

ABSTRACTS

Interweaving Languages:

Multilingualism
in Art and Education

Hybrid Conference | 9–11 October 2025, Budapest
With preliminary events | 7 and 8 October
and post-conference workshop | 13 October



2025
Hungarian Academy of Arts,
Research Institute of Art Theory and Methodology

The conference is supported by

- Hungarian Academy of Arts, Research Institute of Art Theory and Methodology
- Language Center University of Bielefeld
- LangueFlow international research group

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- Judit Mudriczki
- Lisa Schantl
- Sabira Ståhlberg
- Judit Szepesi
- Sandra Vlasta

Welcome ■ Isten hozta ■ Willkommen Benvenuti ■ स्वागत है ■ Bienvenidos Bienvenue ■ Bun venit ■ Добре дошли Tervetuloa ■ Välkommen ■ Dobro došli

It is our pleasure to welcome you to the three-day interdisciplinary conference *Interweaving Languages: Multilingualism in Art and Education*, preceded by a two-day preliminary event and followed by a post-conference workshop.

In recent years, scholarly and artistic engagement with multilingual and translanguaging practices has intensified, reflecting the increasing interconnectedness of societies and the hybrid character of contemporary identities. Within literature, visual arts, film, theatre, architecture, and education, multilingualism and translanguaging have become essential conceptual frameworks for examining how languages interact, coexist, and shape meaning across diverse cultural contexts.

Over the course of the conference, approximately 80 academic and artistic contributors will present research and creative work that interrogates the creative, pedagogical, and sociocultural dimensions of language as it traverses disciplinary, linguistic, and cultural boundaries. Collectively, these perspectives offer valuable insights into the complex and dynamic role of language in shaping artistic practices, educational approaches, and cultural exchange.

We extend our best wishes for an intellectually stimulating and rewarding conference.

László Koppány Csáji
Director of the Hungarian Academy of Arts
Research Institute of Art Theory and Methodology

ABSTRACTS

PRELIMINARY EVENTS

TUESDAY 7 OCTOBER

PRELIMINARY PROGRAM I: LANGUAGE CONTACTS AND PUBLISHING MULTILINGUALISM

KEYNOTE: LANGUAGE CONTACTS

Language Contacts: The Positive Role of Copying in Language Maintenance

LARS JOHANSON and ÉVA Á. CSATÓ

This talk contributes to the complex discussion of how linguists can support multilingual speech communities in minority settings to adopt effective strategies for maintaining and revitalizing their community languages. Poor strategies can mislead speaker communities and even accelerate language shift.

We focus on the role of copying from contact languages, arguing that the acquisition of code-copying strategies can facilitate the maintenance of communication skills in lesser-used or endangered codes. We emphasize that a high degree of copying from contact languages does not necessarily endanger minority languages.

Linguists often adopt a purist approach, aiming to document a “true” language free of external influence. This tendency can affect speaker communities, pushing them to purify their variety — a practice which in endangered contexts may threaten survival. Code-copying, by contrast, enables a dominated language to serve communicative needs effectively.

- **Lars Johanson**, Prof. Dr. Dr. h.c., is a Swedish Turcologist at Johannes Gutenberg University Mainz and a senior lecturer at Uppsala University.
- **Éva Á. Csató**, professor emerita at Uppsala University and external member of the Hungarian Academy of Sciences, is a Hungarian-born Turcologist specializing in endangered Turkic languages.

OFFSTAGE PANEL: PUBLISHING MULTILINGUALISM

Publishing About Multilingualism: How Can We Be Multilingual?

NATASHA LVOVICH

In *Star Trek*, humans and aliens use a “universal translator” to communicate. In reality, we must find other methods. This presentation explores how journals focused on multilingualism promote multilingualism not only in content but also in form.

I will review publishing models, discuss ongoing debates in the *Journal of Literary Multilingualism* (JLM) community, and share our editorial philosophy. How can we ensure our performance aligns with our multilingual credo? The role of English as today’s lingua franca will also be considered.

- **Natasha Lvovich** is professor emerita at CUNY, New York, editor-in-chief of *Journal of Literary Multilingualism* (De Gruyter Brill), and author of hybrid-genre texts focused on creativity and the arts.

