal divide. Ghosh makes possible a reading of human-animal co-belonging by means of multispecies cultural myths (*golpos*) narrated by the marginalized inhabitants of the Sundarbans. The *Bonbibí* myth in the novel provides the possibility to attune to the lived experience of the animals in the Anthropocene by representing the tiger as a sentient subject rather than undertaking the antagonistic dispositive of species-based hierarchical relationships.

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The novel locates humans and animals as a part of a porous continuum. Ghosh steps away from the anthropocentric structuring of neighbouring relations by placing humans and animals in a constantly evolving web of asymmetric powers. This paper shall further explore what living in each other's proximity means to human and animal relations. The human-animal false dichotomy is revealed and ontological interdependence is witnessed amidst anthropogenic climate change, where the human-animal divides are dissolved in the tides. It is never easy to predict what happens when species meet, and a re-reading of Ghosh's *The Hungry Tide* is a case in point for the exploration of this issue.

Damayanti DAS (Raiganj University, INDIA)

"Reconceptualizing Agency in Human-Wildlife Interaction in Deepak Dalal's *Ranthambore Adventure* through a Posthumanist Lens"

In the Anthropocene, issues like species extinction call for re-defining the self-other dialectics in the relationship between humans and non-human organisms. With research on the Anthropocene gaining momentum in India, Indian novelists have been focusing on the question of non-human agentic capacity, especially in children's literature. One such Indian writer is Deepak Dalal who intends to educate children about the importance of interrogating the centrality accorded to human perceptions and interests at the expense of the ecosystem. In Dalal's *Ranthambore Adventure*, two young adults, Vikram and Aditya undertake an expedition to expose a dangerous racket of poachers who smuggle tiger bones in high demand in traditional Chinese medicine. Two narratives run parallel in the novel: the daring journey of the two boys and a detailed account of the life history of the tiger Ghengis, a poaching survivor. I would study how Vikram and Aditya's recognition of the poaching-induced loss of biodiversity as a major threat to the planet could be read as Dalal's way of countering the supremacy of human agency through a posthumanist lens. Furthermore, I would probe how far the non-anthropocentric approach in the representation of the wounded tiger Genghis is instrumental in using the animal gaze to teach children about interspecies justice.

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Session 2, Panel "C" (English, Hybrid)

Ecology and Resistance Through Situated Perspectives

Chair: Dr. BÜLGÖZDI Imola (University of Debrecen, HU)

Sakshi YADAV, Dr. Sushila SHEKHAWAT (BITS Pilani, INDIA)

"Exploring Ecology through Indigenous Lenses"

Indigenous communities across the world bring to the fore the ground local evidence of the real impacts of escalating ecological destruction. Passed down through centuries, they offer models of long-term conservation practice and scientific knowledge, therefore their depictions of the environmental issues through oral, written, or visual medium becomes significant in providing alternative perspectives to contemporary environmental debates. This research attempts to address the question of how audio-visual productions have been transmitting indigenous methodologies of knowing and dealing with the environment. Due to ongoing ecological concerns and recent economic global crisis, environment related themes have gained significant worldwide attention. The research will examine the ways in which indigenous audio-visual material displays local aesthetics with a focus on geographical space, cultural practices, and social activism. The research would be based on textual analysis by making use of three environmental films, i.e., Brazilian *Guardians of the Forest* (2018), Australian *Mabo* (2020), and Canadian *Beans* (2020), to explore how indigenous filmmakers across the world are depicting the concerns of the environment through their filmmaking techniques. It will also investigate the role of indigenous filmmaking as a tool to voice the concerns of the indigenous communities.

Zi JIAO (Goldsmiths, University of London, UK)

"Geopower and Geo-Resistance"

With the mass-reordering of the earth traversing geo-bio-social strata, "biopower" and the original biopolitical paradigm has been shown as insufficient in perspectivising dire planetary emergencies. And although the term "Anthropocene" does imply precisely the impact that human activities have had on the earth's ecosystem, the application/abuse of this "charismatic mega term" has presupposed a universalised and totalising geological subject, obscuring climate violence's disparate repercussions on oftentimes racially targeted groups and communities.

Against the siloing of discourse and the de-differentiation of anthropocenic (capitalocenic) catastrophes, this paper puts art-activist projects, geo-social theories, and alternative critiques on biopolitics into a discursive intimacy, and argues for "geopower" — the mode of force-relation that governs and regulates on a planetary level — as a more generative conceptual framework in investigating and articulating the operating tandem of racialised violence and ecological atrocity.

Further, by reading artist Carolina Caycedo's *Geochoreographies Series* with theorisations of geophilosophies and (geo)-poethics, this paper points out that geopower does not merely denote the malevolence of extractive power regimes, but rather can be insurgently deployed and mobilised in cultivating geo-resistant forces. Such modes of geo-resistance are imbued with immense potential to effect radical reconfigurations of matter-relation and capacitate the pluralisation of emancipated futurities beyond the ends of worlds.

¹ François Vergès, "Racial Capitalocene," In *Futures of Black Radicalism*, ed. Gaye Theresa Johnson and Alex Lubin (London; Brooklyn, NY: Verso, 2017), 76.

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Hend AYARI (University of Debrecen, HU)

“Indigeneity and Healing the Anthropocene”

Environmental justice is at the heart of issues related to the Anthropocene devastated by massive human activity and global capitalism. This presentation considers the convergence of posthuman thought and indigenous philosophies as a solution for healing the Anthropocene. New Materialism’s “affirmative ethics of reciprocity” overlaps with the Indigenous truism that “ultimately, everything interconnects.” Starting from the assumption that Native American epistemologies have always been rooted in interrelationality with other-than-human agencies, my choice of media for analysis follows the same logic. Indigenous creations, also referred to by Rosi Braidotti as “geoart,” serve as a repository for depicting environment-related themes. In terms of methodology, I will work on the imbrications of paintings by Chris Pappan and Paul Lawrence Yuxweluptun with Joy Harjo’s poem “A Map to the Next World” to explore how Indigenous epistemologies articulate the complex negotiations of “nature” and “culture” in the Anthropocene by teasing out the embeddedness of New Materialist concepts with Native American modes of creative expression. Secondly, I will introduce two comic strips from the Native-created collection *Moonshot, volume 2*, and examine how the implementation of futuristic imagery induces the audience into questioning their anthropocentric view of the world, which is anathema to its survival. Both aspects of this presentation are rooted in the New Materialist framework and Native American worldviews.

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Session 3, Panel "A" (English, In-Person)

Hybridity in Cinema

Chair: Dr. KALMÁR György (University of Debrecen, HU)

Dr. KÉRCHY Vera (University of Szeged, HU)

"Human-Animal Hybrids in a New Wave of Art-Horror Cinema"

The films I investigate deal with the theme of animal/human boundaries beyond the foci of mainstream cinematic genres, so the questions they raise offer unique perspectives on interspecies hybridity. Just like the weird, dreadful or friendly animal representations in sci-fi, horror and fantasy implicitly define (and prescribe) human nature and man's attitude to nature, the motif of ontological transgression in art-horror films like *Lamb* (2021), *Raw* (2016), *The Witch* (2015) or *The Lobster* (2015) can be related to manifestations of certain human psychic processes. Allegorization does not necessarily invalidate the films' staging of animals, since the theme of identity crisis in art-horror cinema can also be interpreted as a critique of the Cartesian ego in line with the aim of Animal Studies that seeks to deconstruct the anthropocentric worldview. In *Lamb*, I analyse melancholia caused by parental loss while in *Raw*, I investigate the traumatic, liminal state of coming of age in Victor Turner's sense of the term. The aim of my paper is to show that in these films the horroristic representation of the loss of control over human-animal delimitation (or in the psychoanalytic reading: the loss of control over the totalized subject) no longer marks the need for reinforcing anthropocentrism, because the fear of transgression does not always express the rejection of the Other, but can be also interpreted as a sign of openness to the radical, untamed Other (Žižek), a symptom of unconditional hospitality (Derrida).

KOVÁCS Ábel (Independent scholar, RO)

"Human/animal co-existence in two small national feature films"

In this paper, my aim is to construct a complex comparison between Valdimar Jóhannsson's fantasy-horror, *Lamb* (2021) and Jan Švankmajer's surrealist nightmare, *Little Otik* (2020), focusing on their non-human and hybrid image-making as well as the specific ways in which they interpret the relationship between mankind and nature. Considering that both films are products of small European national cinemas – Icelandic and Czech respectively –, they can provide a comprehensive insight into the ways European art films deal with the issues surrounding the Anthropocene era and the anthropocentric worldview. I argue that both of these films offer a relatively pessimistic view on the Anthropocene by showing different ways of how humans are incapable of finding the optimal way to live in harmonious communion with animals and nature. In the narratives of both these films the arrival of an anthropomorphic creature causes a split in the conventional ways humans attempt to dominate nature and everything in it. Humans slowly become consumed by the continuous expansion of a non-human or hybrid creature without even realizing the effects of the new nature-born order. Although these films provide a different understanding of human nature and consumption, their similarities highlight one of the main dilemmas raised in their respective narratives: how does nature punish mankind for its wrongdoings and what is the significance of mankind's incapacity to deal with its ever-growing ambition to replace the human with the non-human form? Ultimately, *Lamb* also hints at the ambiguous ways of human-animal coexistence.

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LÁSZLÓ Borbála (University of Debrecen, HU)

“Kynemorphosis: A Case of Mutual Transformation between Dogs and Cinema”

Wishing to do right by dogs, contemporary documentary filmmakers have been experimenting with filming and storytelling methods that focus on the animals' own lives rather than using them as projections to tell stories about ourselves. In my presentation, I will analyse an example of this new canine-centric documentary trend, Elsa Kremser and Levin Peter's *Space Dogs* (2019), which intends to do justice for Laika, whose visual representations have reduced her into an image of human heroism. The film's archival footages retell the history of the Soviet space program by exposing the experiences of the canine test subjects, while its contemporary footages follow a pack of strays in present-day Moscow from a dog's eye level, focusing on their social rituals and inner lives, attuning to their rhythms, and mapping their specific urban geographies. Yet, while trying to give aesthetic expression and narrative space to the dogs themselves in the above mentioned manner, the film also heavily shapes the lives of strays due to the filmmakers' vision, detectable, for instance, in the process of casting the dog judged to be the most charismatic and sociable, "yet also actually wild", in the role of the protagonist. I will thus treat *Space Dogs* as an example of kynemorphosis, which refers to the mutual transformation of cinema (kínēma) and dogs (kynos). For while the film indeed closely attunes to the lifeworlds of its canine subjects, which in turn transform the anthropogenic cinematic image, the latter also transforms the actual dogs into fictional characters despite the film being a documentary. Nevertheless, I do not believe that this two-way metamorphosis undermines the aim of doing right by Laika, the nameless strays, and dogs in general. At any rate, Kremser and Peter's film encourages viewers to speculate about the subjective perspective of dogs – the best that cinema can do in order to evoke our respect for the nonhuman other.

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Session 3, Panel "B" (English, Hybrid)

Picturing the Anthropocene

Chair: Dr. MOISE Gabriella (University of Debrecen, HU)

Gordon MEADE (Poet, Author of *Zoospeak* and *EX-posed: Animal Elegies*)

"Zoospeak - Non-human Animals in Captivity through Poetry and Photography"

- A reading of poems from *Zoospeak* and *EX-posed: Animal Elegies*

It is my intention to give a presentation of my reading from my collection, *Zoospeak*, a collaboration between myself and the Canadian photographer and animal activist, Jo-Anne McArthur, which uses poetry and photography to attempt to express the experiences of non-human animals in captivity throughout the world in zoos, aquariums, fur farms, and breeding facilities. The presentation will consist of my reading a number of the poems alongside the visual images to which the poems refer.

Chana de MOURA (Linz Art and Design University, AUSTRIA)

"Intersections Between History and Geo-History: Art As An Observatory of the Anthropocene"

By briefly mapping some of the effects triggered by anthropic actions on the planetary system within the last decades, this article seeks to establish an observatory of the Anthropocene through the optics of the art field. We therefore aim at exploring artworks as means of highlighting inconsistencies concerning human intervention in the Earth's system and atmosphere. To this end, the study recruits works by artists Alice Miceli, Andrei Tarkovsky, and Jacob Kirkegaard in their potential for speculation, education, and critique regarding the distinct ecological implications following the Chernobyl nuclear disaster. Thus, it is argued that art works can operate as historical revisitation as well as geo-historical analytical tools.

Dr. DRAGON Zoltán (University of Szeged, HU)

"The Photography of Emptiness / The Emptiness of Photography: The City in Times of a Pandemic"

There is a striking resemblance between photographic images spreading in the media depicting empty city centers, long avenues, once buzzing tourist destinations and the imagery of desolation and heterotopic isolation in movies fantasizing about ecological catastrophes, zombie apocalypses or the intrusion of cosmic horror, disrupting human civilization. Cityscapes, spaces of travel, of commute, and business in general, built for human traffic and transactions stay erect without their function, devoid of their city-ness, of their framing, institutional tasks, yet reemerging from the background to be the sole center of attention, and at the same time memorials of a life lived among their structures. The city becomes an image, an image that has never meant to be taken as it reveals the empty void in its very center: a city can only be a city if it frames civic activities.

This image of the city deprived of its very *raison-de-être* redefines our concept of social spaces. The lived space becomes a hallucinatory interplay of pixels constantly reformulating on our digital interfaces, our maps are no longer symbolic representations of reality but our only resource and way of contact

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with a space once inhabited by people. What happens to our spatial memory if the photographic overwrites the lived experience of passing through, imposing its rules of composition and point of view on our spatial coordinates? What happens to our perception if it is merely haunted by the experience of movement through landmarks as the vision of space becomes overlaid by structures of the photographic?

LAKATOS Mihály (Sapientia Hungarian University of Transylvania, Cluj, RO)

“Nature as an affective background in postmillennial Romanian music videos”

In the Western mainstream art world, movie business and music industries, a new, ecologically conscious point of view has emerged. On the one hand, many successful bands and artists (e.g., Coldplay, Massive Attack) now refuse to tour in the classic way, with planes and coaches because of high carbon emissions. On the other hand, the theme of the anthropocene is expressed on the artistic level, too. There are bands and artists whose entire work focuses on ecological issues. For example, the French extreme metal band Gojira has been exploring eco-related themes since the appearance of their first album. We can also mention the Canadian songstress Grimes, who titled her latest album *Miss Anthropocene*.

These concerns are also represented in the visuals accompanying the music. In recent years many music videos have been published in Romania, where nature plays a central role in the visual structure. Many of these videos function as a direct political statement against highly publicised eco-related issues. In other cases, nature is present as the representation of the Romanian folkloristic mythical space. Moreover, since the aggressive cultural expansion forced by Hungary's far-right government a few of the music videos produced by the Hungarian minority in Romania depict Transylvania's natural heritage as a schematized representation of Hungarian irredentism.

In my presentation, I would like to unfold the cultural, social and political embeddedness of some of the music videos produced in Romania since the 2000s by focusing on different nature representations. My argument is that, in these music videos, nature is always presented as a space charged with ideology.

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Session 3, Panel "C" (English, Hybrid)

Anthropocene Anxieties and Posthuman Subjects

Chair: Dr. LIMPÁR Ildikó (Pázmány Péter Catholic University, Budapest, HU)

Niloofer REZAEI (Shahid Beheshti University, Tehran, IRAN)

"When Non-Humans Speak: The Anti-anthropocentric Vision in Bertolt Brecht's *Mother Courage and Her Children*"

Mother Courage and Her Children, written by Bertolt Brecht in the notorious year of 1939, is hailed as a classic anti-war narrative. The play follows Mother Courage's transformation from a pro-war exploiter to an anti-war sufferer in the context of the Thirty Years' War in the 17th century. Mother Courage's pro-war vision throughout the play costs her the life of all her three children, Eilif, Swiss Cheese, and Katrin. Katrin, the "disabled" child, is the only character who could prevent the ramifications of the war on her family, including the deaths of her brothers. Yet, her "disability," namely her "muteness," turns her into the non-human Other avoided, shunned, and ridiculed by the rest of the characters. If her family had heeded her signs, many deaths would have been prevented in the play. Nevertheless, this essay argues that Katrin, while being ignored by the rest, is the only character who opposes the most authoritative figure in the play: war itself. The character who has been regarded as "non-human" and "disabled" from the anthropocentric standpoint of the others, is the only one who opposes war and all that it entails. Moreover, she is the only character whose (non)-voice is, literally and metaphorically, heard at the end: the villagers are alarmed by her signal and save themselves before it is too late. Her drumming rises above all the anthropocentric conversations of the play. Therefore, Brecht, consciously or not, has created one of the early examples of an (post or anti) anthropocentric figure in the 20th century drama.

KUSZINGER Rebeka (University of Debrecen, HU)

"The Feral Child as the Posthuman in Jill Paton Walsh's *Knowledge of Angels*"

My proposed paper will draw on posthumanist discourse to explore the representation of feral children as metaphors for the posthuman. Feral children not only make us concerned with the inherent aspects of humanity, but they also challenge the human-animal boundary. Set in the Middle Ages on a Mediterranean island, *Knowledge of Angels* evokes the myth of Romulus and Remus: Amara is a girl brought up by wolves outside the realm of civilization, which has made her savage, animalistic in terms of lacking the faculty of language and other human traits. The novel is also concerned with the nexus between humanity and the faith in God, using the figure of the feral child as a motif to examine whether faith is innate in humans and how religion as such is set to distinguish the human from the animal. My presentation intends to explore how Amara, the wolf-child disturbs the anthropocentric view of humanity, and how she embodies the anxieties of contemporary society concerning the meaning of the human, for, although being a human child, she "seems to know only what a wolf knows" (84).

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FARKAS Boglárka Angéla (Sapientia Hungarian University of Transylvania, Cluj, RO)

“Pandora’s Box Revisited: *Ex machina* in the Context of Greek Mythology and Posthuman Anxieties”

In this paper I will examine Alex Garland’s directorial debut, *Ex machina* (2015) by exploring its roots in Greek mythology. According to my assumption, this science-fiction film retells the myth of Pandora, reintroducing the figure of Hephaestus in the image of a self-appointed “programmer-god” (Nathan); recoding Epimetheus as the human component of a Turing-test (Caleb) and of course, presenting Pandora herself as an artificial intelligence (Ava), whose final escape from her meticulously protected prison echoes the act of opening Pandora’s box.

Ex machina can be positioned in the context of European filmmaking – having an English director, a predominantly European cast (Alicia Vikander, Domhnall Gleeson) and European shooting locations, from Pinewood Studios to Norway – while returning to an ancient Greek myth, which formed European culture on a mass scale. Garland’s narrative uses Pandora’s myth and Greek mythology’s concepts of creation – such as parthenogenesis – in order to delve into the challenges of AI and other modern-day technologies, furthermore connecting its narrative to posthuman anxieties, the possible emergence of a species that is superior to humans. Essentially based on Donna Haraway’s famous essay, *A Cyborg Manifesto* from 1985, this paper aims to address – alongside its mythical allusions – *Ex machina*’s speculative reflections regarding on the dusk of the Homo Sapiens and the beginning of a new era, beyond the Anthropocene.

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Session 4, Panel "A" (English, Hybrid)

Acqua

Chair: Dr. BENCSIK Vera (Eötvös Loránd University, Budapest, HU)

Rachel MAGDEBURG (University of Wolverhampton, UK)

"Watery Ways to Lose the Self: Partial Post-anthropocentrism in Painting Practice"

The naming of the Anthropocene after its central agent '*anthropos*', and its inbuilt anthropocentrism can be seen as narcissistic (Crist, 2013; Colebrook, 2014; Zylinska, 2014; Davison, 2015; Shaw and Bonnett, 2016; Cohen, 2016; Macfarlane, 2016; Dave, 2020). Narcissus as the water-gazing mythological namesake of the condition of narcissism, is also the mythological origin story of painting at its foundation as a theory (Alberti, 1976; Damisch, 2010). If water's reflection lures narcissism, this paper seeks to explore the difficulty between striving for postanthropocentric painting through water's use when applying the concept of the Anthropocene, without side-lining the human completely, which would only reinforce the schism between nature and culture. This paper presents ten watery ways the artist-subject can lose their self (metaphorically, cognitively, artistically and spiritually) through the use of water as a medium, method, material and image. The proposed ways include the use of the psychological Flow state in painting that makes the self less aware (Nakamura and Csikszentmihalyi, 2009), modernist artistic methods of pouring, dripping and 'liquefactive' painting (Taylor, 2020), baptism and the spiritual loss of self through rebirth, and the wounds to narcissism by the Copernican Revolution, Darwinism and the Freudian unconscious (Haraway, 2008). The dissolution of the self will be tempered by the self-aware image that makes painting more aware (Stoichita, 1997). Using a new materialist and practice-based methodology, and a range of disciplines, I will argue that instead of total postanthropocentrism, a partial anthropocentrism is needed for the contemporary painter in the Anthropocene.

Rachel BATES (Old Dominion University, Norfolk, VA, US)

"Rising "Cricks": Considering Rivers and Flooding in Contemporary Appalachian Literature as Agential Geographic Assemblages within Appalachian Ecologies"

In considering ecologies, particularly ones with aims toward dismantling anthropocentric hierarchies, Jane Bennett's *Vibrant Matter* provides a unique framework for reconsidering nonhuman affect and agency from both ecological and geographic perspectives. Bennett's analysis of nonhuman entities, everything from matter to animals to electricity, readily applies to Contemporary Appalachian literature featuring narratives rooted in a past Appalachia, ones leaning into the region's history. The Appalachian region complicates Bennett's theory by moving into human-constructed geographic assemblages. Appalachia is often inseparable from its mountainous topography and the ubiquity of rivers and streams in its mountain range. These vital waterways for Appalachians, often referred to as "cricks" by Appalachian English speakers, also serve as focal points and plot drivers in regional literature. However, many of these waterways underwent significant human manipulation when, in the 1930s, hydroelectric power arrived in Appalachia, placing politics, policies, and ecologies in contention. This paper applies Bennett's theory to Ron Rash's Appalachian novel *One Foot in Eden*, a fictional retelling of this issue and the consequences of hydroelectric power in Appalachia. Hydroelectricity provided ecofriendlier power,

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but Appalachians underwent forced migration and rivers and streams were restricted by humans, steep consequences for a region already significantly impoverished. Additionally, when gardens and farms, towns and homesteads were flooded, waterways retook human construction, but at the whim of humans and their river damming methods, thus creating unique, geographic assemblages and simultaneously awarding yet revoking both waterway and human agency, thus rendering said waterways as political and ecological geographic assemblages. This paper positions Rash's novel as an example of Appalachian waterways as geographic assemblages and attempts to provide new ways of thinking about ecologies within and external of the region and how/who these ecologies effect.

Călina MOLDOVAN (Babeş-Bolyai University of Cluj-Napoca, RO)

"Liquid Landscapes and Fluid Ontologies. Representations of Water in Contemporary Norwegian Literature"

The purpose of this paper will be to investigate how contemporary Norwegian literature seems to disturb long-established, but slowly outdated conceptions of matter and non-humanity, and creates new sensibilities and new modes of understanding matter and the non-human. Using water both as materiality and as discourse, my paper will attempt to better understand the paradigm shift that characterises the Anthropocene, from a human-centred worldview to a world that acknowledges that even so-called inorganic, inert matter is vibrant, self-sufficient and ever-flowing. Using the most recent discourse of new materialisms and of the non-human turn, but also that of the recent field of *blue humanities*, I will analyse how oceans, seas, rivers, rain, and even ice are actants in a planetary system of reciprocities and synergies. These water bodies create a global assemblage that finds itself in a Deleuzian "constant becoming", always flowing into one another and using their force to put the world in motion. Water connects spaces and bodies, and creates a membrane that covers the whole world, forging new pathways between individuals and between spaces otherwise impossible to be brought together. It runs through, among, and between bodies, creating powerful bridges between human and non-human entities.

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Session 4, Panel "B" (English, Hybrid)

Posthuman Performance

Chair: Dr. URECKY Eszter (University of Debrecen, HU)

Dr. KÉRCZY Anna (University of Szeged, HU)

"Posthuman Somaesthetics in Contemporary Humanimal Body-Art Performances"

My paper focuses on controversial contemporary anthropozoological body-art action pieces which fuse somaesthetic agenda and posthumanist politics with the aim to problematise human-animal relations on phenomenological, ethical, and artistic grounds. The carnal artistic explorations of interspecies encounters and self-hybridising "becomings" invite us to think in terms of post-anthropocene ecologies by highlighting shared vulnerabilities, the precarious existence of all mortal beings united as "littermates" in "significant otherness" in Donna Haraway's sense of the terms. Like Cary Wolfe, these performances regard our collective "animal condition" as a foundation of posthuman ethics: transspeciesism underpinned by compassion. Studying a heterogeneous corpus of artistic stagings of humanimal be/longings – Derrida's "animal that therefore I am (to follow)" takes the form of Joseph Beuys' hare, Marina Abramovic's donkey, Carolee Schneemann's cat, and Pierre Huyghe's dog among others – I examine if animals can move beyond the status of mirrors and metaphors, and ask if we can ever learn what it is to be an animal, not as observed from the perspective of the human artist, but from within the fur and feathers of the beasts themselves? (see Baker, Broglio) I wonder to what extent the intersectional challenging of biased speciesist standpoints along with sexist, racist, classist, ableist ideologies may imply humanistic morals and hence entrapment within an anthropocentric artistic agenda. I am also interested in how interactions with an animal existence supposedly empty of textual traces affect the speaking embodied human subject through trans/verbal means, and how the bodyartworks in question enter into dialogue with the Wittgensteinian assumption "Even if a lion could talk, we would not understand him."

TÓTH Zsolt (University of Szeged, HU)

"Encountering the Other in the Flesh Art of Heide Hatry"

Whether we use Anthropocene or an alternative term to describe the current era, we can all agree that the sum of human activity has detrimental effects on the environment, the spaces which we inhabit, and other species that exist in the world alongside us. Moreover, the looming ecological crisis is now widely recognized and thematized across a plethora of media and discourses. Yet, the global reaction to this emergency appears to be defined by inaction, or at least the insufficiency of the responses made. The presentation explores the provocative oeuvre of the conceptual and performance artist Heide Hatry, which aims to resist this human apathy and jolt the observer out of their passivity. Special attention is paid to the medium of some her artworks, namely, animal flesh, and how they are employed. The paper will explore the ethical implications the usage of such controversial material foregrounds regarding the human exploitation of other species and the potential resemblance between the objectification of animals and certain human identity positions, like that of women. Finally, by combining theories of corporeality, identity studies, ecocriticism and semiotics, the presentation will examine why the body proves to be a suitable medium through which one can encounter the Other and approximate posthuman embodiment.



SZENDREI Bianka (University of Debrecen, HU)

“Blackqueer Affective Performance in Janelle Monáe’s *Dirty Computer* (2018)”

Contemporary Blackqueer neo-Afrofuturist musician, visual artist, actor, and writer Janelle Monáe’s multi genre works have always brought together popular culture and issues addressed in interdisciplinary fields through the image of the cyborg and vulnerable android. Her latest visual work, *Dirty Computer* (2018) follows the journey of Jane 5821 who, due to showing defiance towards heteronormative social expectations, is captured and forcefully cleaned by the regime. Despite the regime’s attempt to erase Jane’s memories,—and through that her identity—she manages to not only survive but escape the facility and work towards a better and more inclusive future for other dirty computers.

Although Monáe categorizes *Dirty Computer* as an “emotion picture” in which emotions can be understood as tools of decolonization, I argue that the film’s genre is closer to an “affect picture” because the work presents queerness as an affective tool and, to use Muñoz’s words from *Cruising Utopia* (2009), as a horizon of possibilities which envisions spaces and times that are rendered impossible by the Western human (139). Performing queer bodies, including Jane’s, are continuously disrupting the Western human supremacist regime by actively engaging with and affecting not only each other but also the environment, spaces, and objects. Analyzing visual and lyrical representations of Jane’s memories and dreams, the presentation explores how performing queer potentiality and desire can actively disrupt and dismantle an anthropocentric dystopian world, move beyond the human, and envision a more affective posthuman future.

Blue GRINDROD (University of Plymouth, UK)

“The Call of the Chthulucene: Speculative Fiction, Art and Design as Methodology in the Formation of New Posthuman Models of Life”

Adaptation or Extinction? These are the choices left to the human as a species as the Anthropocene takes its toll on our fragile ecologies. Utilising examples from speculative fiction, biological art and critical design, this research paper proposes a radical shift towards new and imagined posthuman models of being that seek to alleviate, overcome or otherwise adapt to the hostile ecologies that the Anthropocene imparts upon us. Drawing from Haraway’s conception of the Chthulucene, this paper identifies the possibility of the creation of an “elsewhere and elsewhere that was, still is, and might yet be” and extends this to the realm of the body: through offering a position of the posthuman that is speculative, nebulous and abstract it is hoped that new models of potential life might be envisioned that are multiplicitous, multi-species and multidisciplinary. Working primarily with the realm of the physical body, this paper explores new, alternative and abstract renditions of bodily structures through the existing works of Agi Haines, Matthew Barney, Revital Cohen, Natsai Audrey Chieza, Patricia Piccinini, Veronica Ranner, Kira O'Reilly and Art Orienté Objet for the purpose of moving beyond an anthropocentric model of the body and its relation to external ecologies. By rendering these ecologies tactile, haptic and embodied through these examples, this research paper ultimately seeks a suppression of the human tendency towards exceptionalism in the pursuit of a posthuman that actively operates and evolves in symbiosis with everchanging ecologies, embodying a transitory model of being for the age of Anthropocene.

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Session 4, Panel "C" (English, Hybrid)

Embodied Entanglements

Chair: HORVÁTH Imre Olivér (University of Debrecen, HU)

PAPP Sára Írisz (University of Debrecen, HU)

"The Role of Assemblage in Kinga Toth's *Offspring*"

The idea of decentralization of human experience is deeply rooted in Deleuze and Guattari's concept of the philosophical diagram. For Deleuze and Guattari, a diagram is understood as a universal pattern of lines conveying information about something that makes us shocked. It serves to create a constellation of abstract knowledge by the usage of assemblage. The assemblage is a system of connections in which the whole organismic system means more than its parts. I would argue that the assemblage is both used, challenged, and problematized by artists who consider themselves as present tense anthropocene agents because they try to overcome the traditional dichotomy between culture and nature so they use a heterogeneous network of experiences. In my presentation, I focus on a video installation, created as a part of the project titled *Offspring* (in Hungarian: *Írma*). It was performed by Hungarian intermedia artist Kinga Toth who thinks about her multilingual oeuvre as an organic structure filled with different artworks – poems, photos, and audiovisual performances, and all of them function as emerging living organisms. In the case of *Offspring*, the video and the traditional media artworks show us how the artist tries to reconcile nature, selfhood, and artificiality with the usage of different forms of assemblage. Since humanity has reached the point of causing irreversible damage to the natural environment, how agents create social, ecological, and even microstructural, or physical organizations has changed, and this experience was heavily utilized by this mixed media artwork.

KRISZTÁN Daniella (University of Debrecen, HU)

"Out of Body, Out of Space: Relationality and Affective Intensities in Mansoura Ez Eldin's *Maryam's Maze*"

In their introduction to *Embodiment, Enaction, and Culture: Investigating the Constitution of the Shared World* (2017), Durt et al. emphasize that "[f]or humans, sense-making is largely a collective activity through which their environment becomes a world of shared significance. Humans collectively constitute the world not by creating it in a constructivist sense but by disclosing its intersubjective significance." Their concept of the shared world resonates with Rosi Braidotti's statement in *Posthuman Knowledge* (2019) that the embedded and embodied posthuman subject's "relational affectivity produces a shared sense of belonging to, and knowledge of, the common world we are sharing." This shared world and relational affectivity, or more precisely, the loss of them plays a central role in contemporary Egyptian writer, Mansoura Ez Eldin's *Maryam's Maze*, which offers fragmentary glimpses into the titular character's crumbling world, disclosing a personal and family drama. This paper analyses the web of relations from which Maryam extricates herself and her consequent estrangement and sense of nostalgia to contend that her personhood is questioned by the loss of connection to her family. Since the family functions as the substructure of her (Arab) society, Maryam's social "dis-embeddedness"—in other words her rejection or failure of embeddedness in the family—incites a sense of dis-embodiedness as an experience of not-being-in-the-world, which materializes as her dissociation from her corporeal body and disconnection from her spatial dimensions.

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Georgiana BOZÎNTAN (Babeş-Bolyai University of Cluj-Napoca, RO)

“Imagining the Entangling Mesh of Life: Carl Frode Tiller’s *Begynnelser*”

This paper casts light on the novel *Begynnelser* (*Beginnings*, 2017) by the Norwegian author Carl Frode Tiller and aims to discuss it in light of affective ecocriticism and in connection to Timothy Morton’s concept of the mesh. Making use of a reversed chronology, the novel is narrated in first person by Terje, an environmental consultant who attempts to take his own life. Built upon “micro-moments of affective intersection” (Bladow & Ladino, 2018, p. 3), the narration focuses on the main character’s relationship with his family, but also on memories from his teenage and childhood years, that bring to light Terje’s early encounters with non-human beings, like insects and amphibians. Numerous scenes of the novel suggest the interconnectedness of all life forms, which can be described using Morton’s concept of the mesh (*The Ecological Thought*, 2010). Throughout my reading of *Begynnelser*, I argue that the “awareness of the mesh” (p. 28) is enabled both by scientific knowledge, but also by emotional connections the main character establishes with non-human beings he encounters. Morton conceives the mesh both spatially, as a network, but also temporally, as “a series of events in which humans are entangled” (p. 28). Therefore, showing how the novel proposes a post-anthropocentric literary form, I wish to suggest that the narrative strategies of the book allow an affective exploration of human and non-human interconnections not by looking towards future forms of coexistence but by unearthing the past as a way of exploring these entanglements.

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Plenary Lecture (Hungarian)

Dr. NEMES László

Semmelweis Egyetem, Magatartástudományi Intézet, Budapest (HU)

Moderátor: Dr. HÓDOSY Annamária (University of Szeged, HU)

„A kihalt fajok feltámasztásának filozófiája és etikája az Antropocénban”

Az utóbbi időben egyre többet hallunk olyan biotechnológiai eljárásokról (klónozás, génszerkesztés), amelyek segítségével lehetővé válhat régen vagy újabban kihalt fajok (pl. a gyapjasmamut, a vándorgalamb, bizonyos békák) „feltámasztása”. Olyan új kifejezésekkel ismerkedünk meg, mint a *kihalás-mentesítés* (de-extinction) vagy a *feltámasztás-biológia* (resurrection biology). Az *Antropocén* időszakában az ember technológiai hatalma kiterjed immár nemcsak arra, hogy veszélybe sodorjon fajokat, hanem arra is, hogy megóvja őket a kihalástól, visszahozza őket az életbe, vagy éppen teljesen új életformákat teremtsen. Milyen filozófiai, metafizikai, bioetikai problémákat vet fel a kihalt fajok feltámasztása? Feltámasztható-e egyáltalán egy faj; mi egy faj metafizikai, ontológiai státusza? Mi lenne ennek célja; instrumentális vagy önértéket tulajdonít a biológiai fajoknak? Van-e a fajoknak, akár az egyedi organizmusoknak természetes élettartamuk, születésük és haláluk? Meddig terjed az ember felelőssége? Előadásomban ezeket a kérdéseket járom körül, a biológia filozófiája, a bioetika és a környezeti etika megközelítéseit az Antropocén filozófiai kihívásaival összekapcsolva.

“The Philosophy and Ethics of Resurrecting Extinct Species in the Anthropocene”

Recently we hear a lot about biotechnological tools (cloning, gene-editing) which would potentially make it possible to „resurrect” species that went extinct either a long time ago or just recently (e. g. woolly mammoth, passenger pigeon or certain frogs). We are compelled to familiarise ourselves with new terms like de-extinction or resurrection biology. In the anthropocene, the technological power of humankind not only expands to protecting species from extinction, but to bringing them back to existence, or even to creating entirely new lifeforms. What kinds of philosophical, metaphysical, bioethical problems will be raised by the resurrection of extinct species? Can a species be resurrected at all; what is the metaphysical, ontological status of a species? What would be the goal of de-extinction – does it attribute instrumental or intrinsic values to biological species? Do either species or individual organisms have natural lifespans, birth and death? What is the extent of human responsibility in relation to such issues? In my lecture, I will delineate these questions, connecting the approaches of the philosophy of biology, bioethics and environmental ethics to the philosophical challenges of the Anthropocene.



Session 1, Panel "A" (Hungarian, In-Person)

Poszt-antropocentrizmus a filozófiában

Levezető elnök: Dr. NEMES László (Semmelweis University, HU)

Dr. SZÉPLAKY Gerda (Eszterházy Károly Katolikus Egyetem, Eger, HU)

„AZ ÉDENKERTBEN: A növényetika filozófiai és bibliai alapjai”

Előadásomban az ökológiai válság miatt időszerűvé vált filozófiai kérdéseket kívánok felvetni – a természet iránti etikai magatartás vonatkozásában. A természetet nem mint elvont eszmét vagy egészes létformát tételezem, hanem mint fenomenológiailag megragadható, jelenlévő létezőt, amihez az ember közvetlen viszonyt tud kialakítani. Éppen ezért a bioetika alanya teóriámban a konkrét természeti létező: az állat, a növény, a kő. Ezek közül a növényre fókuszálok – ami nem egyszerű. Hiszen a humanista bölcsélet a növényi minőséggel nem vetett számot (ahogyan a kő sem képvisel autentikus létformát). Az állat ezzel szemben mindig is kitüntetett létező volt, igaz, negatív módon, amennyiben az ember szellemi mivoltával szembeni testies alsóbbrendűséget képviselte, s amennyiben megalapozta az emberközpontú értékrendet fenntartani hivatott áldozati hierarchiát. Az áldozattá tett, elnyomott állat szükségszerűen vált az emancipatorikus törekvések célpontjává. De vajon a felszabadítás célpontjává válhat-e a növény?

A kortárs növényfilozófiák messzebb mennek az *animal turn*-nél és az *Animal Studies*-nél, amikor a növényi lét tanulmányozása révén a nem-emberi létformára igyekeznek rámutatni, melynek alapjai ugyanakkor, mint látni fogjuk, megfeleltethetők az emberi identitás alapjaival. A növényetika imperatívuszát a növekedés eszméje adja (mint ismeretes, az állatetika a fájdalom- és örömrészést tekinti sarokkönek). Ember, állat, növény egyaránt növekszik – a növekedés eszméje alkalmas arra, hogy egy újfajta felelősségetika alapja legyen. A növényi lét meghatározó sajátossága emellett – az anyagcsere-folyamatok révén – a környezettel szüntelenül fenntartott, egymásra utaltságon alapuló kommunikáció; valamint az, hogy a növények – a Deleuze–Guattari szerzőpáros kifejezésével élve – sajátos „összegyülekezést” (*assemblage*), „társasságot” hoznak létre. Előadásomban ezen sajátosságok elemzéséhez bibliai referenciákat is társítok.

“In the Garden of Eden: Philosophical and biblical foundations of plant ethics”

In my presentation, I intend to raise philosophical questions that have become relevant in the context of the ecological crisis – in relation to ethical attitudes towards nature. I do not posit nature as an abstract idea or a holistic form of existence, but as a phenomenologically graspable, present entity with which human beings can form a direct relationship. That is why the subject of bioethics in my theory is the specific natural being: the animal, the plant, the rock. Of these, I focus on the plant, which is not easy. For humanist philosophy did not take into account the vegetal quality (just as the rock does not represent an authentic form of existence). The animal, on the other hand, has always been a privileged being, albeit in a negative way, in so far as it represented a corporeal inferiority to the spirituality of man and established a hierarchy of sacrifice designed to maintain a human-centred value system. The victimized, oppressed animal inevitably became the target of emancipatory efforts. But can the plant become the target of emancipation?

Contemporary plant philosophies go further than the “animal turn” and “Animal Studies” in their attempt to point to a non-human form of existence through the study of plant life, the foundations of which, as



we shall see, can be equated with the foundations of human identity. The imperative of plant ethics comes from the idea of growth (as we know, animal ethics sees pain and pleasure as a cornerstone). Man, animal, plant all grow – the idea of growth is capable of being the basis of a new ethics of responsibility. The defining characteristic of plant life is also the interdependent communication with the environment, which is constantly maintained through metabolic processes, and the fact that plants create a particular ‘assemblage’, a ‘companionship’, in the words of the Deleuze-Guattari author duo. In my presentation, I will combine the analysis of these characteristics with biblical references.