Publishing Second-Language Writing in Literary Magazines

LISA SCHANTL

In the digital era, literary magazines transcend borders. English-language journals, in particular, attract a global audience, including many non-native speakers as editors, writers and readers.

Using *SAND* (Berlin) and *Tint Journal* (Graz) as examples, this presentation explores the implications of non-native English involvement in literary publishing. It considers literary magazines as spaces for debut writing, short-form experimentation, and “multi-vocality” (Collier 2022), and investigates the editorial role as both enabler and gatekeeper.

- **Lisa Schantl** is a PhD candidate in English literary and cultural studies at the University of Graz and Vilnius University, and founder/editor-in-chief of *Tint Journal*.

Polyphonie

SANDRA VLASTA

The international open-access journal *Polyphonie* investigates the complex relationships between multilingualism, creativity and writing from an interdisciplinary perspective. It provides a platform for contributions from diverse research areas, including biographical studies, multilingualism research, neurolinguistics, applied linguistics, translation studies, literature, media and communication studies, and foreign and second language education.

This presentation offers an overview of the editorial vision and objectives, in particular with regard to its multilingualism, showcasing its role in fostering innovative approaches to multilingual literary and scholarly production. Particular emphasis is placed on how the journal creates a multilingual space for discussing creative and academic practices that challenge monolingual paradigms and highlight linguistic diversity as a resource for expression and knowledge creation.

- **Sandra Vlasta**, PhD, is a faculty member at the Università degli Studi di Genova, Dipartimento di Lingue e Culture modern.

Literary Multilingualism, World Literature, Intermediality: Conceptual Overlaps and Disciplinary Challenges for a New Book Series with Edinburgh University Press (Poster presentation)

LI SHUANGYI

Literary multilingualism — with its translational and translingual nature — remains central to World Literature. It reflects both cosmopolitan ideals and local voices, while also engaging with global circulation and cultural evolution.

This poster considers overlaps between multilingualism, intermediality, and literary translation, while critically examining how intermedial studies may marginalize literature. It introduces the new series *Edinburgh Critical Studies in World Literature and Intermediality* (launched in 2024), discussing its intellectual foundations and practical editorial challenges.

- **Li Shuangyi** is Senior Lecturer and Programme Director of the MA in Comparative Literatures and Cultures at the University of Bristol.

Multilingual Academic Blog and Polyglot Books

SABIRA STÅHLBERG

Publishing in and about multiple languages — whether in academic blogs or books — presents challenges: linguistic accuracy, technical formatting and script compatibility. Editors and designers must often be multilingual themselves or seek help. Current AI tools are still too basic to handle polyglot creative texts, particularly when grammar and spelling are intentionally manipulated.

This talk examines common problems faced by authors, editors, publishers, and designers, and explores possible technical solutions for online and print multilingual publishing.

- **Sabira Ståhlberg**, PhD, is an independent scholar, polyglot author, translator, editor and publisher. She co-founded the *LangueFlow* group and the *LangueLetter* academic blog.

**WEDNESDAY 8 OCTOBER /
2025. OKTÓBER 8., SZERDA**
**PRELIMINARY PROGRAM II:
HUNGARIAN PERSPECTIVES
AND CROSS-CULTURAL DIALOGUES**

HUNGARIAN SECTION I / MAGYAR SZEKCIÓ I.

*A többnyelvűség szintjei – a tanulás,
az oktatás szemszögéből*

*[The Levels of Multilingualism – From the
Perspective of Learning and Education]*