BODNÁR János Kristóf (University of Debrecen, HU)

„Ha egy oroszlán beszélni tudna...” – wittgensteini gondolatok az antropocentrizmus kapcsán

Noha az antropocentrizmus nem kap különösebben kiemelt figyelmet sem a wittgensteini corpus-ban, sem a vonatkozó szekundér irodalomban, ugyanakkor vitathatatlan, hogy a szerző központi fogalmai az ún. második életműszakasztól kezdődően – nyelvjáték, életforma, különösképp pedig a „közös emberi cselekvésmód” – mennyire hangsúlyosan támaszkodnak társas közösségeink és cselekvéseink emberek által alkotott szabálykövetésére. Innen tekintve adódik a kérdés: e meglátások mennyire – ha egyáltalán – alkalmazhatók a nem-emberi élőlények viselkedésének, „nyelvjátékainak” a leírására? Ezek a gondolatok mennyire közelíthetők meg, mennyire érdemes közelítenünk a vonatkozó wittgensteini hasonlítás objektumokhoz az antropocentrizmus fogalma felől? A kérdés, bár nem kiemelt problémája a kortárs Wittgenstein exegézisnek, ugyanakkor az ún. újwittgensteiniánus (New Wittgenstein) gondolkodók – többek között Cora Diamond, Alice Crary és Rupert Read – gyakran támaszkodnak wittgensteini szöveghelyekre olyan kérdések kapcsán, mint az állati etika, a vegetarianizmus vagy az ökológia. Előadásomban e szerzők gondolataira is támaszkodva próbálom a fent vázolt kérdést röviden áttekinteni.

“If a lion could speak, we could not understand him” – some Wittgensteinian remarks on the question of anthropocentrism

Anthropocentrism as a particular point of view is certainly not discussed by Wittgenstein himself in the *oeuvre* (some minor remarks excluded), nor it is among the popular topics of recent Wittgenstein-scholarship. However, his ideas, and remarks on how deeply our language (and language-games in the later writings) is related to our life-forms, social practices and what Wittgenstein calls the “common human way of acting” demonstrate that human communities and their rule-following practices serve as the backbone of his philosophy. One seminal question related to these insights concerns the question whether non-human animals’ behaviour and communication could be approached by these Wittgensteinian thoughts on rule-following. If not, should one understand this as Wittgenstein accommodating an anthropocentric view – in a metaphysical, epistemological or general philosophical sense? In my presentation I approach these problems from a New Wittgensteinian – *resolute* or *therapeutic* – angle, so for me there is no ‘anthropocentric’ theory framed in his writings. Nevertheless, I do find it interesting to examine his remarks – like the famous / notorious one cited in the title – on animal behaviour and communication from the angle of this conference’s topic. Renowned scholars of the resolute reading – inter alia Cora Diamond, Alice Crary and Rupert Read – often rely on his philosophical remarks in discussing issues such as animal ethics, vegetarianism and ecology. My presentation attempts to overview such approaches through a “view from the anthropocene”.



TOTH Kinga (University of Debrecen, HU)

„A belső várkastély – A Másik megérkezése, internalizálás és csatornázás Avilai Szent Teréz Szentlélek-élményei”

„Kevés dolgot parancsolt meg nekem az engedelmesség, amely olyan nehéz lett volna, mint az imádság dolgairól írni.” (A belső várkastély)

Avilai Szent Teréz több, mint négyszáz éves, a misztikát, a misztikus élmény kifejezését alapjaiban meghatározó írása a tavalyi évben új fordításban és kiadásban jelent meg a Sarutlan Kármelita Nővérek gondozásában. A nővérek 1999 óta foglalkoznak könyvkiadással, köteteiket pedig ezzel a szöveggel kísérik webshopjukban: »Itt olyan mint a mennyben!« – hangzott egykor a párizsi repülőterek reklámszövege. Az, aki belekezd a belső imába, egy egészen más mennyet tapasztal meg: » a léleknek ez a kis mennyországa, ahol az ég és föld teremője lakozik. « (Avilai Teréz, A tökéletesség útja, 28. fej.) A belső ima ajtó e fordított mennyország felé. [...]

Szent Teréz „hét lakásban” történő kinyilatkoztatásai, a Másik befogadásának előkészítése, megtapasztalása és az összeolvadás utáni „hibrid-lét”-valamint az ezzel járó Más-nyelv és Más-állapot megélése és csatornázása mellett talán a kiadvány legizgalmasabb része a mintegy ötven oldalnyi bevezető, valamint a fordítók (láb)jegyzetei, kommentárjai, melyből – A belső várkastély felépítése és szerkezete mellett – információhoz jutunk a szerkesztések, átírások, javítások, kiegészítések több évszázados procedúrájáról, a szentéletű nő szavainak (fel)használásáról, (át)írásáról- már a XVI. században is.

Felmerül a kérdés, vajon az – egyes fordítók-átírók által kritizált át- és megszerkesztett – eredeti, szenvedélyes és csapongó írásmód nem lehet-e a stílusa, formája a kinyilatkoztatásnak? Vajon nem éppen erre az írásmódra van szükség ahhoz, hogy a transzformáció, az átlényegülés megtörténhessen? És mi marad ki a szerkesztés hatására, mennyiben fontos ez, hogy női írásmódról, tapasztalásról és ezen tapasztaláshoz kapcsolódóan egy kifejező nyelv kereséséről volna itt szó, melyet „szellemi tudományban” járatos, ezzel foglalkozó férfiak szerkesztenek, miközben magában a műben is megjelenik az értelem, mint gátló tényező, mely az elfogadás, az önátadás – vagyis a valós megértés és az átlényegülés – momentumát akadályozhatja? A kármelita nővérek kolostorának gesztusa, az ősi, kármelita nővér által írott szöveg újabb kiadása mindenképp üdvöztető, ahogy a szöveg gyökereihez való visszatérésre tett kísérlet is.

“The inner castle – The arrival of the Other, Internalisation and Channelling: The Holy Spirit Experiences of St Teresa of Avila”

"Few tasks which I have been commanded to undertake by obedience have been so difficult as this present one of writing about matters relating to prayer." (The Inner Castle)

St. Teresa of Avila's more-than-four-hundred-year-old writings, which have been at the heart of mysticism and the expression of mystical experience, were recently re-translated and published last year by the „Sisters of the Carmelite of Sarutlan” in a new edition. The sisters have been publishing since 1999, and their books are accompanied by the following phrase in their webshop: "It's like heaven here!" - which was once the slogan in an advertisement of/for Paris Airport. "This is the little heaven of the soul, where the creator of heaven and earth dwells." (Teresa of Avila, The Way of Perfection, chap. 28) Inner prayer is the door to this inverted heaven. [...]

St. Teresa's revelations of the "seven dwellings", the preparation for and experience of the reception of the Other, and the "hybrid existence" after the merger – as well as the experience and channelling of the



Other-language and the Other-state that this entails – are perhaps the most exciting parts of this volume, along with the fifty or so pages of introduction, and the translators' (foot)notes and commentaries, which – in addition to explaining (?) the structure of *The Inner Castle* – provide information on the centuries-long process of editing, correcting, adding to, (re)using and (re)writing of the words of the saintly woman – having already begun in the 16th century.

The question arises: could the original, passionate, and erratic style of writing, criticised by some translators and transcribers, be the style and form of revelation? Is it not precisely this style of writing that is needed for the transformation, the transubstantiation, to take place? What is left out in the process of editing? And to what extent is it important that it is be a woman's writing – her experience and, in connection with this experience, her search for an expressive language – that is edited by men who are 'spiritual scientists', while the work itself also contains the intellect as an obstacle to the moment of acceptance, of self-transference, that is, of real understanding and transfiguration? The gesture of the convent of the Carmelite sisters, the new edition of the ancient text written by the Carmelite sister, is certainly welcome, as is the attempt to return to the roots of the text.

PÉTER Szabina (University of Debrecen, HU)

"Antropocén kiáltások"

Előadásomban olyan műalkotások elemzésére teszek kísérletet, amelyek az öko-művészet, öko-média, öko-film kategóriájához állnak a legközelebb. Ezeket – a hagyományos ökológiai világnézetet elutasító vagy kifordító – műveket elsősorban Deleuze sokaság-fogalmán (*multiplicity*) szeretném megvizsgálni. Ez a (mindig újrainterpretált) fogalom különböző kontextusban jelenik meg Deleuze írásaiban (alapvető összefüggésben van például a rizóma, az assemblage, a létrejövés fogalmával is), s mindezekén túl nagyban kapcsolódik ahhoz a belátáshoz vagy nézőponthoz is, miszerint szerves részei vagyunk az egymástól elválaszthatatlan társadalmi, gazdasági, és – legfőképp ökológiai kontextusoknak.

Bergson „Idő és a szabadság” című írásának nyomán különbözteti meg egymástól a fokozatbeli és mennyiségbeli különbségeket. Előbbi elvének a tér, az anyag és a nem-folytonos, homogén, mennyiségi, utóbbinak pedig a tartam, a szellem, a folytonos, heterogén, minőségi sokaságokat jelöli meg. E szembeállítások meghaladására tesz kísérletet Deleuze, akinek értelmezésében a sokaság egy olyan komplex struktúra, ami nem tesz meg referenciájaként egy előzetes egységet: nem egy fragmentált egész részeként vagy nem egy több részre szakadt egység kifejeződéseként értendő. Eszerint ez a fogalom meghaladja az egy és sok opponáló viszonyát, s nem egy, a létezés struktúráját vagy univerzális törvényeit tartalmazó transzcendens világ részére vonatkozik.

Deleuze utolsó korszakában megszorodó művészetfilozófiai tanulmányaiban hangsúlyosan jelen van az antropocentrikus illúzióban gyökerező gondolkodást szétzúzó művészeti aktivitások elemzése. A művészetben rejlő legnagyobb lehetőséget az emberitől való megszabadulásban látja. A műalkotások által megnyíló szabadság mozzanata kiváló alkalmat adhat a mindenkori emberi szubjektivitás irányába táplált kételkedésre.

"Anthropocenic Cries"

In my presentation, I attempt to examine works of arts which fit best into the categories of eco-art, eco-media, or eco-cinema. I aim to investigate these works – reversing or rejecting the traditional ecological worldview – through Gilles Deleuze's concept of *multiplicity*. This ever re-interpreted notion (re)appears in Deleuze's writings in various contexts – it is also fundamentally related to the concepts of the rhizome,

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becoming, and assemblage. What is more, in my reading it can be understood as relating to the insight or view, according to which we all are parts of inseparably connected social, economic – and most importantly: ecological – contexts.

In his essay "Time and Free Will, Bergson draws a distinction between differences of qualitative and quantitative type. For him, the former principle can be found in the spatial, material, and quantitative multiplicities, while the latter resides in the multiplicities of the *durée*, the spirit, and the qualitative. Deleuze intends to overcome such dualities: he regards multiplicity as a complex structure, which does not refer to any pre-existing unity, and therefore should not be understood either as a part of a fragmented whole or as the manifestation of a unit separated into individual components. Consequently, this concept transcends the dichotomy of the one and the many, and it does not concern a part of a transcendent world that contains the structure of being or its universal rules.

Deleuze's later works on art-philosophy are full of reflections on artistic activities that aim to demolish the modes of thinking rooted in the anthropocentric illusion. He sees art's greatest potential in its ability to transcend the human. The moments of freedom enabled by the artworks allow for doubting current perceptions of human subjectivity.

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Session 1, Panel "B" (English, Hybrid)

Nonhuman Narratives and Temporality

Chair: Dr. KÉRCHY Anna (University of Szeged, HU)

Dr. BÉNYEI Tamás (University of Debrecen, HU)

"Orwell's Animals"

Although Orwell's fiction is full of animals – from the fish in *Coming Up for Air* to the eponymous pachyderm in „Shooting an Elephant” –, this paper will be concerned primarily with *Animal Farm*, predicated on humanising the animal, and, to a much lesser extent, with *Nineteen Eighty-Four*, a text that persistently animalises the human. My examination of *Animal Farm* explores the role animality plays in what Roger Fowler has called the perversion of language. I shall argue that the definition of "animal" and especially "life" is not only crucial to an understanding of the abuse of power chronicled in the story but also allows us to consider Orwell's fable from an anthropocene perspective. If in *Animal Farm* the animal metaphor morphs subversively into metonymy, *Nineteen Eighty-Four* presents a scenario that is both similar and inverse: in its bleak urban world, animals are necessarily metaphorical, but animal life also turns out to be right in the centre of the represented world.

NOVÁK Zsófia (University of Debrecen, HU)

Silence speaks louder – nonhuman voice and post-anthropocentric environmental storytelling in nature documentaries

In order to provoke (affective) responses in audiences, most documentaries dedicated to environmental or animal rights issues (such as the more recent elements of David Attenborough's oeuvre; *Cowspiracy* (2014); *Earthlings* (2005); *Dominion* (2018), etc.) resort to the strategy of becoming a voice for the voiceless—which, however, may point to the peril of empathy being "used as proof of entitlement to speak for them, to represent or 'name' victims in a way that simultaneously silences them" (Oliver 2016, 173). As opposed to this practice, filmmakers Viktor Kosakovsky and Salomé Jashi employ a provocative approach by refusing to provide viewers with the storied lives of animals (*Gunda*, 2020) and by doing away with any coherent narrative frame in rendering a Georgian billionaire's project of uprooting gigantic, ancient trees and shipping them across the country to his own private estate (*Taming the Garden*, 2021). Exploring alternative ways of environmental storytelling, Kosakovsky and Jashi take the risk of alienating the viewer: the former by disposing of the human voice entirely in his portrayal of a farm pig's life, and the latter by offering only fragments of dialogue and glimpses of human reactions to and engagement with the landscape transformed by the loss of the transported trees. By comparing 'conventional' Western filmic techniques of environmental engagement with Kosakovsky's and Jashi's rather unusual methods, this paper examines the various (often anthropocentric and anthropomorphic) conceptions of and approaches to 'nature' that are revealed in this space of contrast, and argues that *Gunda* and *Taming the Garden* can be read as participating in a shift towards post-anthropocentric (environmental) storytelling, a process of perspectival revision that is acutely pertinent in the wider context of the Anthropocene.



RUSVAI Mónika (University of Szeged, HU)

““All that is in the realm has always been here”: The Subversion of Human Time in Robert Holdstock’s *Mythago Wood*”

Robert Holdstock’s unique fantasy novel, *Mythago Wood* (1984) starts out from the well-known scenario of white male scientists conquering an unknown land – only to be conquered themselves by the mysterious power of the land. Some trees of the small ancient forest, Ryhope Wood possess extraordinary power. They can enter the human mind and turn its unconscious content into their own material: mythic landscapes and legendary heroes all made of wood. Due to their activity, time and space remain in constant motion within the wooden realm, making orientation impossible on all levels. The paper focuses on how Holdstock creates a unique temporal structure for both the woodland and the novel. The more desperately the protagonists of *Mythago Wood* try to pin down time by creating their own narrative in journals and speech, the faster it slips away from their hands – until the time of the woodland devours their mind. The paper argues that Holdstock not only applies and contrasts the concepts of human time and plant time, but he also manages to collapse this dichotomy into a spectrum on which all manifestations of time interact in the creation and re-creation of Ryhope Wood. Of the two major perceptions of time, cyclicity is mostly perceived as an attribute of nature, whilst linearity is an attribute of both human history and most narratives. Holdstock, however, subverts these concepts by showing that nature incorporates into herself a great deal of linearity, and narratives quite often become repetitive and cyclical.

Dr. BÜLGÖZDI Imola (University of Debrecen, HU)

“Save the Forest! – Nonhuman Sonic Communication and Agency in the Video Game *Fe*”

In the introduction to *Playing Nature: Ecology in Video Games* (2019) Alenda Y. Chang claims that “games can offer a compelling way to reconcile a deep connection to nature and the non-human world with an equally important connection to technology and the virtual,” however unlikely this may seem, given the long history of the nature-culture binary in Western thought. Yet, video games have been shown to enable engagement with the natural environment beyond the usual setup of resource extraction and nature as aesthetic backdrop. My presentation will focus on the 2018 platformer video game *Fe* by Zoink!, which invites the player to explore diverse biospheres as a nonhuman animal avatar and learn to “speak the language of the forest” by gaining the ability to communicate with various animals and plants. The aim of the game is to make the forest “a home again,” as put by the creators, by stopping the Silent Ones, who enslave the forest’s inhabitants and threaten its harmony. As human language is not part of the diegetic game world, the exploration of the bonds between different species of plants and animals takes priority, challenging both the human-centred meaning making of sound and the concept of agency as a main characteristic of human subjects. I contend that the game *Fe* provides a more complex experience than platformers with a cute animal avatar, as it challenges the centrality of human perception of the environment by relying on sonic communication other than human language and by using silence as a metaphor for the outside forces that disrupt the harmony of the ecosystem.



Session 2, Panel "A" (Hungarian, In-Person)

Az antropocén társadalmi és jogi kérdései

Levezető elnök: Dr. GYÓRI Zsolt (University of Debrecen, HU)

NYIRI Szabolcs (Eötvös Loránd University, Budapest, HU)

„Lemaradva a „versenyben”? Lábjegyzetek a gyorsulás kezdetéhez”

Már-már közhelynek számít az a kifejezés, hogy világunk gyorsul. Will Steffen és munkatársainak kutatása (2015) alapján azonban bizonyított, hogy Föld-rendszer és szocio-ökonómiai trendek tekintetében is egyértelmű exponenciális növekedés fedezhető fel. Előbbi kategóriában az óceánok savasodása, a kibocsátott szén-dioxid mennyisége, az átlaghőmérséklet növekedése; utóbbi esetén a reál GDP, külföldi tőkebefektetések, vagy az energiafogyasztás exponenciális növekedése mutatható ki. Mindezen túlmenően felgyorsult a termékek szállítása, a tömegközlekedés, az interperszonális kommunikáció; valamint maga a technológiai fejlődés is – amely az előbbi tényezőkhöz hozzájárult. Hartmut Rosa szerint pedig mindez politikai legitimációs csökkenéssel járhat együtt. A társadalmi gyorsulás tekintetében az antropocén mint korszak – és válságeggyüttes – nem pusztán a leíró jellegű olvasatoknak engedett teret az elmúlt évtizedekben. Céлом az, hogy felvázoljak és összehasonlítsak két, a gyorsulást mint normatív kritériumot megfogalmazó társadalomelméletet. Arra vállalkozom, hogy a gyorsulás toposzába helyezve komparatív elemzéssel megközelítsem Nick Land, valamint Nick Srnicek és Alex Williams akceleracionizmusát. Azon túl, hogy bemutatásra kerül e két kritikai társadalomelmélet, ki szeretnék térni önnön korlátaikra, elvégre – a maguk módján – részben poszt-antropocentrikus, részben pedig posztkapitalista álláspontot képviselnek, amely megadja spekulatív, illetve utópikus, esetleg disztópikus hatásaikat. Mindez azonban legalább két további kérdést feltételez, amelyre előadásom fókuszja helyeződik. Mikortól beszélhetünk gyorsulásról, hol van annak az eredete? Milyen kihívást hordoz magában a gyorsulás társadalom- és politikaelméleti relevanciáját tekintve? E kérdések megválaszolására a demokrácia mint intézményrendszer temporális értelmezését igyekszem interpretálni, rámutatva a politikai intézményrendszer és a gyorsulás között meghúzódó feszültségre, amelyet az akceleracionisták álláspontjának ismertetésével még árnyaltabbá tehetünk. Mindennek értelmében előadásomban az antropocén diskurzusba illeszkedő „Nagy Gyorsulás” társadalomelméleti és politikaelméleti interpretációjára vállalkozom. Ezzel együttesen, összefoglaló jelleggel kitérek a társadalmi gyorsulás mentén kialakult társadalomelméletek dilemmáira, vitatható pontjaira, esetleges további lehetséges vizsgálati területekre.

“Left behind in the „race”?”

It is almost a cliché to state that our world is speeding up. However, research by Will Steffen and his colleagues (2015) has shown that there is clear exponential growth in terms of Earth-system and socio-economic trends. In the former category, we can mention ocean acidification, carbon dioxide emissions and average temperature increases; in the latter, there is an exponential increase in real GDP, foreign capital investment and energy consumption. In addition to this, the transport of goods, public transport, interpersonal communication, and technological development itself – which has contributed to the previous factors – have accelerated. According to Hartmut Rosa, this could lead to the loss of political legitimacy. In terms of social acceleration, the Anthropocene as an era – and as a set of crises – has allowed not only for descriptive readings. My aim is to outline and compare two social theories that articulate acceleration as a normative criterion. Focusing on the trope of acceleration, I wish to approach



the accelerationism of Nick Land, as well as that of Nick Srnicek and Alex Williams, by means of a comparative analysis. In addition to presenting these two critical social theories, I will also discuss their limitations, since they represent – in their own way – a partly post-anthropocentric and partly post-capitalist position, which gives them speculative and utopian, or even dystopian, implications. This, however, presupposes at least two further questions, which will also be taken into the focus of my presentation. When did acceleration start, where is its origin? What challenges does acceleration pose for social and political theory? To answer these questions, I seek to interpret a temporal understanding of democracy as an institutional system, pointing to the tension between political institutions and acceleration, which can be further clarified by presenting the accelerationist position. To this end, my presentation will attempt to provide a social and political theoretical interpretation of the „Great Acceleration” in the Anthropocene discourse. Together with this, I will summarize the dilemmas, points of contention and possible areas of further investigation of the social theories developed along the lines of social acceleration.

Dr. DOBAI Attila Marcellán (Eötvös Loránd University, Budapest, HU)

“A környezetjog jogfilozófiai tükrében”

A környezetjog és a fenntarthatóság globális és lokális léptékben is aktuális kérdések, melyek számos szakterület képviselőit különböző elméleti és kísérletes munkák megírására sarkallják. A főként természettudományi kérdések számos társadalmi vonatkozású metszéspontot is érintenek. A környezetünket érintő problémákat nem lehet a társadalmi dimenzió nélkül vizsgálni. A gyakorlati tudásanyag mellett, ezekből a vizsgálatokból nem hiányozhatnak az elméleti munkák sem. A környezetjog elméleti megalapozásával a jogfilozófia elsősorban arra keresheti a választ, hogy az írott jog és a szokásjog, valamint az erkölcs milyen módon jelenik meg a környezetjogi kérdések során a jogi gondolkodás értékelő viszonyulásaiban. A természeti és épített környezetre való reflexióinak milyen előképei vannak a nem természettudományos gondolkodásban? Az egészséges és fenntartható fejlődéshez a jogfilozófiai alapozás is kikerülhetetlen szempontokkal járulhat hozzá. Ehhez szükséges feltárni az egyetemes emberi kultúra (elsősorban a nyugati) csomópontjait, valamint leírni azokat az elméleteket, ahol a környezet mint entitás megjelenik, és az elméletalkotók segítségével szintézisre törekedni, összefüggésekre rávilágítani.

“Environmental Law through the Lens of Legal Philosophy”

Environmental Law and sustainability are topical issues both on a global and local scale, spurring representatives of many fields to write various theoretical and experimental works. The mainly natural science questions also affect many intersections with social fields. Problems affecting our environment cannot be examined without the social and philosophical dimensions. In addition to the practical knowledge material, theoretical works cannot be missing from these examinations. With the theoretical foundation of Environmental Law, legal philosophy can primarily seek answers as to how written law and customary law, as well as morality, appear in the evaluative approaches of legal thinking during Environmental Law issues. What are the precedents of reflections on the natural and built environment in non-scientific thinking? Legal philosophical foundations can also contribute inevitable aspects to healthy and sustainable development. For this, it is necessary to explore the junctions of universal human culture (primarily the Western one), as well as to describe the theories where the environment appears as an entity and, with the help of theorists, strive for a synthesis and highlight connections.



Dr. LOVAS Kiss Antal (University of Debrecen, HU)

„A fogyasztói társadalom és a kutyák a poszthumán fordulat tükrében”

Az ökológiai válság felé sodródó világunkban egyre nyilvánvalóbbá válik, hogy mentális fordulatra van szükségünk. Újra kell gondolnunk a környezetünkhöz való viszonyunkat és meg kell haladnunk gondolkodásunk emberközpontúságát. (Lányi 2020) Létfontosságú kérdés, hogy a gyakorlatban hogyan tudjuk újraértékelni a szerepünket, mit kell tennünk ahhoz, hogy egyre kevésbé használjunk ki más élőlényeket? Ebben segít a 20. század második felében megjelenő poszthumán fordulat, amely igyekszik dekonstruálni a humanista hagyománytól öröklött emberfogalmat, és azt feltételezi, hogy az ember nem a létezők csúcsa, hanem sokkal inkább egy a gombafonalakhoz hasonlatos, nagyon sok csomóponttal kapcsolódó hálózat része. (Horváth – Lovász – Nemes Z. 2019) Ezért meg kell tanulnunk partnerként gondolni a nem emberi létezőkre, szükség van a kollaborációkra, a „rokonulásra” (kinship) más, nem emberi életformákkal is. (Haraway 2016) A morális változás iránti igény jelen van, de mi jellemzi a hétköznapijainkat? Előadásomban az állat-ember kapcsolat egyetlen területére fókuszálok, azt vizsgálom, hogy a fogyasztói társadalomban mi jellemzi az ember kutyához fűződő viszonyát. Magyarországon a rendszerváltozást követő kapitalizálódási folyamat nyomán, felgyorsulva mentek végbe azok a fogyasztói szokásváltozások, amelyek átalakították a kutyatartást és a kutyákhoz fűződő viszonyunkat. Ezalatt az idő alatt a kutyák nem csak fogyasztási cikkek, de maguk is fogyasztást generáló lényekké váltak. Mindez egy sajátos ambivalens helyzetet eredményezett, amelyben az ebeket gyakran humanizáljuk, miközben jogilag tárgyként kezeljük őket. Kiállunk a jogaikért, de szabadon rendelkezünk a testük fölött. Mára az ember elhibázott tevékenysége révén a kutyák túlszaporodtak és a megoldás ismét emberi beavatkozással fog járni. Előadásomban azokat az alternatívákat is vizsgálom, amelyek az ivartalanítás és az edukáció között helyezkednek el.

“Consumer Society and Dogs in Light of the Posthuman Turn”

In our world drifting towards ecological crises, it is becoming increasingly clear that we need a mental turn. We need to rethink our relationship with our environment and reconsider our human-focused thinking. (Lányi 2020) A key question is how to re-evaluate our role in practice, what should we do to reduce the scale and extent of exploiting other living beings? In these tasks one is aided by the posthuman turn emerging in the second half of the 20th century, which seeks to deconstruct the concept of the human inherited from humanism and assumes that man is not the pinnacle of existence, but rather part of a network of many nodes similar to mycelium. (Horváth - Lovász - Nemes Z. 2019). Therefore we have to learn to think of non-human beings as partners, we need collaborations, “kinships” with other non-human life forms. (Haraway 2016) The need for moral change is present, but what characterizes our everyday lives? In my presentation, I focus on a single area of the animal-human relationship: I examine what characterizes the human relationship to the dog in a consumer society. After the change of regime in Hungary in 1989, as a result of the process of capitalization, the changes in consumer habits that have transformed the way we keep dogs and our relationship with dogs have accelerated. During this time, dogs have become not only consumer goods, but also creatures that generate consumption themselves. All of this has resulted in a particularly ambivalent situation in which dogs are often humanized while being treated as objects legally. We stand up for their rights, but we have free control over their bodies. Today, through man’s faulty activities, dogs are overpopulated and the solution will again involve human intervention. In my presentation, I also examine the alternatives that lie between neutering and education.

2022. 10. 16.

Sunday

THE VIEW FROM THE ANTHROPOCENE
ANTROPOCÉN KILÁTÁSOK

15-16 OCT 2022, DEBRECEN, HUNGARY



Session 2, Panel “B” (English, Online)

Multispecies Responsibility and Environmental Justice

Chair: Dr. VÖÖ Gabriella (University of Pécs, HU)

Sona SRIVASTAVA (Indraprastha University, Delhi, INDIA)

“Scra(p)ping Humanity: A Study of Responsibility in *Frankenstein in Baghdad*”

In *Frankenstein in Baghdad*, a junk dealer curates the dismembered body parts of bomb victims. Little does he know that he has “birthed” a “monster” who embarks on a killing spree – killing, or attempting to kill all those responsible for the death of each constitutive body part. The outstanding aspect of the new monster is that he is born of waste. We refuse waste of any importance, dumping it from our sight without any consideration. However, waste is constitutive of the identity of the self. To declare a thing or body obsolete and consequently to discard it is to define oneself in opposition to it. Our everyday existence is replete with acts of dumping. Indeed, rejection is built in the body. Acknowledging this link between material discard, abjection, and ir/responsibility, I propose to navigate through the politics of “othering” and the associated power of politics in “Frankenstein in Baghdad”. How is this power construed in the face of war – and how are certain “bodies” othered in this process? Taking cue from “knowledge is knowing Frankenstein is not the monster. Wisdom is knowing Frankenstein is the monster,” the paper attempts to negotiate the contested nexus of power, responsibility, and the monstrous through the ideas of war, biopolitics, and waste – the discarded stuff comes back to haunt us, reminding us of our own ir/responsibility in the Age of the Anthropocene.

Merin JOHN (National Institute of Technology, Trichy, INDIA)

“Solarpunk Futures: The Human in a Multispecies World”

With the impact of anthropogenic climate change directly felt by humankind, in the form of warming and sea-level rise, the need to imagine a post-anthropocentric future presents itself as an exigency. In this reimagined future, we cannot necessarily sustain the extractivist outlook of global capitalism and would have to acknowledge the relationship between environmental degradation and social inequities. Any effort to ameliorate environmental concerns at this juncture calls for an ecocentric approach that would effectuate an active cohabitation of the nonhuman and the human in a multispecies community. Solarpunk fiction engages with issues of environmental and social injustice wrought by capitalism, globalization, and speciesism while envisioning hopeful speculative futures contrary to the predominantly bleak narratives characterizing Anthropocene fiction. Emerging out of the punk tradition, the emphasis of Solarpunk on human ingenuity and inclusivity allows technology and environmental sustainability to coexist compatibly. Being an intentionally affirmative counter-cultural movement, it inspires climate change activism to imagine and work towards a liveable future, instead of being caught in the dystopian impasse presented by a near-depleted, defoliated earth. This paper attempts to examine how Solarpunk, as a post-anthropocentric cultural movement, engages with the relationship between human, non-human, and more-than-human beings in a multispecies world. It also seeks to address how Solarpunk responds to psychological responses – such as eco-anxiety and solastalgia – to a climate-changed future.



Debadrita SAHA (Presidency University, Kolkata, INDIA)

““The forest was his wife indeed”: Feminine Objectification of Nature among the Naga in Easterine Kire’s Novel *When the River Sleeps*”

Set in the foothills of Kohima, Nagaland, Easterine Kire’s novel *When The River Sleeps* explores the relationship of a Naga hunter, Villie, with the forest which he considers his protector, caregiver, and also an emotional companion, and his attachment towards the forest is compared to that of conjugal relations, time and again. He constantly thinks of the forest in terms of a wife, and his reluctance to be separated from it, on accounts of estrangement and loneliness, show that he objectifies nature by feminising it, so that he can establish his dominion upon the woods as the benevolent protector. Villie’s quest for the heart-stone concealed in a “sleeping river”, rumoured to give its owner omnipotence over nature, is also a manifestation of the patriarchal desire of the human male to regulate nature as he likes. In this paper, Villie’s motives for acquiring the heart-stone will be examined through ecofeminist lens, by illustrating the heart-stone as the key with which he believes he can bring nature to complete submission, as an ideal wife. His idealisation of nature stems from the traditional gender roles ascribed to women – that of providing food, care, solace and refuge. It manifests the Classical Pastoral as defined by Greg Garrard: where nature becomes a site of nostalgic reflection and relaxation, is idealised and mystified as a submissive feminine provider of harmony and peace, but also culturally mediated by traditionally demarcated roles for the feminine gender, with nature having no individual existence except to serve the patriarchal male.

**Session 3, Panel "A" (Hungarian, In-Person)**

Antropocén ábrázolások

Levezető elnök: Dr. SZÉPLAKY Gerda (Eszterházy Károly Katolikus Egyetem, Eger, HU)

Dr. HÓDOSY Annamária (University of Szeged, HU)**„Antropocén vagy Jurassic World?”**

Hogyan jelenítik meg a populáris filmek az antropocént? A Jurassic-franchise filmjei mindig is közvetítettek környezetvédelmi üzeneteket, különösen, ami a genetikai kísérletek potenciálisan baljós következményeit és az állatok jogainak kérdését illeti. A 2018-as *Jurassic World*ben az utóbbi két probléma közötti kapcsolat felerősödik, miközben áttételesebbé is válik. Az előadás azt igyekszik bizonyítani, hogy a feltámasztott dinoszauruszok elszabadulása a klímaváltozás feletti kontrol elvesztését idézi, minek következtében a fiktív módon újraalkotott júrakor az antropocén földtörténeti korszakának metaforájaként kezd működni, az állatok megfékezésére való képtelenség pedig azt sejteti, hogy a "természet" végül az ember kárára fog győzedelmeskedni. Mint azt az előadás bemutatja, ez Godzilla esetében sincs másképp. Úgy tűnik, az őslények a filmvásznon arra vannak predesztinálva, hogy a kihalás lehetőségére figyelmeztessék a környezete uralmára és manipulálására törekvő Homo Sapienst, amit a narratívák azáltal érnek el, hogy a prehisztorikus hüllőket következetesen az ökológiai hübriszt megtorló Nemezis szerepébe helyezik.

“Anthropocene or Jurassic World?”

How do popular movies represent the anthropocene? The films of the Jurassic franchise have always conveyed environmental messages, especially about the potentially sinister consequences of genetic experimentation and the problem of animal rights. In the 2018 film *Jurassic World*, the connection between the latter issues is amplified, while also becoming more figurative. In the presentation I am arguing/going to argue that the unleashing of the resurrected dinosaurs evokes the loss of control over climate change, consequently, the fictionally recreated Jurassic Age begins to function as a metaphor for the geo-historical epoch of the anthropocene, while the human characters' inability to restrain the dinosaurs suggests how 'nature' will eventually triumph at the expense of man. As it will be demonstrated, the same argument can be applied to Godzilla. Dinosaur-like creatures seem predestined by the silver screen to warn Homo Sapiens, attempting to dominate and manipulate their environment, about the possibility of (their own?) extinction. This is also supported by the narratives, which consistently place the prehistoric reptiles in the role of the Nemesis retaliating humans' ecological hubris.



Dr. TÓTH Benedek (Pannon University, Veszprém, HU)

„A klíma fikciói: az éghajlatváltozás társadalmi és irodalmi diskurzusai”

Előadásom első nagyobb egysége az éghajlatváltozás fogalmát (a természettudományos modellektől elválasztva) a társadalmi valóság elemeként értelmezi. Mindazokat a konstrukciós folyamatokat mutatja be, amelyek saját érdekeiknek, természetüknek és lehetőségeiknek megfelelően hozzájárulnak az éghajlat és az éghajlatváltozás fogalmát a társadalmi kommunikáció számára. Előadásom röviden áttekinti, miként képződnek meg egy természetinek tekintett jelenségegyüttes társadalmilag valóságosként elfogadott értelmezései, miként jönnek létre és válnak a hétköznapi életvilágok részeivé különféle diskurzusok a klímatagadástól a klímaszorongásig. A társadalmi kommunikáció ezen diskurzusaihoz különböző szótárak és narratívák tartoznak, melyek által valójában különböző módokon fikcionalizálódik az éghajlatváltozás természeti jelenségegyüttese. A társadalmi diskurzusok közös jellemzője, hogy fikciós stratégiáikat nem reflektálják, sok esetben elfedik. (Az áttekintés Mike Hulme és mások művei mellett az Éghajlatváltozás Multidiszciplináris Nemzeti Laboratórium keretei között végzett saját kutatásainkra is támaszkodik.)

Előadásom második nagyobb egységében azt szeretném bemutatni, miként működik mindezek reflexiója a népszerű irodalomban a Climate Fiction (Cli-Fi) frissen kanonizálódó (lásd pl: *CLI – FI. A Companion*. Edited by Axel Goodbody and Adeline Johns-Putra, Peter Lang, 2019.) diskurzusának formájában. Elemzéseim arra vonatkoznak, hogy milyen narratív, tematikus és szótárbeli elemeket vesz át a Cli-Fi az említett társadalmi diskurzusoktól olyan szövegeket alkotva, amelyek közös és alapvető jellemzője a fikcionalizálás tudatos, reflektált alkalmazása. Az előadás második részének példáit főként az első hazai, nyilvánvalóan a kanonizáció szándékát is megjelenítő Cli-Fi antológia (Stephen Paul Thomas (szerk.): *A hőség gyermekei*. Budapest, 2021.) szövegei szolgáltatják.

“Fictions of Climate: Social and Literary Discourses on Climate Change”

The first major unit of my presentation interprets the concept of climate change (separated from scientific models) as an element of social reality. It presents all the construction processes that create and make available the concept of climate and climate change for social communication according to their own interests, nature and possibilities. My presentation gives a brief overview of how the socially realized interpretations of a natural phenomenon are formed, how various discourses from climate denial to climate anxiety are created and become part of everyday life. These discourses of social communication have different vocabularies and narratives that actually fictionalize the ensemble of natural phenomena in different ways. A common feature of social discourses is that their fictional strategies are not reflected, are in many cases obscured. (In addition to the work of Mike Hulme and others, the review is based on our own research conducted within the framework of the Multidisciplinary National Laboratory for Climate Change.)

In the second major unit of my presentation, I would like to show how the reflection of all this works in popular literature in the form of the recently canonized discourse of Climate Fiction (Cli-Fi) (see, e.g., *CLI – FI. A Companion*. Edited by Axel Goodbody and Adeline Johns-Putra, Peter Lang, 2019). My analyses relate to the narrative, thematic, and vocabulary elements that Cli-Fi takes from the social discourses mentioned above, in order to form texts whose common and fundamental feature is the conscious, reflected application of fiction. The examples of the second part of the lecture are mainly provided by the texts of the first Hungarian Cli-Fi anthology (Stephen Paul Thomas (ed.): *Children of Heat*. Budapest, 2021), which obviously also shows the intention of canonization.



KERESZTURY Dorka (Eötvös Loránd University, Budapest, HU)

„A planetáris tömeg - a tömeg ábrázolása az antropocén diskurzusában”

A konferenciához kapcsolódó kutatásomban azt vizsgálom, hogy miként gondolható el az emberiség mint tömeg az antropocén fogalma köré szerveződő diskurzus kontextusában. Míg a 20. század perspektívájából az emberiség tömegként való leírása a fogalom kiüresítésének tűnt (Pataki 1998:105), az antropocén teoretikus megközelítéseiből az a meglátás bontakozik ki, hogy a 21. század megváltozott természetkulturális viszonyai olyan globális hatóképességű ágenssé szervezték az emberiséget, amely leírható a planetáris tömeg terminusával. Előadásomban arra összpontosítok, hogy ez a virtuálisan szerveződő, közös viselkedésbeli mintázatokat felmutató entitás hogyan jelenik meg az antropocén diskurzusa szempontjából úttörőnek tekinthető szerzők, Michel Serres és Bruno Latour műveiben. Visszatérő megállapítás az antropocén teoretikusai körében, hogy a megváltozott természetkulturális viszonyok tárgyalásának alapvető nehézsége, hogy az új világállapot és a hozzá kapcsolódó hipertárgyak nem kínálnak fel az észlelés számára, valamint visszahúzódnak a reprezentáció elől. Éppen ezért központi jelentőségű azoknak a vizuális és nyelvi eszközöknek a tanulmányozása, amelyek e jelenségek ábrázolására irányulnak. Előadásomban annak vizsgálatát helyezem előtérbe, hogy milyen metaforák, hasonlatok és attribútumok segítségével jelenítik meg a planetáris tömeget, illetve ember és természet kapcsolatát a fent említett szerzők, s ezzel milyen utakat kínálnak a megváltozott viszonyok elgondolására. Álláspontom szerint a 20. századi klasszikus tömegelméletek (Gustave LeBon, Gabriel Tarde, Sigmund Freud, Elias Canetti) szempontjainak, és a metaforológia módszertani elveinek alkalmazásával nem pusztán lényegi belátásokat fogalmazhatunk meg az antropocén egyes központi kérdéseit illetően (mint a felelősség, vagy a cselekvés lehetőségének problémája), de ahhoz is eszközt nyújtanak, hogy rámutassunk az alapvető töréspontokra a különböző elméleti megközelítések között.

“Planetary Mass: Representations of Mass in the Discourse of the Anthropocene”

In my presentation, I examine how humanity can be construed as a mass in the discursive context around the concept of the Anthropocene. While from the 20th-century perspective, describing humanity as a mass seemed to entail emptying out the concept itself (Pataki 1998:105), from the theoretical approaches of the Anthropocene emerges the insight that the changed naturecultural conditions of the 21st century have organized humanity into a global agent that can be characterized as a global mass. In my presentation, I will focus on how this virtually organized global agent, displaying common behavioural patterns, appears in the texts of Michel Serres and Bruno Latour, who can be considered (the) pioneers of the discourse on the Anthropocene. It is a recurrent view among the theoreticians of the Anthropocene that the fundamental difficulty in discussing the changed naturecultural conditions is that the hyperobjects connected to the new era withdraw from perception and representation. That is why the investigation of the visual and linguistic tools used to represent these phenomena is of vital importance. In my presentation, I will focus on the examination of the metaphors, similes, and attributes that the above-mentioned authors use to represent the global mass and the relationship between man and nature, as well as the ways they propose to think about the changed conditions. In my opinion, relying on the insights of 20th-century classical mass theories (Gustave LeBon, Gabriel Tarde, Sigmund Freud, Elias Canetti) and applying the methodological principles of metaphorology, can help to investigate some of the central questions of the Anthropocene (such as the question of responsibility or agency), and also provides means to identify the fundamental breaking points between different theoretical approaches.