GÉZA BALÁZS

Az előadás az egyéni és közösségi boldogulást nagyban befolyásoló belső és külső többnyelvűséget vizsgálja fel, és vizsgálja. Belső többnyelvűségen az anyanyelv sokszintű, témához, alkalomhoz illő használatát értjük. Külső többnyelvűségen a többnyelvű környezetben a nyelvek használati lehetőségeit, amelynek ideális formája lenne a kiegyensúlyozott többnyelvűség, ilyen helyzet azonban gyakorlatilag nincs, sőt inkább jellemző a kevert- vagy félnyelvűségi helyzet. A nyelvi hátrány-felfogás szerint az egyenlőtlen helyzetekre jellemző a kidolgozott kód hiánya, a korlátozott kód alkalmazása, az alulteljesítés pedig társadalmi hátrányhoz, rosszabb esetben diszkriminációhoz vezet. Az előadás érinti a belső többnyelvűség kapcsán a diglosszia, triglosszia (belső két- és háromnyelvűség), azaz az alsó-középső-felső hierarchiájú nyelvváltozat kérdését; a külső többnyelvűség kapcsán az egyéni és közösségi használat szintjeit (passzív, szimmetrikus, instrumentális, integrációs), és ennek kapcsán az oktatási szempontok érvényesítésének összetettségét.

The presentation outlines and examines internal and external multilingualism, both of which significantly influence individual and communal advancement. Internal multilingualism refers to the layered, context-sensitive use of the native language. External multilingualism concerns the usage opportunities of languages in multilingual environments, ideally resulting in balanced multilingualism — though such a state is practically nonexistent. More often, mixed or semi-lingual conditions are observed. From the perspective of linguistic disadvantage, unequal situations are characterized by the absence of elaborated codes and the use of restricted ones, often

leading to under-performance, social disadvantage, or even discrimination. The talk addresses issues such as diglossia and triglossia (internal bi- and trilingualism), language variation across lower-middle-upper hierarchies, and the complexities of enforcing educational principles across the levels of individual and collective language use (passive, symmetric, instrumental, integrative).

■ **Balázs Géza** nyelvész, kultúrakutató, a Színház- és Filmművészeti Egyetem Doktori Iskolájának egyetemi tanára (SZFE). Kutatási témái: magyar nyelv és folklór, retorika, beszédkultúra, nyelvpolitika, nyelvstratégia, nyelvművelés, antropológiai nyelvészet, internet-nyelvészet, hálózatkutatás.

Géza Balázs is a linguist and cultural researcher, professor at the Doctoral School of the University of Theatre and Film Arts (SZFE). His research focuses on the Hungarian language and folklore, rhetoric, speech culture, language policy, language strategy, language cultivation, anthropological linguistics, internet linguistics and network research.

*Többnyelvűség többségi-kisebbségi helyzetben
(szlovéniai nyelvpolitikai helyzetek)*

*[Multilingualism in Majority-Minority Situations
(Language Policy Situations in Slovenia)]*

JUDIT ZÁGOREC-CSUKA

A többnyelvűség szinte valamennyi szintjére van példa az Európai Unióban. Szlovéniában a nemzetiségi-nyelvi jogok szabályozása mintaszerűnek tekinthető; de mint mindenhol, így itt is változatos többnyelvűségi helyzetek alakultak ki. Az előadás röviden ismerteti a nyelvhasználat jogi szabályozóit, majd bemutatja a szlovéniai tipikus magyar nyelvhasználati helyzeteket a művészi-irodalmi nyelv (színház, televízió, rádió), sajtónyelv, közéleti nyelv, iskolai-oktatási, tudományos-szakmai, mindennapi és népi-nyelvjárási nyelvhasználat terén. Az előadás kitér a nyelvi hiányjelenségekre, amelyek nagy mértékben meghatározzák a magyar nyelv jövőbeli lehetőségeit.

Almost all levels of multilingualism are present across the European Union. In Slovenia, the regulation of national-linguistic rights is exemplary, yet, as elsewhere, varied multilingual contexts have developed. This presentation outlines the legal framework for language use and explores typical Hungarian language situations in Slovenia, including artistic-literary language (theatre, television, radio), journalistic language, public discourse, educational, scientific-professional,

everyday, and dialectal language use. It also highlights gaps in language use that significantly influence the future of the Hungarian language in the region.

■ **Zágorec-Csuka Judit** magyar nyelvi lektor, a Lendvai Könyvtár és Kulturális Központ igazgatója. Jókai-díjas szlovéniai magyar költő, író, műfordító, könyvtáros, magyartanár, biblioterapeuta.