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Dr. NEMES Z. Márió (Eötvös Loránd University, Budapest, HU)

„Giccs és horror az antropocénban”

Előadásomban az antropocén keretei között szeretném elemezni a kulturális természetrepresentációk megváltozott esztétikai viszonyait. Elemzésemben két olyan esztétikai fogalom – a horror és a giccs – kortárs alakváltozatait vizsgálom, melyeknek főként a popkultúra-kutatásban van komoly teoretikus hagyománya. Radnóti Sándor *A táj keletkezéstörténetei* című fogalomtörténeti monográfiájában a modern ember- és természetkép kialakulását a giccs előfeltételeként tárgyalja: *„A kétféle természet, a külső és belső fölfedezése, a társiasságtól való elkülönítése és egymással való összekapcsolása, a most megjelenő magányos viszony a természethez, a természet kivonása a civilizációból, a természetesség és ártatlanság kultusza, a bensőség rendkívül erős érzelmi artikulációval való kidolgozása (...) hangsúlyozása és a tájban való tükröztetése (...): mindez föltétele volt a giccsnek...”* A saját kérdésem az, hogy az ember fogalmának kortárs megváltozása a non-humán fordulat mentén, illetve a természet visszaíródása a civilizációba a természetkultúra kontextusában milyen módon alakította át a természeti giccs kategóriáját, egyáltalán alkalmazható-e még ez a fogalom. Ezzel szoros összefüggésben értelmezem a horrorisztikus-apokaliptikus természetábrázolás kortárs formáit, melyek egyfajta ökogótikus „fekete giccsként” is leírhatóak.

“Kitsch-Horror-Anthropocene”

In my presentation, I would like to analyze the changed aesthetic conditions of cultural representations of nature within the framework of the Anthropocene. In my analysis, I examine the contemporary forms of two aesthetic concepts – horror and kitsch – which have a serious theoretical tradition, mainly in pop culture studies research. Sándor Radnóti discusses the development of the modern image of man and nature as a precondition for kitsch in his latest monograph *History of the Creation of the Landscape: „The discovery of two types of nature, the external and internal, their separation from society and their connection with each other, the emerging secluded relationship with nature, and its withdrawal from society, the cult of „pure” nature and innocence, the elaboration of the interior with extremely strong emotional articulation (...) and its reflection in the landscape (...): all this was the precondition for kitsch...”* My own question is that the contemporary change in the concept of man along a non-human turn, and in what way the rewriting of nature into society in the context of nature-culture transformed the category of natural kitsch – is this concept still applicable at all? In close connection with this, I interpret the contemporary forms of horroristic-apocalyptic representations of nature, which can also be described as kind of eco-gothic „dark kitsch”.

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Session 3, Panel "B" (English, Online)

Land

Chair: Dr. RÁCZ István (University of Debrecen, HU)

Dr. FOGARASI György (University of Szeged, HU)

"Viewing the Techno(s)cene – through Heidegger and Wordsworth"

One way to try to go beyond the limited conceptual and critical potential of anthropocentric discourse is to shift to a slightly different vocabulary, closely related yet not reducible to that of the *anthropos*. With a focus on *techné*, technology or technics, this presentation aims to supplant the debated notion of the "anthropocene" with that of the "techno(s)cene," a term that purports to transform the easy historicism implied in the former category into a relentless questioning of history.

The works of Martin Heidegger and William Wordsworth, different as they are in many respects, may provide us a unique vantage point to address the question of technics as it relates to inherited notions of humanity and nature. Heidegger's thinking of technology, with his peculiar use of reinvented terms like *Bestand* and *Ge-stell* (most importantly, in his essay on "The Question Concerning Technology," but also in "The Age of the World Picture," or the Bremen Lectures), seems radical in the way it pushes the notion of technics beyond human agency and civilization. But it also seems to harbor a certain nostalgia when it comes to a historical division between ancient and modern paradigms. In a similar fashion, Wordsworth's late sonnets on the impact of modern technology seem to show signs of a thought-provoking ambivalence but they can also perhaps take us a step further. While his poetic response to the technological invasion of the English countryside (his sonnet "On the Projected Kendal and Windermere Railway") seems all too "romantic" (highly nostalgic) in its longing for pre-modern homeliness, in another piece ("Steamboats, Viaducts, and Railways"), he takes a different stand and becomes the advocate of technics, conceived this time uncannily, in the face of poetic accusations, as an "offspring" of nature. The minute reading of these texts (both *with* and *against* their authors) might have far-reaching implications for a conceptualization of the "techno(s)cene" both as a period in global history and as a "scene" that cuts through received periodizations. How a critique of technics, or of humanity or modernity (or of the anthropocene, for that matter) is possible is far from obvious, given the loss, according to Wordsworth, of a pre-technological or genuinely "natural" point of reference. But that is precisely what this presentation attempts to investigate, trying to work its way toward different conceptual tools, without however taking for granted that such a critique is at all possible.

Dr. VÖÖ Gabriella (University of Pécs, HU)

"Wilderness Well-Designed: Poe's Landscapes of the Anthropocene"

The prose works of Edgar Allan Poe frequently engage with natural, geological, or cosmic phenomena of a monumental scale: storms, sea vortices, cosmic travel, and an alternative human world within the hollow earth. These are expressions of a materialist metaphysics that Poe shared with other counter-Enlightenment authors like Blake, Wordsworth, or Coleridge, and which can be regarded as early engagements with what is regarded today as the posthuman condition. There are, however, two pieces of fiction in the Poe canon that address large-scale human interventions in the geography of our planet: "The Domain of Arnheim" (1842) and "Landor's Cottage" (1849). These tales on landscape gardening



involve powerful but ghostly protagonists who effectuate land purchases of continental magnitude and transform the natural environment of their estates into artifacts. The presentation proposes a reading of these tales as Poe's subversive commentaries on the US-American national narrative and national imaginary. Anticipating recent discourses of the Anthropocene, the landscape tales expose both the human masterminds and their creations as sinister, ominous, even monstrous, and associated, ultimately, with death.

Nicolas WEISENSEL (Goethe University Frankfurt, GERMANY)

"Crossing Anthropocentric Borders: Entangled Naturecultures in Franz Kafka's *The Man Who Disappeared*"

In his America novel *Der Verschollene* (1911-1914), Franz Kafka is—prima facie—showing a techno-capital world, including mass production, exploitation, traffic, megacities around 1900.¹ From the perspective of the Environmental Humanities and through a New Materialist lens, however, Kafka is—paradoxically at the same time—outlining a specific perception that could be described as entangled naturecultures.² In this 'other America', glimpses of a non-anthropocentric world become visible: a world where "the credible becomes incredible and the incredible credible",³ including new forms of temporalities, agencies, intra-actions. This 'New World' emerges especially in border-crossing scenes, e.g., while crossing the Atlantic Ocean, between urban and rural landscapes, or on the train ride towards the unknown land, the phantastic "Oklahoma" [sic] theatre.⁴ I will have a close look at those entangled landscapes from an eco-aesthetic perspective, using concepts of embodiment, affective ecopoetics, sympoiesis, trans-corporeality, and Zen-Buddhism.⁵ As Lee has shown, Kafka was highly interested in Taoism and Buddhism, owning and reflecting various early translations of taoist and buddhist texts.⁶ McCort illustrates that some of Kafka's parables, e.g., *Before the Law*, can be interpreted as zen-buddhist paradoxical *kōan*, using the concept of *mu* (無) to overcome the subject-object divide and anthropocentric perspectives.⁷ Against this background—a non-binary world view as articulated in the "coincidentia oppositorum"—McCort draws a connection line between Romanticism, Zen, and Deconstruction.⁸ I will go one step further and extend this connection with a New Materialist concept of naturecultures and entanglement in Kafkas *Der Verschollene: The Man Who Disappeared*.

¹ Cf. Engel 2010, Neumeyer 2013, Weisensel 2018. Kafkas novel *Der Verschollene* was—besides *Amerika*, *Lost in America*, *The Missing Person*—translated in English as *The Man Who Disappeared*. For the problems of translating the term *Der Verschollene* cf. Wolfradt 1996, 133f.

² Cf. Haraway 2003, 2008, 2016; Barad 2007, 2012. For paradoxical thinking in Kafka's works cf. e.g. Neumann 1968, Kim 2004, Kramer 2010, Borgards 2015.

³ Andersen 2017, 7.

⁴ Cf. Kafka 1983, 7-53, 128-169, 418f. Oklahoma was mostly Indian territory at that time, cf. Engel 2010, 188; "Oklahoma" was a misspelling by Kafka, probably taken from one of his sources, Arthur Holitscher's *Amerika heute und morgen* (1912).

⁵ Cf. Rigby 2020, Alaimo 2010, 2012, Haraway 2016, McCort 1991, 2002, 2007.

⁶ Cf. Lee 1985. See also Meng 1986, Zhou 1992; Ren/Sun 2017, Dirmhirn 2017.

⁷ Cf. McCort 1991, 2002, 2007; for zen-buddhist conception of "pure experience" cf. e.g. Kazashi 2012.

⁸ Cf. McCort 2001.

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Dr. Margaret KONKOL (Old Dominion University, Norfolk, VA, USA)

“Late Modernism and Land Activism”

In the twentieth century city parks and gardens have been a significant earthscape where modern struggles for the rights of individuals (citizenship, enfranchisement, civil rights, reproductive rights) and eventually the rights of the earth itself have taken place. This talk explores the late modernist response to significant spatio-temporal reconfigurations like that of urban demolition campaigns and the 1969 Berkeley People’s Park demonstrations in order to propose that the paradigm of the garden has long offered a potential site for reconciling the entanglement of nature and culture. Michel Serres calls this much-needed reconciliation a “natural contract.” Public gardens, broadly construed, are complicated sites where law, custom, and practice intersect. In the 1960s, as North American cities sprawled, an intensified nostalgia for the loss of the commons and struggles over public access and the private interests of property owners were newly defined through protest. In this climate, poets took on increasingly activist roles. The history of urban parks as sites for debates about individual and collective forms of social life culminates with the poetic and ideological schism between poet Robert Duncan and poet Denise Levertov. Duncan and Levertov defined their poetics through their opposing positions regarding the Berkeley People’s Park protests of 1969. Levertov took part in the protests which drew the attention of then-Governor Ronald Reagan. Duncan decried Levertov’s participation in the Berkeley demonstrations, her environmental activism, and anti-Vietnam war protests. For Duncan, poetry should remain outside the struggle of direct action. For Levertov, it was a moral imperative to put words to action. This initiated the division that would characterize North American poetry from the 1970s to the present: one camp of poetry engaged in confessional lyric dedicated to moral realism and the other embraced a method of experimental composition by field—essentially two different schools of poetry. For decades, the garden as poetic paradigm fell into disrepute and North American experimental poetics avoided not only traditional pastoral modes but it also remained silent on anthropogenic climate change. This talk probes 1969 as a significant environmental moment as well as historical moment for the arts, seeking to draw lessons about poetry’s role in addressing the gravest concerns of the Anthropocene.

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Session 4, Panel "A" (English, Hybrid)

Sustainability and Environ-mentality

Chair: HUDÁCSKÓ Brigitta (University of Debrecen, HU)

SZABÓ Zoltán Ábel, KRISTÓF Hanna Emília, Dr. ÁGOSTON Csilla, Dr. VARGA Attila (ELTE, HU)

"Barriers of pro-environmental behaviours in Hungarian adolescents and young-adults"

The dire consequences of humanity's view on nature as an abundant yet overexploited treasure trove of resources and energy becomes clearer with every catastrophe. Despite the tornadoes in the Czech Republic or the ever-increasing sea levels, inaction regarding much needed environmentally conscious behaviours is still widespread. In this presentation we would like to present recent findings about what young, environmentally conscious Hungarians placate as barriers that influence them or others, thus causing the aforementioned inaction. We focused on Hungarians between the ages of 16-22 ($M = 18.9$, $SD = 2.13$), since during adolescence and young-adulthood people form many of their lifelong routines, thus making them a good candidate group for interventions and programs. Our sample consisted of 10 people, with 7 female and 3 male interview-participants. The researchers analyzed the interview transcripts independently and compared their results; the coding was adjusted until the analyzers reached consensus. After coding all of the transcripts, we formed broader themes from the connected codes. Besides the existing categories in Gifford's Dragons of Inaction taxonomy, we used psychological models about the formation of environmental behaviour – the Value-Belief-Norm model and the Theory of Planned Behaviour – to provide a valid and extensive basis for our own codes. On the ground of these considerations, 29 barriers in 7 themes (i.e., Social barriers, Losses, Distance in time and space, Behavioural barriers, Scapegoats, Intrinsic barriers, Disregarding) were discovered. From the explored codes the importance of personal control and responsibility, social norms and emotions have become obvious.

SZŐCS Levente Álmos, Dr. VARGA Attila (Eötvös Loránd University, Budapest, HU)

"Out of School Education as Antipedagogy in the Anthropocene"

For our civilisation to be sustainable in the Anthropocene, our relationship with nature must fundamentally change. One of the preconditions for this change is that the social institutions responsible for shaping our relationship with nature also change fundamentally. Therefore, the antipedagogy movement has a particular importance for sustainability education, as antipedagogy proponents question the legitimacy of fundamental pedagogical values. According to antipedagogy, educational institutions only serve the interests of the prevailing regime and those in power. For this reason, education must be radically changed, the fundamental task of education must be redefined (Zrinszky, 1997). Schooling must necessarily break away from the space (the school) where the traditions of education were built. At this point, we can see an interweaving of anti-educational ideas and the implementation of a modern approach to environmental education. In both cases, it is of paramount importance to think of out-of-school space as an effective learning environment. The presentation will reflect on the extent to which environmental education in places other than the school building can be understood as an anti-pedagogy endeavour. We will point out the similarities between designing effective learning environments and the necessary paradigm shift which may have significant impact on the rethinking of environmental education in Anthropocene.



Dr. ÁGOSTON Csilla, Dr. BUVÁR Ágnes, Dr. VARGA Attila, BERKES Dorottya, SZABÓ Zoltán Ábel, Dr. DÜLL Andrea (Eötvös Loránd University, Budapest, HU)

“Back to the “Reparocene” – is it possible to bring an age of repair instead of waste?”

One of the main underlying causes of environmental problems is overconsumption, which involves not only hoarding objects and indulging in pleasures, but also buying new products instead of repairing or having repaired those that break down or become obsolete. A recent survey in a representative sample of the Hungarian population (N=1000, 53% female) shows that the perceived easiness or difficulty of getting things repaired received controversial ratings: 25.9% of the respondents ranked it as the easiest pro-environmental behaviour to adopt compared to six others (nutrition, transportation, clothing, favouring green products, waste production, saving energy), while 18.7% ranked it as the most difficult behaviour. Overall, repairing was ranked most frequently as the easiest behaviour and the second most frequently as the most difficult behaviour. However, 53.9% expressed intention to involve repairing in their lives in the near future, and therefore this behaviour should be an important target for interventions to be developed. In the presentation, we are going to explore the psychological background of repairing behaviour, including theories regarding anti-consumption and the motives and barriers for repairing different kinds of products (e.g., reasons that stem from the design of the product, the government- or community led initiatives or the characteristics of the owner). Special attention is paid to product attachment theories, the possession-self link and the nature of grief experienced from a possession loss. It is essential to explore psychology's possible role in effectively reintroducing circular economy, which worked well in previous historical periods.

Anamaria SCHWAB (The Research Institute of the University of Bucharest (ICUB), RO)

“How to Content Yourself With Less: D. H. Lawrence's Practical Guide to Sustainable Living”

In my presentation I would like to show how we can efficiently act upon the Anthropocene according to D. H. Lawrence's *Lady Chatterley's Lover*. Specifically, I aim to show that, in the novel, Lawrence provides practical solutions for a diminished human impact upon the environment – what we today call sustainability. Key characters such as Oliver Mellors and Constance Chatterley succeed in living simpler yet more fulfilling lives and thus, as it were, provide a blueprint of a new kind of human existence. Such existence *takes guidance from nature* rather than seeks to master it. In this context, modern materialistic abundance and comfort are disregarded as a true burden that prevents the flourishing of life. As materialistic restraint is embraced willingly, the characters develop a more genuine relationship both with their environment and themselves. Since ideas of sustainability are not immediately apparent in the novel, it will be my presentation's main concern to disclose them and analyse such characters that content themselves with less. I maintain that Lawrence effectively proves that humans can still act to make a difference even in the present situation: their choice of significant material restraint enhances the earth's regenerating potential. Though his perspective might not reverse the Anthropocene, I contend that his protagonists increase the chances of renewal for the earth's natural resources – no small feat. By means of both contextual and close reading, I will articulate the author's conception of sustainability and his understanding of what it entails in the novel.

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Session 4, Panel "B" (English, Online)

(Weird) Encounters with the Nonhuman Other

Chair: Dr. CSATÓ Péter (University of Debrecen, HU)

Jovi Paul ZACHARIAH (National Institute of Technology, Tiruchirappalli, INDIA)

"Geotraumatism and the Glacial Sublime: Contamination and the Negotiation of Subjectivity in *The Terror* (2018)"

The concept of geotrauma or geotraumatism was developed by theorists Nick Land, Reza Negarestani, Robin MacKay, et al. as a full materialist extension of the psychoanalytic notion of the unconscious. It relates the techniques of subject formation to violent inscriptive processes effectuated by biological, cosmological, chemical, geologic, and industrial activities. As a modification of the Freudian model of trauma, this geophilosophical understanding of the subject focuses on the threatened collapse of meaning brought about by a breach of the barriers erected to perpetuate the notion of a unified, impervious subject. Here trauma becomes cosmological, outside the frame of psychology, emphasizing its exteriority to human experience. Geotrauma thus relates to the Anthropocene crisis by reimagining the category of the human as essentially related to the impersonal nonsubjective forces of the planet. This paper looks at the relation between geotraumatism, as a mode of subject formation, and the Anthropocene, through the logic of contamination. For this purpose, the American historical horror fiction series *The Terror* (2018) will be analyzed as a weird narrative in which contamination, as contact with the outside, renders possible a geotraumatic account of the negotiation of subjectivity. This paper will also examine *The Terror* as a narrative that frames the pre-trauma of Anthropocenic anxieties by exploring how geological changes, especially the freezing-thawing of glacial landforms, impacts the human body and psyche. *The Terror* problematizes the categories of the human, the nonhuman, culture, nature, inside and outside by underscoring the horror of encounter and contact with the unknown *other*, here referring to both the unmapped landscape and the monstrous "Tuunbaq".

BAGI Dániel (University of Szeged, HU)

"The Ecological Aspects of the Classic Weird Story"

The aim of this paper is to explore how authors of weird stories in the late nineteenth and early twentieth centuries engaged in speculations about the relationship between human beings and the environment. While the weird remains an elusive concept within the field of literary studies, most definitions highlight its ability to reshape the readers' notions about the nature of reality. The paper argues that this characteristic feature results from weird fiction's subversion of anthropocentric views of the world and conceptualises the genre as a "greener" variety of the Gothic that seeks to redirect the focus from the human subject to the nonhuman environment. In weird stories, the nonhuman is constantly endowed with various terrifying and/or awe-inspiring qualities, which poses a challenge to the central position of humankind in the cosmos. In addition, the paper shows how weird stories can evoke an ecological version of the sublime that, as opposed to the more traditional models, does not reinforce the hierarchical structure that privileges the human subject over the natural environment, but provides an opportunity for a more ecocentric transcendence. Furthermore, the paper considers the significance of weird fiction in the context of the dis- and re-enchantment of the world, establishing the weird story as an enchanted literary genre that re-enchants the natural environment that in modernity has become increasingly disenchanted.



Dr. PALATINUS Dávid (Catholic University in Ruzomberok / Technical University of Liberec, SLOVAKIA)

“Alien Otherness, Deterritorialized Futures and the Television of the Anthropocene: (The Case of *The Expanse*)”

In line with the centrality of narratives of crisis, in recent years scenarios that ‘historicize’ the future have become a central theme to various forms of television drama. This talk will look at *The Expanse* (Syfy/ Amazon Prime, 2015-) as an example of practice that mobilizes classic tropes of post-anthropocene discourses, especially the takes on social polarization, techno-futures, and the conceptualization of human futures as an inter-stellar species.

The programme offers parabolic reflections on the underlying capitalistic and colonial logic of Western anthropocentrism, not simply in depictions of the colonisation and ‘terraforming of Mars’ [cf. Bruno Latour’s famous note: we are Earth-bound; no plan(et) B], but also in indirectly challenging the Earth- and anthropocentric drives underlying (human) history. Whereas in a typical post-apocalyptic narrative humans ‘triumph over a foe that is humanity in a lesser form’ (Colebrook, 2020), in the *Expanse*, it is not simply Mars and Earth looking at each other this way, or both of them looking at Belters this way. By challenging who ‘we’ are (as opposed to an alien ‘them’), and by gesturing towards the diversified character of humans as a species that alters a planet and generates a deterritorialized future, the series opens up the question of heterogeneity (and heterotopy) about the human.

The Expanse packages these challenges in the context of perpetual war and a culture of paranoia. The series’ portrays the Protomolecule, as ‘enemy’ and as ‘wholly other’ par excellence, always already in the process of becoming, as a ‘structural virus’ that de-centers the human, rendering it alien within familiar structures. This talk will examine the ways this show reflects cultural anxieties and ethical dilemmas about (post-Anthropocene) futures – especially from the perspective of our present historical time of the Pandemic when our sense of security has become eroded in relation to our own identity. This talk will comment on the role televisual mediation plays in the circulation of ideas about human and non-human futures. It will ask what we make of (post-pandemic) crises in relation to our collective futures.

Denis PETRINA (Lithuanian Culture Research Institute, Vilnius, LITHUANIA)

“The Figure of ‘Virus’: Toward the Ontology of De/Composition”

The recent outbreak of COVID-19 has shaken the ostensibly solid ground on which human subjectivity is based, and has brought into question the seemingly autonomous status of human beings. The virus, conventionally perceived through the moral lens as vile, cruel, and destructive, has proven that not only are there global natural forces beyond non-specialized human comprehension and cognitive perception, but also that there are conceptual ‘cracks’ in such (characteristic of contemporary non-reflective epistemology) dichotomies as “human/non-human”, “society/nature”, “macro-/micro-”, and others.

This paper proposes to transgress beyond the unfruitful dialectical axiomatic scheme of “good/evil” and view the virus as an independent conceptual figure – a philosopheme that challenges the anthropocentric episteme by revealing the transformative dynamic of ontological genesis (*creatio*) and degeneration (*destructio*) that cannot be reduced to either of the components. The paper will introduce three different yet coherent interpretations of the ‘virus’: (a) philosophical – ‘virus’ as a *pharmakon*, (b) biological – ‘virus’ as a non-organic life (?) -form, and, ultimately, (c) informational – ‘virus’ as a communication disruptor.

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These interpretations will be used to criticize the model of 'classical' (*qua* anthropocentric) ontology and will form the conceptual ground for the substitute for the latter. A new ontological model, termed in this paper as "an ontology of de/composition", incorporating the dynamic, transformative (*ontogenetic*) element, will both explain what is fundamentally wrong with the moralistic discourse on a pandemic and will propose alternative perspectives on (co)existing with non-human and non-organic actors.

Presenters' Biographies

PRESENTERS' BIOGRAPHIES

ÁGOSTON-KOSTYÁL Csilla (Eötvös Loránd University, Budapest, HU)

Csilla Ágoston, PhD is a psychologist with specialization in clinical and health psychology. She is currently an assistant professor at the Institute of People–Environment Transaction of the Faculty of Education and Psychology at the ELTE Eötvös Loránd University, Budapest, Hungary. Her main research interest includes the psychological aspects of climate change, such as ecoanxiety, eco-guilt, eco-grief and coping, and the correlates of pro-environmental behavior.

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Hend AYARI (University of Debrecen, HU)

Hend Ayari, a Ph.D. student in North American Studies in the Doctoral School of Literary and Cultural Studies at the University of Debrecen. She does research on Native American literature, particularly the different aspects of identity and the representation of trauma in Native American cultural productions, with a focus on non-fiction. She earned an MA in Cross-Cultural Poetics from the Higher Institute of Languages in Tunis and a second MA in Cultural Studies from the Faculty of Languages in Manouba. She worked as an EFL teacher from 2011 to June 2021 in Tunisia. She received a Fulbright Teaching and Excellence Achievement (TEA) award at the University of Arkansas in 2020.

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BAGI Dániel (University of Szeged, HU)

Dániel Bagi is a doctoral student in the English and American Literatures and Cultures program at the University of Szeged, Hungary. His dissertation—tentatively titled *Greening the Gothic: Ecology and Enchantment in British Weird Fiction*—focuses on the ecoGothic aspects of the work of Algernon Blackwood, William Hope Hodgson, Arthur Machen, and others. His master's thesis—exploring occult concepts in Blackwood's short stories—was selected for publication in *Distinguished Szeged Student Papers 2020*, edited by Attila Kiss. His research interests include weird fiction, the Gothic, the fantastic, Tolkien studies, ecocriticism, and Western esotericism.

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Rachel BATES (Old Dominion University, Norfolk, VA, US)

Rachel Bates is a poet and English doctoral student at Old Dominion University, and she lives and teaches in Knoxville, TN. She studies Appalachian literature against cultural, regional, and environmental frameworks. Her passion for Appalachia and its regional ecologies, ones she has existed in as both a child and adult, drive her desire to preserve and improve the ways Appalachians interact with their environment as well as her academic and creative interests in Appalachian landscapes and regional particularities. She is also interested in Appalachian futures and how a New Appalachia or even post-Appalachia might look.

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BENCZIK Vera (Eötvös Loránd University, Budapest, HU)

Vera Benczik earned her PhD in 2011 at Eötvös Loránd University with her dissertation on the use of the journey motif in Ursula K. Le Guin's science fiction. She is currently Senior Assistant Professor at the Department of American Studies, Eötvös Loránd University, Budapest, where she teaches courses on

Presenters' Biographies

American and Canadian literature, science fiction and popular culture. Her research interests lie mainly in the field of science fiction; her current projects focus on the spatial discourse of post-apocalyptic science fiction narratives, and objecthood, spatial discourse and gender in Margaret Atwood's dystopian fiction.

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Akshita BHARDWAJ (English and Foreign Languages University, Hyderabad, INDIA)

Akshita Bhardwaj is a Research Scholar in the Department of Indian and World Literatures at the English and Foreign Languages University, Hyderabad. Grounded in the theory of Posthumanism, her research tends to read nonhuman animal voices that escape the usual registers of anthropocentric meaning. Her other interest areas are Film Studies, Spatial Literary Studies and Ecocriticism.

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BÉNYEI Tamás (University of Debrecen, HU)

Dr. Tamás Béneyi is Professor of English Literature at the Department of British Studies, University of Debrecen. His main research fields are 20th-century British fiction, crime fiction, women's writing, (post)colonial fiction and, more recently, ecocriticism. He is the author of seven books in Hungarian and one in English. He has published journal articles and chapters on writers like Ovid, Poe, E. M. Forster, Agatha Christie, Angela Carter, J. G. Ballard, Jeanette Winterson, Martin Amis and Kurt Vonnegut.

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BERKES Dorottya (Eötvös Loránd University, Budapest, HU)

Dorottya Berkes, BA in psychology degree. She is currently completing her Master's studies in Clinical and Health Psychology at ELTE Eötvös Loránd University, Budapest, Hungary. Her main research interests include the effects of oxytocin on social cognition and stress, psychological aspects of climate change, other anxiety disorders and their relation to eco-anxiety.

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BODNÁR János Kristóf (University of Debrecen, HU)

1984-ben született Nyíregyházán, jelenleg Debrecenben él és dolgozik. Az ÁOK Magatartástudományi Intézet adjunktusa. A Debreceni Egyetemen filozófia – magyar nyelv és irodalom szakon végzett, ugyanitt doktorált filozófiából, később a new yorki Mount Sinai Icahn School of Medicine-en szerzett Bioethics MSc diplomát. Okleveles hangmester, akadémiai érdeklődése mellett főként az audiovizuális alkotóművészet érdekli, főleg a hangszintézis és –tervezés. A blacnche the vidiot / dj goodbye zenei és videóművészeti projektben társalkotó Péter Szabinával; a Ceredi Nemzetközi Művésztelep (Artcolony Cered) tagja.

Born in 1984, Nyíregyháza, Hungary, works and lives in Debrecen. He is an adjunct faculty member at the Department of Behavioral Sciences, School of Medicine. He received his master's degree and PhD in philosophy from the University of Debrecen, and an MSc in Bioethics from Icahn School of Medicine, Mount Sinai. Besides his academic activities and research, he also has a certificate in sound engineering, interested mainly in sound synthesis and sound design, with particular regard to the sounds of video art. Presently he is creating inter- and multimedial content, chiefly by means of digital videography.

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Presenters' Biographies

Georgiana BOZÎNTAN (Babeş-Bolyai University, Cluj-Napoca, RO)

Georgiana Bozîntan is a PhD student at the Department of Scandinavian Studies, Faculty of Letters, Babeş-Bolyai University of Cluj-Napoca, Romania. Her research lies within the field of ecocriticism and focuses on climate change narratives in contemporary Norwegian fiction. She earned a bachelor's degree in Norwegian and French languages and literatures. She completed her master's degree in Francophone literatures at the same university, with a thesis on Marie Darrieussecq and Maja Lundé.

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BUVÁR Ágnes (Eötvös Loránd University, Budapest, HU)

Ágnes Buvár, PhD obtained an MA in Psychology from the University of Szeged. She received the Bourse d'excellence Eiffel and obtained an MA in Applied Marketing from the IAE Aix-en-Provence, Graduate School in France. She obtained her PhD in Communication Sciences from the Corvinus University of Budapest. During her PhD studies, she was a Fulbright Visiting Student Researcher at The Ohio State University under the supervision of Prof. Richard Petty. Currently, she is an assistant professor at the Institute of People-Environment Transaction at Eötvös Loránd University. Her research interests include quantitative research methodology, sustainability and consumer psychology.

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BÜLGÖZDI Imola (University of Debrecen, HU)

Imola Bülgözdí is an assistant professor teaching American Literature, Cultural Studies and Popular Culture at the Institute of English and American Studies, University of Debrecen. She specializes in the literature and culture of the American South and her academic interests include novel-to-film adaptation, gender studies, and fantasy and science fiction. Her recent publications include "Alternate History and Escapism in Socialist Hungary in *Liza, the Fox-Fairy*" (in *Europe and European Cinema at Times of Change = Változó Európa, változó európai filmkultúra*, 2021) and the volume *Geographies of Affect in Contemporary Literature and Visual Culture: Central Europe and the West* (Brill, 2021) co-edited with Ágnes Györke.

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CZEGLÉDI Sándor (Pannon University, Veszprém, HU)

Sándor Czeglédi holds a PhD in Applied Linguistics/Language Policy and currently works at the English and American Studies Institute at the University of Pannonia as an associate professor. His publications mainly focus on U.S. language policies, language ideologies, and identity construction.

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Diviani CHAUDHURI (Shiv Nadar University, Delhi, INDIA)

Diviani Chaudhuri received a PhD in Comparative Literature from the State University of New York at Binghamton and currently teaches feminist theory, greek tragedy and world literature in translation at Shiv Nadar University, India.

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Presenters' Biographies

Damayanti DAS (Raiganj University, INDIA)

Damayanti Das is currently working as a PhD research scholar in the department of English at Raiganj University with Junior Research Fellowship sponsored by the University Grants Commission of the Government of India. She qualified National Eligibility Test with Junior Research Fellowship in English literature. Thereafter, she pursued M.Phil in English in the Department of English at Rabindra Bharati University before joining the Doctoral Programme. She has presented papers at several national and international conferences. Her research interests include Anthropocene, Posthumanism, Dalit studies and Intersectional Feminism and Children's Literature.

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DOBAI Attila Marcelián (Eötvös Loránd University, Budapest, HU)

Dobai Attila Marcelián 1980-ban született, nyelvész, jogász, egészségügyi szakjogász, népegészségügyi ellenőr, térkutató. Egyetemi tanulmányait a Semmelweis Egyetemen, illetve az Eötvös Loránd Tudományegyetemen végezte, az ELTE TTK-n szerzett fokozatot társadalomföldrajzból. Az ELTE Pedagógiai és Pszichológiai Kar, Ember- Környezet Tranzakció Intézetében, egyetemi adjunktus és a Környezetpszichológia Kutatócsoport tagja. Az életminőség, társadalmi és környezeti tér, környezetjog témakörökben oktat és végez kutatásokat. 2022 szeptemberétől további doktori fokozat megszerzése érdekében az ELTE ÁJK doktorandusza, témája: "Környezetjog jogfilozófiai tükrében."

Attila Dobai Marcelian, born at 1980, Linguist, Lawyer, Lawyer specialist in health care, Public Health Advisor. He started graduate study at Semmelweis University, and University of Eötvös Lorand, He got PhD from Faculty of Science in Social Geography. Assistant Professor at University of Eötvös Lorand, in People-Environment and Transaction Institute under direction of Prof. Andrea Dúll, also a member of Environmental Psychology Research Group. He's main research topic is philosophical questions of Environmental Law, space research, and quality of life. Since 2022 September PhD student in Law.

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DRAGON Zoltán (University of Szeged, HU)

Zoltán Dragon is senior assistant professor at the Department of American Studies, University of Szeged, Hungary and a photographer. His fields of research are digital culture, film theory, photography and visual culture. He is the author of *The Spectral Body: Aspects of the Cinematic Oeuvre of István Szabó* (2006), *Encounters of the Filmic Kind: Guidebook to Film Theories* (with Réka M. Cristian, 2008), *Tennessee Williams Goes to Hollywood, or the Dialogue of Drama and Film* (2011). He is founding editor of *AMERICANA – E-Journal of American Studies in Hungary* and *AMERICANA eBooks*, and head of the Digital Culture & Theories Research Group at his home university.

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DÚLL Andrea (Eötvös Loránd University, Budapest, HU)

Andrea Dúll, PhD, DSc is an environmental psychologist professor, the director of the Institute of People-Environment Transaction at the ELTE Eötvös Loránd University, Budapest, Hungary. Her research focuses on the quality of people-environment transaction in different built and natural environments (buildings, neighborhoods, urban parks and gardens, settlements) and emphasizes the importance of sustainability on psychological quality of life and well-being.

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Presenters' Biographies

FARKAS Boglárka Angéla (Sapientia Hungarian University of Transylvania, Cluj, RO)

Farkas Boglárka Angéla has studied filmmaking, film history and theory at Sapientia University Department of Film, Photography and Media, where she obtained her bachelor's degree (2019) and master's degree (2021). In 2022, she also obtained a master's degree at Babeş-Bolyai University, in Applied Media Studies. Currently, she is working at Sapientia University as a production manager, while as a film journalist she publishes at Filmtett, Filmtekercs and Helikon. Her interest in science-fiction film and greek mythology hopefully will lead her to a doctoral programme in the near future.

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FOGARASI György (University of Szeged, HU)

György Fogarasi is associate professor and department head of comparative literature at the University of Szeged, Hungary. He has published essays on classical rhetoric, 18th-century aesthetics, romantic literature/philosophy, and critical theory. His book on *Necromanticism and Critical Theory* contains readings of Gray, Wordsworth, Marx, and Benjamin. He has edited several volumes, most recently, a collection of essays on *The Climate Politics of Literature*. He is the Hungarian translator of books by Paul de Man, Edmund Burke, and Marc Redfield, as well as of essays by Wordsworth, Shelley, Benjamin, Heidegger, and Derrida, among others. His current book project, *Targets of Attention*, investigates the idiomatic entanglement of "attention" with notions of tension, payment and turning, as well as its relation to questions of technics, theatricality, and terrorism.

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FORINTOS Éva (Pannon University, Veszprém, HU)

Forintos, Éva a Pannon Egyetem Angol-Amerikai Intézetének docense, nyelvészeti és alkalmazott nyelvészeti tárgyak oktatója. Kutatási témái a kétnyelvűség és a kontaktusnyelvészet problémaköreire terjednek ki. Publikációi főként a nyelvészeti tájképpel és az angol nyelvű országok magyar közösségeinek kontaktusnyelvészeti vizsgálataival foglalkoznak. Egyik legfrissebb cikke: "Language and Culture Maintenance Efforts of the Hungarian Community in Australia." In: K. Károly, I. Lázár, C. Gall. (eds.) *Culture and Intercultural Communication: Research and Education. School of English and American Studies*, Eötvös Loránd University. Budapest. (2020): 203-218.

FORINTOS, Éva (PhD) is associate professor at the English and American Studies Institute of the University of Pannonia, Veszprém, Hungary lecturing on linguistics and applied linguistics. Her research interests include bilingualism and contact linguistics. Her publications are mainly related to linguistic landscape research and the contact linguistic study of the language of Hungarian minority communities in English speaking countries.

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Blue GRINDROD (University of Plymouth, UK)

Blue Grindrod is a PhD candidate, early career academic and transdisciplinary artist currently studying at the University of Plymouth. Their work explores posthuman renditions of bodily structures and the implications of these new morphological forms on discussions surrounding ethics, gender studies, queer histories and bodily autonomy for marginalised peoples. They are most interested in issues surrounding tactility and haptic artworks, the (dis)embodiment of the human being and intersections of art, media and horror studies.

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Presenters' Biographies

HÓDOSY Annamária (University of Szeged, HU)

Hódosy Annamária a Szegedi Tudományegyetem Vizuális Kultúra és Irodalomelmélet Tanszékének adjunktusa. Még hallgatóként, 1993-ban a szegedi deKON csoport (illetve JATE Irodalomelméleti Csoport) tagja lett és aktívan részt vett a csoport könyvkiadási, konferencia- és más jellegű projektjeiben. 1993-ban Pro Scientia érdemérmét kapott, 1995-ben a Kanyó Alapítvány díjával tüntették ki. 2001-ben szerezte meg a PhD. fokozatot (summa cum laude minősítéssel), doktori értekezése Shakespeare szonettjeinek önreflexív aspektusait elemzi. 2003-2006-ig Bolyai-ösztöndíjban részesült. Ökokritikával 2010 óta foglalkozik, és a nagyobb hagyományokkal rendelkező irodalmi ökokritika mellett elsősorban a filmes és a vizuális kultúrára irányuló ökokritika érdekli; ezen belül a természettel és a klímaváltozással kapcsolatos elképzeléseknek a populáris kulturális diszkurzusokban (a médiában, a szórakoztató irodalomban és tömegfilmekben) való megjelenítésének a retorikai és ideológiai aspektusai foglalkoztatják.

Annamária Hódosy is Senior Associate Professor in the Department of Visual Culture and Literary Theory, University of Szeged. She earned her PhD in Literary Theory in 2001 at the University of Szeged with a dissertation on Shakespeare's sonnets. She was a member of the Szeged-based deKON research group, the first of its kind, introducing post-modern literary theory to Hungary (until its desolution in 2004). Her major research interests include the relationship between rhetoric, gender and sexuality in literature and popular films, ecocriticism and eco-cinecriticism. Her book *Biomovie. Ecocriticism and Popular Film* was published in 2018. She wrote many studies in the deKON series edited by the Ictus/JATE Literary Theory Series, and in the Hungarian journals Tiszatáj and Literatura, the e-journal Apertura: Film-Vizualitás-Elmélet, and TNTeF.

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HORTOBÁGYI Ildikó (Pannon University, Veszprém, HU)

HORTOBÁGYI Ildikó a Pannon Egyetem Angol-Amerikai Intézetének docense. Angol nyelv és irodalom – francia nyelv és irodalom szakos diplomával, doktori és PhD fokozattal rendelkezik nyelvtudomány – többnyelvűség és interkulturális kommunikáció – témában. Jelenleg történeti és összehasonlító nyelvészeti, alkalmazott nyelvészeti – fordítástudomány, nyelvi kisebbségek –, valamint interkulturális kommunikációs tárgyakat oktat. Kutatási érdeklődésébe tartoznak a popkultúra és a kritikai médiatudatosság az oktatásban, a digitális platformok többnyelvűsége, a kisebbségi kérdések, a media nyelve. 115 publikációval – 2 könyv, 9 könyvfordítás, és releváns szakmai folyóirat-cikkek – rendelkezik.