Judit Zágorec-Csuka is a Hungarian language editor and the director of the Library and Cultural Center in Lendva. She is a Jókai Prize-winning Hungarian poet, writer, literary translator, librarian, Hungarian language teacher, and bibliotherapist from Slovenia.

A többnyelvű beszédindulás

[The Emergence of Multilingual Speech]

ZITA MÁTÉ

Egy nyelven felnőtt szülők a globalizáció hatására egyre nagyobb számban nevelnek többnyelvű gyermekeket. Az előadás a szülők féltelmeit állítja szembe azokkal a legújabb kutatási eredményekkel, amelyek egyre nagyobb belátást nyújtanak annak az időszaknak a történéseibe, amikor még a beszéd nem jelenik meg. A világ különböző országaiban élő magyar diaszpóra családjaiban végeztük a vizsgálatot, és a nemzetközi kutatásokból választottunk ki a beszédfejlődést megelőző nonverbális időszakra vonatkozó eredményeket. Azt találtuk, hogy a szülők számára nem áll rendelkezésre divulgatív csatornákon aktualizált információ erről az időszakról, és ez megnehezíti számukra a nyelvhasználatról való döntést. Kiemeltük annak a szükségességét, hogy az ebben a témakörben folyó kutatások eredményeihez a szülők gyorsabban hozzáférhessenek, hiszen az ő nyelvhasználatuk a gyermeknek ebben az életkorában jelentős módon meghatározza a nyelvek sikeres elsajátítását.

As a result of globalization, more and more monolingual parents are raising multilingual children. This presentation contrasts parental anxieties with the latest research into the pre-verbal period of language development. The study, conducted among Hungarian diaspora families across several countries, highlights how little accessible, up-to-date information parents have about this stage, making it difficult for them to make informed language-use decisions. The talk emphasizes the urgent need to bridge this information gap, as parental language input plays a crucial role in successful early multilingual acquisition.

■ **Máté Zita** összehasonlító irodalomból diplomázott az ELTE-n, később tolmács és szakfordító képzést végzett Barcelonában. Jelenleg a Nyelv- és Irodalomtanítási Módszertani Kutató Mesterképzés hallgatója, kutatási területe a többnyelvű gyerekek oktatása.

Zita Máté holds a degree in comparative literature from ELTE and later studied interpreting and specialized translation in Barcelona. She is currently pursuing a Master's degree in Language and Literature Pedagogy, with a research focus on the education of multilingual children.

Az L2 pragmatika vizsgálata a beszédaktusok szemszögéből

[Examining L2 Pragmatics Through the Lens of Speech Acts]

ZOLTÁN DÁNIEL KÁDÁR

Előadásomban azt mutatom be, miért alapvető a második nyelv tanulását a beszédaktusok véges és megismételhető rendszerére támaszkodva megközelíteni. Javaslatot teszek Edmondson, House és Kádár (2023) alapján egy beszédaktus-tipológiára és egy kapcsolódó interakciós elemzési rendszerre. A pragmatikai elemzés ilyen módja lehetőséget nyújt arra, hogy a nyelvtanulók funkcionálisan és kulturálisan releváns módon sajátítsák el a célnyelvet.

This presentation explores why second language learning should be grounded in the finite and repeatable system of speech acts. Based on the typology proposed by Edmondson, House, and Kádár (2023), I outline a model of speech act categorization and an accompanying interactional analysis framework. Such an approach provides learners with pragmatically functional and culturally appropriate ways to master a target language.

■ **Kádár Zoltán Dániel** PhD kutatócsoport-vezető, kutatóprofesszor a Hun-REN Nyelvtudományi Kutatóközpontban. Kutatási területei közé tartozik a nyelvi udvariasság, interakciós rítusok, nyelvi agresszió, kultúraközi kommunikáció és a nyelvoktatás pragmatikai aspektusai.

Zoltán Dániel Kádár is a research professor and research group leader at the Hun-REN Research Centre for Linguistics. His research focuses on linguistic politeness, interactional rituals, language aggression, intercultural communication, and empirically grounded pragmatics in language education.