Ildikó Hortobágyi is an associate professor at the English and American Studies Institute at the University of Pannonia, Veszprém. She graduated in English and French language and literature, holds a doctoral degree in English linguistics and a PhD in language sciences (multilingualism and intercultural communication). Currently she lectures in historical and comparative linguistics, applied linguistics (translation, minority language issues) as well as intercultural communication. Her current research areas are popular culture and critical media literacy in education, multilingualism on digital platforms, minority issues in the media. Author of 115 publications (2 books, 9 book translations, and relevant research papers).

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HORVÁTH Márk (Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, Budapest, HU)

Horváth Márk, esztéta, filozófus, a Poli-P és az Absentology társalapítója, az ELTE Filozófia Doktori Iskola Doktorandusza és az Eszterházy Károly Katolikus Egyetem Képzőművészeti és Művészetelméleti Intézetének óraadója. Szakterületei a poszthumanizmus, a spekulatív realizmus és a kortárs ökológiai elméletek, leginkább az antropocén. Több könyv szerzője. Fontosabb kötetei: *A poszthumanizmus*

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változatai (Lovász Ádámmal és Nemes Z. Márióval) *A valóság visszatérése. Spekulatív realizmusok és újrealizmusok a kortárs filozófiában* (Losoncz Márkkal és Lovász Ádámmal), *Az antropocén. Az ökológiai válság és a posztantropocentrikus természetkulturális viszonyok*.

Mark Horvath is a philosopher and researcher who lives in Budapest. He is, along with Adam Lovasz, co-founder and co-editor of Absentology, a Facebook page dedicated to philosophy and weird science, and Poli-p, a Hungarian posthumanist collective. His areas of interest include posthumanism, digital studies, speculative realism, pessimism, nihilism, finitude, and the anthropocene. He has presented at many Hungarian and international conferences, and published in some journals. He has published thirteen books, including two monographs in English. He is the author of *Antropocén: Az ökológiai válság és a posztantropocentrikus természetkulturális viszonyok*, the first monograph about the Anthropocene in Hungary.

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Zi JIAO (Goldsmiths, University of London, UK)

Zi JIAO's current research focuses on the intersection of racialised violence and environmental brutality in China-African exchanges and other configurations in South South relations. Building on mixed methods case studies of socio-ecological violations in the Global South, she is keen on developing interdisciplinary critical strategies that accentuate questions of raciality, coloniality, materiality, extractivism, and racial capitalism (capitalocene) in perspectivising the "intra-actions" of Global South countries and regions. She received her MA (with distinction) from Goldsmiths College, investigating art-activist projects that confront social and environmental injustice. Broadly, her works have drawn insights from political and critical ecology, decolonial theory, environmental humanities, black feminist theory, geo-social theory, psychoanalysis, and philosophy of earth and time.

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Merin JOHN (National Institute of Technology, Trichy, INDIA)

Merin John is a research scholar in the Department of Humanities and Social Sciences at NIT Trichy. She has completed her postgraduation in English Literature from the Central University of Rajasthan. Her research interests broadly lie at the interface of ecology and literature. She is currently working on Solarpunk and the sustainable arts for her doctoral research.

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KALMÁR György (University of Debrecen, HU)

Dr. György Kalmár is reader at the Department of British Studies, University of Debrecen. His teaching and research areas include literary and cultural theory, contemporary European cinema, gender studies, and British literature. He is currently focussing on the representations of crisis and vulnerability in contemporary social contexts. He is the author of five books, including *Formations of Masculinity in Postcommunist Hungarian Cinema* (Palgrave-Macmillan, 2017) and *Post-Crisis European Cinema: White Men in Off-Modern Landscapes* (Palgrave-Macmillan 2020). His most recent paper, "Post-Crisis Reckoning: Making Sense of Early 21st-Century Civilizational Ruptures" was published in *Acta Universitatis Sapientiae Philologica* (2021).

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KÉRCHY Anna (University of Szeged, HU)

Anna Kérchy is Associate Professor in English Literature at the University of Szeged, Hungary. She is interested in feminist literary theory, body studies, women's art/writing, somaesthetics, posthumanism, Victorian and postmodern fantastic imagination, as well as the transmedial, iconotextual, and corporeal narratological dimensions of literature. Her publications include the monographs *Alice in Transmedia Wonderland* (2016), *Body-Texts in the Novels of Angela Carter* (2008) and *Essays on Feminist Aesthetics, Narratology, and Body Studies* (in Hungarian, 2018). She (co)edited nine essay collections including *Exploring the Cultural History of Continental European Freak Shows* (with Andrea Zittlau, Cambridge Scholars, 2012), *Feminist Interventions into Intermedial Studies* (a special issue for *EJES* with Catriona McAra, 2017), *Posthumanism in Fantastic Fiction* (Americana, 2018), *Interspecies Dialogues in Postmillennial Filmic Fantastic* (Americana e-journal, 2018), *The Fairy-Tale Vanguard* (Cambridge Scholars, with Stijn Praet, 2019), *Transmediating and Translating Children's Literature* (Palgrave, with Björn Sundmark, 2020), and *Sounds Victorian* (for *CVE*, with Béatrice Laurent, 2021).

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KÉRCHY Vera (University of Szeged, HU)

Vera Kérchy received her PhD in 2012, with a dissertation on the theatrical challenges of Paul de Man's theory of irony and performativity. She habilitated in the Doctoral School of Literature in 2012. She is an associate professor at the Department of Comparative Literature, University of Szeged. Her courses are on the topic of contemporary theatre and film, theories of postmodernism, performativity and intermediality. She published two books: *Színház és dekonstrukció. A Paul de Man-i retorikaelmélet színházelméleti kihívásai* (2014), *Médea lányai. Performatív aktusok a kortárs film „színpadán”* (2019).

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KERESZTURY Dóra (Eötvös Loránd University, Budapest, HU)

Dóra Keresztury is doctoral student and research assistant at the Aesthetics Department at Eötvös Loránd University (Budapest). She participates in the research project titled *The Crowd. Attributions of Meaning in Culture, 1920/2020*. With the critical application of the methodological principles of Hans Blumenberg's metaphorology, of conceptual history, and of Hayden White's tropology the research investigates the representations of the crowd, focusing on the metaphors, similes and attributes assigned to the phenomenon. The fundamental research scrutinizes the cultural and theoretical discourses in the 1920s and 2020s in Hungary and involves canonized and non-canonized texts in the realm of urban fiction, artistic practices, as well as social and cultural theories that reflect on the mass, multitudes and swarms.

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Yesmina KHEDHIR (University of Debrecen, HU)

Yesmina Khedhir is a Ph.D. candidate at the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. She holds a BA and an MA in English from the Faculty of Letters, Arts, and Humanities in Tunisia and is a former Fulbright Foreign Language Teaching Assistant at Stanford University (2011-2012). Yesmina's research project focuses on studying the multiple aspects of cultural memory and trauma in Jesmyn Ward's fiction. She has published several articles related to her field of study in international academic journals and conference proceedings. Her academic interests include, but are not limited to, African American literature, culture, and history, trauma and memory studies, ecocriticism, ecowomanism, and Black feminism.

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Presenters' Biographies

Margaret KONKOL (Old Dominion University, Norfolk, VA, US)

Margaret Konkol is an assistant professor of Modern and Contemporary American Literature and Digital Humanities at Old Dominion University. Her work addresses questions about the role of nature and technology in shaping material life and changing ideas about poetry's role in society. She is completing a book manuscript entitled *For Everyone a Garden: Modern Poetry and Civic Space*. Published essays appear in *Feminist Modernist Studies*, *Modernism/Modernity*, *Paideuma: Modern and Contemporary Poetry and Poetics*, and *Textus*. She has also published a co-edited collection of essays *Modernism in the Green: Public Greens in Modern Literature and Culture* (Routledge 2020).

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Kovács Ábel (Independent scholar, RO)

Ábel Kovács has spent one year (2015-2016) at the Sapientia Hungarian University of Transylvania Translation and Interpreting Studies' Department, where he has studied English-Hungarian translation and interpretation. He discontinued his studies there, and from in 2019 he applied to Sapientia University Department of Film, Photography and Media. He has finished his studies here, in 2022, obtaining his bachelor's degree. Currently, he is part of a team, working in a film scientific project with the name of Cultural Traumas in Contemporary European Small National Cinemas. He is also planning on continuing his studies, starting his master's education from this year's autumn.

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KRISTÓF Hanna Emília (Eötvös Loránd University, Budapest, HU)

Emília Hanna Kristóf, BA is a behaviour analyst, recent graduate of the Eötvös Loránd University's Institute of Psychology. She has been collaborating with the Institute of People-Environment Transaction in several research projects and conducted many mentoring and teaching projects as a member of the Matthias Corvinus Collegium. Her main research interests are environmentalism and environmental education among children.

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KRISZTÁN Daniella (University of Debrecen, HU)

Daniella Krisztán is a PhD student at the Doctoral School of Literary and Cultural Studies at the Institute of English and American Studies, University of Debrecen. She wrote her master's thesis on the spatial dynamics and normative tendencies in Janet Frame's *Faces in the Water* and Salwa Bakr's *The Golden Chariot*. Her current research investigates Egyptian women's anglophone literature in a comparative manner with the translated fiction of Egyptian women writers. She more particularly focuses on the formation of subjectivity exploring the concepts of the disciplined and affective body as part of social assemblages and lifeworlds heavily influenced by gender binaries.

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KUSZINGER Rebeka (University of Debrecen, HU)

Rebeka Kuszinger is a second-year PhD student at the Doctoral School of Literary and Cultural Studies at the University of Debrecen, Hungary. Her research focuses on the representation of violence and childhood in contemporary British fiction. Her research interests the representation of violent and murderous child characters, the figure of the child soldier and the nexus of war and childhood. Focusing on such topics, her research explores the indicators of the crisis in our understanding of childhood.

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Maria KUZINA (Universidad Politécnica de Valencia, Department of Applied Linguistics, SPAIN)

Maria Kuzina is a researcher with bachelor's and master's degrees in Advanced English Studies (University of Valencia). As a university lecturer at the CEU Cardenal Herrera University in Valencia, Spain, Maria is currently in charge of the language teaching module and theses supervision within the master's degree in Bilingual Education. She is currently working on her PhD proposal. Her fields of interest include Environmental Humanities, trauma studies, critical discourse analysis, climate change fiction, hyperobjects, stylistics, and modern and post-modern literature.

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LAKATOS Mihály (Sapientia Hungarian University of Transylvania, Cluj, RO)

Mihály Lakatos has an MA degree in film studies, and recently became a PhD student researching music videos produced in Eastern Europe before and after the fall of the Iron Curtain. He published scientific articles within the domain of film studies and popular music studies. He also works as a visual artist with a special interest in reusing archival images.

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LÁSZLÓ Borbála (University of Debrecen, HU)

Borbála László, PhD student at the University of Debrecen, specialises in animal studies. In her research she attempts to map the cinematic traces and transformations of human-canine relationships in documentary and fiction films. Her work on textual creatures has appeared in edited volumes and scholarly journals including *Humanimalia*.

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LIMPÁR Ildikó (Pázmány Péter Catholic University, Budapest, HU)

Ildikó Limpár is a Senior Lecturer (with habilitation) at Pázmány Péter Catholic University, Budapest (Hungary). She teaches and researches contemporary American literature with a special focus on fantasy and monster narratives. She recently published *The Truths of Monsters: Coming of Age with Fantastic Media* (McFarland, 2021), which discusses the use of monsters as literary tools addressing life challenges in coming-of-age fantasy and science fiction. She is editor of *Displacing the Anxieties of Our World: Spaces of the Imagination* (Cambridge Scholars Publishing, 2017) and a Hungarian anthology of essays in Monster Studies, *Rémesen népszerű: Szörnyek a populáris kultúrában* [Terribly popular: monsters in popular culture], (Athenaeum, 2021).

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LOVAS Kiss Antal (University of Debrecen, HU)

Dr. habil Lovas Kiss Antal kulturális antropológus, a Debreceni Egyetem habilitált egyetemi docense, a Gyermeknevelési és Gyógypedagógiai Kar Társadalomtudományi Tanszékének oktatója. Az utóbbi években az állat - ember kapcsolat kulturális antropológiai vonatkozásaival és az állatasszisztencia kutatásával foglalkozik. A DE GYGYK-n folyó állatasszisztált képzés szakfelelőse és az egyetemen működő Antrozoológiai kutatócsoport vezetője.

Dr. habil Antal Lovas Kiss cultural anthropologist, is a honorary associate professor of the University of Debrecen, at the Faculty for Children and Special Educational Needs, Department of Social Sciences. In recent years, he has been dealing with the cultural anthropological aspects of the dog-human relationship and animal assistance research. He is in charge of the animal-assisted training at the the

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University of Debrecen, at the Faculty for Children and Special Educational Needs, and the head of the Anthrozoology research group operating at the university.

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Lovász Ádám (Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, Budapest, HU)

Lovász Ádám az ELTE Filozófia Intézet doktorjelöltje. Kutatási területei közé tartoznak a posztantropocentrizmus, a spekulatív realizmus/Objektum-Orientált Ontológia (OOO), a folyamatfilozófia, az evolúciós társadalomelméletek és a nihilizmus. Legutóbbi publikációi: *Updating Bergson* (2021, Lexington Books); *A határsértés technológiái* (Horváth Márkkal, Kijárat).

Adam Lovasz is a doctoral candidate at the ELTE Philosophy Department. His research interests include postanthropocentrism, speculative realism/Object-Oriented Ontology (OOO), process philosophy, evolutionary social theories and nihilism. A selection of his latest publications: *Updating Bergson* (2021, Lexington Books); *A határsértés technológiái* (with Márk Horváth, Kijárat).

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Rachel MAGDEBURG (University of Wolverhampton, UK)

Rachel Magdeburg is an artist and writer based in the West Midlands, UK. Rachel is currently at the University of Wolverhampton completing a practice-based PhD on the concept of the Anthropocene and contemporary painting. Rachel has published a peer-reviewed article on the *Expedition* paintings of Alexis Rockman using the Anthropocene as a conceptual framework, and has a chapter included in the forthcoming volume *Climate Catastrophes* published by Intellect.

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Gordon Meade

Gordon Meade is a Scottish poet based in the East Neuk of Fife. In the past he has been the Creative Writing Fellow at the Duncan of Jordanstone College of Art, and The Royal Literary Fund Writing Fellow at the University of Dundee. He has read from his work throughout the United Kingdom, Belgium, Germany, Ireland, and Luxembourg. His twelfth collection of poems, *EX-posed : Animal Elegies*, is due for publication with Lantern Publishing & Media in October 2022.

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Călina MOLDOVAN (Babeş-Bolyai University of Cluj-Napoca, RO)

Călina Moldovan is a recent MA graduate from the Faculty of Letters, Babeş-Bolyai University of Cluj-Napoca, Romania. She studied Norwegian language and literature as her BA major and has published several academic articles and literary reviews on Norwegian cli-fi narratives. Her main interests include Scandinavian literature, new materialisms, ecocriticism, and nonhuman studies.

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Chana de MOURA (Linz Art and Design University, AUSTRIA)

Chana de Moura is a PhD student at Linz Art and Design University, Austria. She holds a master in Fine Arts from the Porto University of Fine Arts, Portugal, and a bachelor in Fine Arts from the Federal University of Rio grande do Sul, Brazil. Her research ruminates on the intersections between ecology, technology and fiction, specially speculative narratives.

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NEMES László (Semmelweis Egyetem, Magatartástudományi Intézet, Budapest, HU)

László Nemes, PhD, philosopher, bioethicist, philosophical practitioner. After graduating in philosophy at the University of Debrecen in 1998, he moved to the Medical Faculty of the same university, the Institute of Behavioral Sciences, to work on his PhD thesis and to teach bioethics, medical anthropology and evolutionary medicine, mostly for medical students. Between 2015 and 2020, he worked at the Philosophy Department of the Eszterházy Károly University in Eger. In 2019, he has joined the faculty of the Institute of Behavioral Sciences of the Semmelweis University in Budapest, where he teaches bioethics and medical humanities. In addition to teaching and research, he regularly organizes public philosophy discussion groups, like philosophical cafés and death cafés, and runs a private philosophical counseling praxis.

Nemes László, PhD, filozófus, bioetikus, filozófiai tanácsadó. Azt követően, hogy 1998-ban filozófiából diplomát szerzett a Debreceni Egyetemen, ugyanezen egyetem orvosi karán, a Magatartástudományi Intézetben folytatta doktori tanulmányait, illetve tanított bioetikát, orvosi antropológiát és evolúciós orvoslást, jórészt orvostanhallgatók számára. 2015 és 2020 között az egri Eszterházy Károly Egyetem Filozófia Tanszékén oktatott. 2019-ben csatlakozott a budapesti Semmelweis Egyetem Magatartástudományi Intézetéhez, ahol bioetikát és orvosi humaniákat tanít. Az oktatáson és kutatáson kívül rendszeresen szervez nyilvános filozófiai beszélgetéseket, például filozófiai kávéházakat és halál kávéházakat, valamint egyéni filozófiai tanácsadás praxist vezet.

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NEMES Z. Márió (Eötvös Loránd University, Budapest, HU)

Nemes Z. Márió (1982) költő, kritikus, esztéta. Az ELTE BTK MMI Esztétika Tanszékének adjunktusa. Kutatási területek: filozófiai antropológia, poszthumanizmus, popkultúra-kutatás, kortárs irodalom. Legutóbbi kötete: *Ektoplazma* (képzőművészeti írások, Symposium, 2020)

Márió Z. Nemes (1982) poet, critic, assistant professor at the MMI Aesthetics Department of ELTE BTK. Research areas: philosophical anthropology, posthumanism, pop culture studies, contemporary literature. His most recent book: *Ectoplasm* (writings about contemporary art, Symposium, 2020)

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NOVÁK Zsófia (University of Debrecen, HU)

Zsófia Novák is a PhD student at the University of Debrecen. She is engaged in posthumanism, animal studies, and affect studies. Currently she is exploring the issues of empathy towards nonhuman entities in contemporary literature and cinema, focusing on (inter)relations between nonhuman animals, humans, and (bio)technological creatures. Her most recent papers were published in 2022 in *Focus: Papers in English Literary and Cultural Studies* and the *Hungarian Journal of English and American Studies*.

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NYIRI Szabolcs (Eötvös Loránd University, Budapest, HU)

1994-ben született Debrecenben. 2020-ban végzett a Debreceni Egyetem politológia alapképzésén, 2021-ben pedig fejlesztéspolitikai szakreferens szakirányú továbbképzésen. Jelenleg az ELTE-ÁJK Politikatudomány mesterszak hallgatója. A TK-PTI politikai normativitás kutatócsoport gyakornoka, a Magyar Politikatudományi Társaság, a Magyar Szociológiai Társaság és a Poli-P csoport tagja. Főbb érdeklődési területét a társadalomfilozófia, illetve politikaelmélet öleli körül. Korábban Michel Foucault

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és Gilles Deleuze munkásságának komparatív elemzéséből írt nyertes OTDK dolgozatot, amellyel elnyerte a társadalomtudományi szekció Reménység kitűzőjét is. Aktuális kutatási területe a társadalmi gyorsulás; a technológiai fejlődés egyénre és társadalomra gyakorolt hatása; illetve mindezek társadalom- és politikaelméleti megközelítése. Jelenleg az akcelerationista diskurzus politikaelméleti vizsgálatát végzi.

Born in Debrecen in 1994, he graduated from the University of Debrecen in 2020 with a bachelor's degree in political science and in 2021 with a further training in development policy. He is currently a student at the ELTE-ÁJK Political Science MA. He is a trainee of the political normativity research group of TK-PTI, a member of the Magyar Politikatudományi Társaság, the Magyar Szociológiai Társaság and the Poli-P group. His main areas of interest are social philosophy and political theory. Previously, he has written a winning OTDK thesis on the comparative analysis of the work of Michel Foucault and Gilles Deleuze, which won his the Social Science Section's Hope Badge too. His current research interests include social acceleration; the impact of technological development on individuals and society; and the social and political theory of these phenomena. He is currently engaged in a political theoretical analysis of accelerationist discourse.

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PALATINUS Dávid (Catholic University in Ruzomberok / Technical University of Liberec, SLOVAKIA)

David Levente Palatinus is Associate Professor in Digital Media and Cultural Studies at the University of Ruzomberok and at the Technical University of Liberec. He is also founder of the Anthropocene Media Lab. His research moves between and across visual studies, digital media, and cultural theory. He has worked and written on violence in serial culture and human-nonhuman relations in the Anthropocene. He is co-editor of the ECREA section of Critical Studies in Television Online, and Rewind: British and American Studies Series, Aras Edizioni (Fano, Italy). His publications include two edited collections: *Gothic Metamorphoses across the Centuries: Contexts, Legacies, Media* (Peter Lang, 2019, with Maurizio Ascari and Serena Baiesi), and *Itinerari LIX (Thematic Issue): Perspectives in the Anthropocene: Beyond Nature and Culture*. (Mimesis Edizioni, 2020, with Stefania Achella). His book *Human / Non / Human: Technics and Subjectivity across Media* is forthcoming in 2022.