Kódváltások és transzlingvális nyelvi gyakorlatok kárpátaljai magyar irodalmi alkotásokban

[Code-switching and Translanguaging Practices in Hungarian Literary Works from Transcarpathia]

ANITA MÁRKU

Az előadásban arra keresem a választ, hogy a „kárpátaljai” irodalmi szövegekben megjelennek-e kétnyelvűségi jelenségek, s ha igen, mi ezek motivációja és típusai. A 2010-től gyűjtött korpuszban orosz, ukrán, angol, sőt más szláv nyelvek hatása is megfigyelhető. A jelenlegi politikai helyzetben azt feltételezem, hogy az ukrán kontaktuselemek dominálnak, ha egyáltalán megjelennek.

This presentation investigates the presence and function of bilingual phenomena, such as code-switching and translanguaging, in Hungarian literary works from Transcarpathia. Based on a literary corpus compiled since 2010, the analysis reveals instances of Russian, Ukrainian, English, and other Slavic influences. In light of the current political situation, I hypothesize a shift toward Ukrainian linguistic elements in more recent works (post-2022), if such influences appear at all.

■ **Márku Anita**, egyetemi docens az Eszterházy Károly Katolikus Egyetemen. Kutatási területei: szociolingvisztika, pszicholingvisztika, kommunikációelmélet.

Anita Márku is an associate professor at Eszterházy Károly Catholic University. Her research fields include sociolinguistics, psycholinguistics, and theories of communication.

HUNGARIAN SESSION II / MAGYAR SZEKCIÓ II

Néma könyvek

[Silent Books]

JUDIT SZEPESI

A silent book olyan könyv, amelyben szinte csak képek szerepelnek. A történetalkotás az olvasóra hárul, elősegítve a kreativitást és a szóbeli mesélést. Univerzálisan alkalmazható, nyelvi és életkori megkötés nélkül, hatékony eszköze lehet a művészeti nevelésnek és terápiának is.

Silent books contain few or no words, relying entirely on imagery to communicate. They empower readers to co-create the narrative, fostering creativity, cooperation, and oral storytelling. Applicable across languages and age groups, they are effective tools in arts education and therapy.

■ **Szepesi Judit** a Magyar Művészeti Akadémia kutató könyvtárosa, a Művészettel nevelés hálózat titkára. Kutatási területe a művészeti nevelés

Judit Szepesi is a research librarian at the Hungarian Academy of Arts and Secretary of the Arts in Education Network. Her work focuses on arts pedagogy and methodologies in artistic education.

A zene mint univerzális nyelv

[Music as a Universal Language]

JUDIT VÁRADI

A zene érzelmeltő ereje és kommunikációs funkciói a beszélt nyelvhez hasonlóan jelentést közvetítenek, mégis nyelvi ismeret nélkül is elérhetők. Az Ifjú Zeneművészek Nemzetközi Nyári Akadémiája évek óta példát mutat a zene integráló erejéről.

Music functions as a non-verbal language capable of expressing emotions and fostering social cohesion, bridging linguistic and cultural divides. The International Summer Academy of Young Musicians exemplifies how music can create unified experiences across diverse nationalities.

■ **Váradi Judit** a Debreceni Egyetem Zeneművészeti Karán oktat egyetemi tanárként. A DE Humántudományok Doktori Iskola törzstagja, az MMA MMKI megbízott kutatója.

Judit Váradi is professor at the Faculty of Music, University of Debrecen. She is a core faculty member of the Doctoral School of Humanities and a commissioned researcher at the MMA Research Institute.

Többsnyelvűség és kulturális értelmezés Madách Az ember tragédiája című művének nemzetközi színrevitelében [Multilingualism and Cultural Interpretation in the International Staging of Imre Madách's *The Tragedy of Man*]

VERA PRONTVAI

2023-ban, Madách Imre születésének 200. évfordulója alkalmából valósult meg a Madách Projekt – egy példa nélküli, többsnyelvű, nemzetközi színházi és multidiszciplináris művészeti vállalkozás, amely a Színházi Olimpia kiemelt programjaként került bemutatásra. Az egyedülálló esemény során tizenegy ország színművészeti egyetemeinek hallgatói érkeztek Budapestre, hogy Az ember tragédiája egyes színeit saját értelmezésük szerint adják elő. A Vidnyánszky Attila kezdeményezésére létrejött projekt keretében a dráma mind a tizenöt színét különböző országok hallgatói mutatták be – saját anyanyelvükön, saját rendezésükben, az általuk tervezett díszletekkel. A különleges előadás 2023. június 23-án 17 órakor került bemutatásra Budapesten, a Hajógyári-szigeten.

A tanulmány azt vizsgálja, milyen új értelmezési lehetőségeket kínált ez a nemzetközi színházi kísérlet Madách művéhez, amelyben fiatal előadók saját nyelvükön és kulturális olvasatukban állították színpadra Az ember tragédiájának egyes jeleneteit.

In 2023, marking the 200th anniversary of Imre Madách's birth, the Madách Project was launched — an unprecedented multilingual, international, and multidisciplinary theatrical initiative presented as a flagship program of the Theatre Olympics. During this unique event, drama students from eleven countries came to Budapest to present individual scenes from *The Tragedy of Man* through their own artistic and cultural interpretations. Initiated by Attila Vidnyánszky, the project saw all fifteen scenes of the drama performed by different student groups from various countries — in their native languages, under their own direction, and with sets of their own design. The culminating performance premiered on 23 June 2023 on Budapest's Hajógyári Island.

This paper explores how this international theatrical experiment introduced new interpretive frameworks to Madách's drama, as young performers staged selected scenes in their own languages and cultural idioms, revealing previously unexplored dimensions of *The Tragedy of Man*.

■ **Prontvai Vera** színháztudós, egyetemi adjunktus a budapesti Károli Gáspár Református Egyetem Bölcsész- és Társadalomtudományi Karán.

Vera Prontvai is a Hungarian theatre scholar and assistant professor at the Faculty of Humanities and Social Sciences of Gáspár Károli University in Budapest.

ÉRSEK MÁTÉ

Nagy Tamás munkássága bővelkedik ilyen, gazdagon rétegzett épületekben. Elsődleges, téri funkciójuk betöltése mellett a magyar építészeti formanyelv megőrzésében is fontos szerepet töltenek be. A makoveczi organikus irányzatban gyökerező, annak fősodrából hamar önálló utakkal kísérletező, gazdag építészeti, művészeti hivatkozásokkal rendelkező épületek józan puritánsága következetes alkotói egységbe áll össze.

Munkámban Nagy Tamás szakrális épületeinek széleskörű – Erdélytől Amerikáig, a zenétől a képzőművészetekig terjedő – referenciakészletét vizsgálom. Az elemzés fókuszában Dunaújváros, Sopronnémeti, Balatonboglár és Gödöllő templomai, illetve a Mátraverebély-szentkúti zarándokközpont állnak. A forrás-formakincs azonos, mégsem öncélú sehol, és konzisztens, időtálló építészetté szervesül.

Tamás Nagy's body of work abounds in such richly layered buildings. In addition to fulfilling their primary spatial functions, they also play a crucial role in preserving the Hungarian architectural language. Rooted in the organic Makoveczian movement yet branching out early with experimental paths of its own, his buildings are marked by rich architectural and artistic references and a sober puritanism that coalesce into a consistent creative unity.

In my study, I examine the extensive range of references in Tamás Nagy's sacred buildings, from Transylvania to America, from music to visual arts. The analysis focuses on the churches in Dunaújváros, Sopronnémeti, Balatonboglár, and Gödöllő, as well as the pilgrimage center in Mátraverebély-Szentkút. His consistent formal language never becomes self-serving but merges organically into a timeless architecture.

■ **Érsek Máté:** *Fiatal építészként a tervezési praxis kiegészítéseként, támogatásaként foglalkozom építészetelmélettel. Érdeklődésem középpontjában a regionalizmus fogalmának kortárs értelmezése, jelentősége áll.*

Máté Érsek: As a young architect, I engage with architectural theory as a complement and support to my design practice. My main interest lies in the contemporary interpretation and significance of the concept of regionalism.