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PAPP Sára Írisz (University of Debrecen, HU)

Sára Írisz Papp (1992) is a PhD student pursuing a double degree programme at the University of Debrecen with the cooperation of the University of Vienna. Her research mainly focuses on the reconfiguration of early modern visual theories over the course of the 18th century, but she also takes an interest in the latest developments in contemporary art.

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PÉTER Szabina (University of Debrecen, HU)

1987-ben született Ózdon. Egyetemi tanulmányait a Debreceni Egyetem Bölcsészettudományi Karának szabad bölcsészeti alapszakán és esztétika mesterszakán végezte, jelenleg oktató. Kutatása, valamint folyóiratokban és könyvfejezetekben megjelent írásai mellett vizuális művészeti tevékenységet is folytat.

Born 1987 in Ózd, Hungary. Lives and works in Debrecen, Hungary. She graduated from the University of Debrecen with a bachelor's degree in liberal arts and a master's degree in aesthetics, and is currently

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a lecturer. Besides her writings and research being published in journal articles and book chapters, she also engages in visual arts activities. In the present she creates in the field of video art and intermedia, in which she combines her experience in painting and photography.

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Denis PETRINA (Lithuanian Culture Research Institute, Vilnius, LITHUANIA)

Denis Petrina (he/him) has successfully completed a PhD program in philosophy at Lithuanian Culture Research Institute (Vilnius, Lithuania). His doctoral dissertation (to be defended) explores philosophical interpretations as well as (bio)political implications of the notion of affect. His publications mostly focus on affect theory in the contexts of both classical and contemporary philosophy, (re)interpretations of biopolitics, and, more recently, digital governmentality in cybercapitalism. His research interests include affect theory, theory of subjectivity, biopolitics, media studies, sexuality and queer studies, non-classical philosophy and 'dark philosophy'. He is a part of a research cluster "Immunity and Contagion: Transformations of Biopolitics in the Time of Pandemic" (funded by Research Council of Lithuania).

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Pummy SHARMA (The Indian Institute of Technology, Jammu, INDIA)

Pummy Sharma is a Doctoral Candidate at the Indian Institute of Technology Jammu, India. His research focuses on the human and nonhuman relationship in posthumanist literature. Pummy's other research interests include Film Studies, Ecohumanism, Indian Literature and World Literature.

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Niloofer REZAEI (Shahid Beheshti University, Tehran, IRAN)

Niloofer Rezaei is an MA student of English Literature at Shahid Beheshti University, Tehran, Iran. She specializes in English with a concentration on 21st century drama and short fiction. She is currently working on her thesis, "Epiphany, Paralysis, and Trauma in Roddy Doyle's *Bullfighting*" under the supervision of Dr. Shahriyar Mansouri, Assistant Professor of Modern Irish and English Literature and IASIL's Bibliography Rep for Iran. Her academic interests include, Object-Oriented Ontology, Memory Studies, Beckettian Theater, and Contemporary Drama. She also has been holding the title "President of English Literature Society" at the department of English of Shahid Beheshti University since November 2021.

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RUSVAI Mónika (University of Szeged, HU)

Mónika Rusvai is a PhD student at the University of Szeged, Hungary. She has been involved with the fantastic since her BA studies. During her MA she got acquainted with monster theory, and wrote her thesis on the cultural significance of various European dragons. Since then, her road turned to the enchanted forests of European fantasy: she currently focuses on Robert Holdstock's Mythago novels, and intends to cast new light on the series through a combination of critical plant studies and fantasy theory. As a fantasy author herself, she eagerly advocates literary myth-making of all cultural backgrounds.

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Debadrita SAHA (Presidency University, Kolkata, INDIA)

Debadrita Saha (She/her) is a postgraduate student of English Literature at Presidency University in Kolkata and intends to pursue a career in academic research. Her field of interests include postcolonial studies, literatures in translation, critical race theory, caste and gender studies, ecofeminism, contemporary politics, art and cinema. At present, she researches at *People's Archive of Rural India*, a multimedia journalistic platform that records and archives an authentic picture of non-urban India, and contributes to the library of non-canonical literature at *Decolonizing our bookshelves*, a non-profit virtual organisation which aims to bring voices of socially marginalised literati to the fore.

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Anamaria SCHWAB (The Research Institute of the University of Bucharest (ICUB), RO)

My name is Anamaria Schwab and I am a PhD Lecturer with Transylvania University in Brasov, Romania. My main research interests are environmental humanities, with a focus on the Anthropocene and its links with an excessive material culture in American and English literature (Modernist, Postmodernist and contemporary); Manhattan fiction and history; and critical and cultural theory. In my latest book, published in 2019, as well as some more recent articles I deal with an immoderate attachment to commodities as detrimental of more vital impulses in the work of certain recent novelists.

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Sushila SHEKHAWAT (BITS Pilani, INDIA)

Sushila Shekhawat is presently working as an Associate Professor of Communication and English Studies in the Department of Humanities and Social Sciences at BITS, Pilani, Pilani Campus for the last sixteen years. She has done her PhD in Film Studies and has published several research papers in International and National Journals. Her research interest includes Film studies, Indian Writings in English, Business Communication, Technical Writing, Applied Linguistics, Media studies, etc. She is involved in teaching graduate and postgraduate students at BITS Pilani.

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Sona SRIVASTAVA (Indraprastha University, Delhi, INDIA)

Sonakshi Srivastava graduated previously from the University of Delhi, and is an MPhil Scholar at IPU, Delhi where she researches on affective theory, World Literature(s), and Translation. As a recipient of the South Asia Speaks programme, she is working with her mentor, Arunava Sinha on a translation project. She is also the recipient of the Tempus Public Foundation. Previously, she was an Oceanvale scholar for two consecutive terms at Kirori Mal College where she worked on the role of emotions in Kobo Abe's works, and on ecoprecarity and emotions in Indra Sinha's *Animal's People*.

Her works have been published by, and in Folger Research Institute, The Modernist Review, eSharp Journal, and are upcoming in Green Letters, etc. Her areas of interests include aesthetics and critical theory, memory and trauma studies, animal studies and ethics, food studies, and Indian Writing in English among others.

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Inna SUKHENKO (University of Helsinki, FINLAND)

Inna Sukhenko is a visiting research fellow of Helsinki Environmental Humanities Hub, the Department of Cultures, the University of Helsinki. Her current project is focused on researching the literary dimensions of nuclear energy within energy literary narrative studies and energy humanities. She teaches

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courses on nuclear narrative studies and Chernobyl studies. After defending her PhD in Literary Studies (Dnipro, Ukraine), she has been a research fellow of Erasmus Mundus (Bologna, 2008; Turku, 2011-2012), Cambridge Colleges Hospitality Scheme (2013), SUSI (Ohio, 2016), Open Society Foundation/Artes Liberales Foundation (Warsaw, 2016-2017), JYU Visiting Fellowship Programme (Jyväskylä, 2021), PIAS Fellowship Programme (2021). She is among the contributors of *The Routledge Handbook of Ecocriticism and Environmental Communication* (2019). Her general research interests lie within environmental humanities, energy humanities, petrocultures, ecocriticism, nuclear criticism, Cold War studies, literary energy narrative studies, nuclear fiction, energy ethics. She is a member of the Association for Literary Urban Studies (Finland), HELSUS (Finland), the Finnish Society for Development Research (Finland), and Nordic Association for American Studies (NAAS).

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SZABÓ Zoltán Ábel (Eötvös Loránd University, Budapest, HU)

Ábel Zoltán Szabó, BA is a behaviour analyst, recent graduate of the Eötvös Loránd University's Institute of Psychology. He has been closely collaborating with the Institute of People-Environment Transaction in multiple research projects. His main research interests include environmental attitudes and behaviours of adolescents and young adults.

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SZENDREI Bianka (University of Debrecen, HU)

Bianka Szendrei is a Ph.D. student at the University of Debrecen. Her main research areas include intersectional feminism, queer theory, Afrofuturism, utopia studies, and posthuman studies. In her dissertation, she explores the different phases of Afrofuturist posthuman performance and becoming in contemporary Blackqueer musician, visual artist, actor, and writer Janelle Monáe's oeuvre. She focuses on Monáe's understanding of the Blackqueer experience from the perspective of cyborgs and vulnerable affective androids by analyzing Monáe's two "eras" in *Metropolis* (2007), *The ArchAndroid* (2010), *The Electric Lady* (2013), and in *Dirty Computer* (2018) and *The Memory Librarian: And Other Stories of Dirty Computer* (2022).

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Széplaky Gerda (PhD) az Eszterházy Károly Katolikus Egyetem Képzőművészeti és Művészetelméleti Intézetének tanszékvezető egyetemi docense. Filozófiai, esztétikai, művészeti folyóiratok, valamint tanulmánykötetek szerkesztője; kutatócsoportok tagja. Kurátorként kiállításokat rendezett Rómában, Velencében, Kolozsváron, Budapesten. Legfontosabb könyvei: *AZ EMBER TESTE. Filozófiai írások* (Kalligram, Pozsony, 2011); *DIVERZÍV ÉPÍTÉSZET. Ekler Dezső építésze esztétikai perspektívában* (L'Harmattan, Bp., 2016); *KANT HÁTÁN A SZŐR. Esztétikai írások* (L'Harmattan, Bp., 2017); *WOUNDING THE COLOR BLACK. On Zsolt Berszán's art* (Asociatia Bazis, Cluj-Napoca, Románia, 2018). *SÖTÉT ÉS NÉMA. Filozófiai esszék – irodalomról, filmről, képzőművészetről* (L'Harmattan, Bp., 2019).

Gerda Széplaky (PhD) is Associate Professor at the Eszterházy Károly Catholic University, Institute of Fine Arts and Art Theory. She is the editor of philosophical, aesthetic and art journals, as well as of volumes of essays, a member of different research groups. She has curated exhibitions in Rome, Venice, Cluj-Napoca and Budapest. Her most important books are: *AZ EMBER TESTE. Filozófiai írások* (Kalligram, Pozsony, 2011); *DIVERZÍV ÉPÍTÉSZET. Ekler Dezső építésze esztétikai perspektívában* (L'Harmattan, Bp., 2016); *KANT HÁTÁN A SZŐR. Esztétikai írások* (L'Harmattan, Bp., 2017); *WOUNDING THE COLOR BLACK*.

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On Zolt Berszán's art (Asociatia Bazis, Cluj-Napoca, Románia, 2018). *SÖTÉT ÉS NÉMA. Filozófiai esszék – irodalomról, filmről, képzőművészetről* (L'Harmattan, Bp., 2019).

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SZENTGYÖRGYI Szilárd (Pannon University, Veszprém, HU)

Szilárd Szentgyörgyi is associate professor of linguistics and chair at the English and American Studies Institute (EASI) at the University of Pannonia, Veszprém. He has an MSc in mathematics, an M.A. in English and a PhD in theoretical linguistics from the University of Szeged. Besides working for the University of Pannonia, he has also taught courses for English and theoretical linguistics majors at ELTE University in Budapest, at the University of Szeged and at Selye János University in Komárno, Slovakia, at the University of Iowa, Iowa City and at Nazareth College in Rochester, NY. His research interests include optimality theory in phonology, vowel harmony, laryngeal phenomena, and accents of English and socio-cultural stereotypes connected to these. He is a two-time Fulbright scholar at the University of Iowa, Iowa City, IA and Nazareth College, Rochester, NY. One of his latest publications is "British English as an Icon?" published in *Contemporary Perspectives on Language, Culture and Identity in Anglo-American Contexts* by Cambridge Scholars Publishing.

Szentgyörgyi, Szilárd a Pannon Egyetem Angol-Amerikai Intézetének docense, fonetikai, fonológiai, szintaktikai és dialektológiai tantárgyak oktatója. Kutatási területéhez tartoznak az optimalitáselmélet, a magánhangzó-harmónia, a laringális jelenségek és a az angol nyelvváltozatok és a hozzájuk kapcsolódó szociokulturális sztereotípiák. Két alkalommal nyert el Fulbright-ösztöndíjat – University of Iowa, Iowa City, IA és Nazareth College, Rochester, NY – OTKA posztdoktori ösztöndíjas (2005-2008), Bolyai-ösztöndíjas (2008-2010). Egyik friss publikációja: Szentgyörgyi Szilárd (2021) „Akcentusokkal kapcsolatos sztereotípiák a valós és a virtuális térben - A művelt angol köznyelvi kiejtés szerepe az amerikai filmiparban”, *Alkalmazott Nyelvtudomány*, XXI. évfolyam, 2021/1. szám, 173–189.

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SZIRÁK Anna (University of Debrecen, HU)

Anna Szirák is a 2nd-year PhD Student of English language literature in the Doctoral School of Literary and Cultural Studies at the University of Debrecen, Hungary. Her field of research is concerned with girlhood studies, under the realms of gender studies and cultural studies. In her upcoming dissertation, she is focusing on the representations of girlhood in literature and on film.

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SZŐCS Levente Álmos (Eötvös Loránd University, Budapest, HU)

Levente Álmos Szőcs was born in Kaposvár, Hungary, in 1994. He graduated from the Eötvös Loránd University of Sciences as a teacher of geography and natural sciences in primary education, and continues his studies at the Doctoral School of Education. Her research focuses on environmental education in the out-of-school learning environment. In addition to teaching and research, he is involved in several projects that focus on the renewal of out-of-school education.

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TÓTH Benedek (Pannon University, Veszprém, HU)

Benedek Tóth PhD (1977), media researcher, associate professor at the Institute of Social Sciences of the University of Pannonia. He obtained his doctorate at Eötvös Loránd University, his dissertation was published in the following title: "Media and Their Realities" (Budapest, MTA, 2014). His research interests include media theory and media history. His forthcoming monograph deals with the 19th century mediatization of the constructive processes of social reality, the genealogy of modern global media culture. Since 2021, he has been participating in the work of the Multidisciplinary National Laboratory on Climate Change, which deals with the social construction of the concept of climate change.

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TOTH Kinga (University of Debrecen, HU)

Tóth Kinga (Sárvár, 1983) német irodalomtudomány PhD-hallgató, vizuális-és hangköltő, kulturális programmenedzser. Magyar, német és angol nyelven ír, szövegeit installációkban és performanszokkal mutatja be. Alapítótagja a Szépírók Társasága Női Érdekvédelmi Fórumnak. Nemzetközi intermediális és performatív irodalmi munkájáért 2020-ban Hugo Ball Támogatói Díjjal és Bernard Heidsieck-díjjal tüntették ki. 2021-ben a Villa Waldberta művészprogramjának vendége, fotó-szöveginstallációit Tallinban, grafikus költészeti munkáit pedig a Centre Pompidou-ban állították ki. Legutóbb megjelent kötetei: Maislieder (2019, Thanhäuser), PARTY (2020, parasitenpresse), ÍRMAG (2020, YAMA), TRANSIT (2021, SuKuLTur), MariaMachina (2022, Kalligram), Mondgesichter (Matthes&Seitz) 2022-ben a Hansmann-díj keretein belül a zeneszerző Silvia Rosanival zeneszínház-darabjukat mutatja be a stuttgarti Theater Rampe, közben kiállítása nyílik «sandwich» címmel a zürichi Message Salonban. Legutóbbi konferenciák: Gebet als Performance a Freie Universität szervezésében- Akademie der Wissenschaft 2021 és 2022, az ima mint performansz es «hogyan énekeljünk Magyar népdalt» – transzkripció és kapcsolódás a zene és a szöveg között" King's College, London, 2022.

Kinga Toth, writer, visual and sound-poet, performer, teacher, translator writes in Hungarian, German and English languages and presents her work in performances, exhibitions, and international installations, festivals. Toth's international publications include poetry collections, visual-art catalogs, novels, music records; she joined several artist-writer residencies (IWP, LCB, GEDOK, Bosch, Solitude etc.) and is member of several art organisations. In 2020 Kinga Toth received the Hugo Ball Förderpreis for her intermedia--literary work in German language and also received the Bernard Heidsieck Prix (by Centre Pompidou and Foundation Bonotto) for her performative literary work. 2021 she was guest artist in Villa Waldberta and in AIR Krems, her visual work was exhibited in Tallin, Budapest and Centre Pompidou and SUKULTUR presented her new book Transit (DE) in Germany. Next to her artistic work she is currently a PhD- student at the University in Debrecen, German Studies, where she researches nun-art and performative texts. Latest conferences: "Gebet als Performance" by Freie Universität, Akademie der Wissenschaft, 2021 and 2022 Berlin; "prayer as a performance" and "how to sing a folksong-about transcription and the connection, transfer between music and text" King's College, London 2022.

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TÓTH Zsolt (University of Szeged, HU)

Zsolt Tóth is first-year PhD student at the Institute of English and American Studies, University of Szeged. His research interests include posthumanism, ecocriticism, body studies and mediality. Within the doctoral programme, he investigates the corporeal means through which the posthuman can be addressed and embodied. His thesis examining animality within dramatic texts was published in *Acta Iuvenum II: Distinguished Szeged Student Papers*.

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VARGA Attila (Eötvös Loránd University, Budapest, HU)

Attila Varga, PhD in educational research, psychologist, biology teacher. He is recently an associate professor at the Institute of People-Environment Transaction of the Faculty of Education and Psychology at Eötvös Loránd University in Budapest, Hungary. Between 2000 and 2020 he worked for the Hungarian Institute for Educational Research and Development. His main interest is education for sustainability, environmental psychology and school development. He has coordinated for a decade the development of the network of Eco-schools in Hungary. He is currently involved in research on the psychological foundation for raising awareness about climate change and effectiveness of education for sustainability.

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VIRGINÁS Andrea (Sapientia Hungarian University of Transylvania, Cluj, RO)

Andrea Virginás is Associate Professor of Film and Media Studies at Sapientia Hungarian University of Transylvania, Cluj, Romania. Her latest volume is *Film Genres in Hungarian and Romanian Cinema: History, Theory, Reception* (Lexington Books/Rowman and Littlefield, 2021). She is in the research phase of the individual project *Feature Filmic Processing of Collective Traumatization in Contemporary European Film: A Possible Model of Mediated Public Memory-Work* (Bolyai János Research Scholarship 2021-2024, Hungarian Academy of Sciences), and in the initial phases of the group research *Cultural Traumas in Contemporary European Small National Cinemas* (Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI, project number PN-III-P1-1.1-TE-2021-0613, within PNCDI III).

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VIRGINÁS Péter (Romanian Institute for Research on National Minorities, RO)

Peter Virginas (1978) is an independent scholar with a PhD in Philosophy from the Babes-Bolyai University. He also holds an MA in Gender studies from the Central European University. He works as a researcher at Romanian Institute for Research on National Minorities.

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VÖÖ Gabriella (University of Pécs, HU)

Gabriella Vöö is Associate Professor at the University of Pécs, Hungary. Her fields of research are US-American Studies, American literary studies, and Reception Studies.

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Nicolas WEISENSEL (Goethe University Frankfurt, GERMANY)

Nicolas Weisensel, born 1988, B.A. German Studies and Philosophy 2015, University of Würzburg. M.A. Practical Philosophy of Economy and Environment 2018, University of Kiel and Kobe University, Japan. Since October 2020 PhD Student at Goethe University Frankfurt. Currently visiting researcher at University of British Columbia (supervisor: Prof. Dr. Greg Garrard). Besides his academic career, he worked in green politics, organic farming and renewable energies.

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Sakshi YADAV (BITS Pilani, INDIA)

Ms. Sakshi Yadav is a Doctoral Candidate at Department of Humanities and Social Sciences, BITS Pilani, Pilani Campus, Rajatshan, India. Her area of interest includes film studies, ecocriticism, ecocinema and indigenous studies.

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Jovi Paul ZACHARIAH (National Institute of Technology, Tiruchirappalli, INDIA)

Jovi Paul Zachariah is pursuing a PhD the Department of Humanities and Social Sciences, National Institute of Technology, Tiruchirappalli. His areas of interest include Weird Fiction, Ecosophy, Planetarity and Cosmic Indifferentism. He is currently working on pessimism and indifferentism in the genres of weird fiction and Anthropocene fiction, and the relevance of meaning making processes within deep time and geophilosophical concerns. He completed his postgraduation in English and Comparative Literature from the Central University of Kerala.

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