A Csehov módszer alkalmazási lehetőségei a non-verbális kommunikációban

[Application Possibilities of the Chekhov Method in Non-verbal Communication]

TURÓCZI LEVENTE

2019 óta tart Csehov-módszer képzéseket a Mihail Csehov műhelyben. Csehov-tanári képesítését a berlini Mihail Csehov Nemzetközi Akadémián szerezte. 2025 tavaszán az athéni „6th Drama School Under the Ministry of Culture, Greece” iskolában oktatott végzős színészhallgatókat.

A Csehov-módszer gyakorlati eszközöket ad a színész kezébe, melyek segítségével eljuthat saját képességei és kreativitása teljesebb kifejezéséhez. Fejleszti a tudatos jelenlétet, a kreatív akaratot és az érzékelést. A színész képzeletbeli testet vagy pszichofizikai gesztust alkalmazhat karaktere kialakításához. A módszer aktiválja a színész ismert és ismeretlen képességeit, az „egész természetesség” állapotába juttatva őt.

Since 2019, Levente Turóczy has been leading Chekhov Method workshops at the Mihail Chekhov Studio. He earned his teaching qualification at the Michael Chekhov International Academy in Berlin. In spring 2025, he taught graduating acting students at the 6th Drama School Under the Ministry of Culture, Greece in Athens.

The Chekhov Method equips actors with practical tools that guide them toward the full expression of their abilities and creativity. It enhances their conscious presence, creative willpower and perception. One of its central tools is imagination — the use of an imaginary body or a psychophysical gesture to build and understand a character. This method activates all known and hidden abilities of the actor, leading them into a state of total “naturalness.”

■ **Turóczy Levente** az MMA Ösztöndíjprogramban vett részt, tréner, bohóc, színész és coach.

Levente Turóczy participated in the HAA RIATM Scholarship Program. He is a trainer, clown, actor and coach.

PROLOGUE: EXPLORING CULTURES AND LANGUAGES

Interweaving the Registers of Folk/Vernacular and Elite/Professional Art: An Anthropological Discourse Analysis

LÁSZLÓ KOPPÁNY CSÁJI

This paper introduces a model of Anthropological Discourse Analysis (ADA) based on fieldwork and theoretical synthesis. Integrating Harrison White’s “network domain” theory with insights from cognitive semantics and pragmatics, ADA explores how cultural discourses are shaped by the interplay between language, symbols, and social structures.

A central concern is the blurred relationship between folk (vernacular) and elite (professional) art. These categories are often framed in binary opposition, yet field research suggests complex overlaps and interactions. Drawing from Clifford Geertz’s idea of cognitive registers — systems of symbolic meaning shared by specific communities — the study argues that cultural languages function like dialects across various domains: visual, emotional, gestural, performative, and musical. The investigation focuses on how individuals navigate overlapping discourse spaces, often switching between registers depending on context. This dynamic is especially visible in marginal or hybrid forms of artistic production.

Four case studies are examined: László Konnát, a Transylvanian village carpenter who founded a folk carving school for youth, and “Dénes”, a Transylvanian self-proclaimed prophet who initiated a religious-artistic movement blending naïve, folk, and professional elements. These examples reveal how grassroots creativity contributes to new forms of cultural expression and discourse, complicating traditional aesthetic hierarchies. Another case study will outline local vernacular architecture ways in Hungary mixing different traditions and taste. The last case study will guide the audience to North Pakistan (the Hunza valley and Chitral).

The paper argues for a dialectical model of culture where individual and collective discourse horizons interweave, forming a kaleidoscopic system of meaning. This framework offers a nuanced understanding of how cultural identity and artistic language evolve through everyday practices and symbolic negotiation.

■ **László Koppány Csáji**, PhD, is a cultural anthropologist, writer and lawyer, senior research fellow and director of the HAA RIATM.

Exploring the Multilingual and Multimodal Sacred Art of the Baul Path:

An Interview with **MAA PARVATHY BAUL**

On the occasion of the Hungarian launch of *A nagy lelkek dalai* (originally Song of the Great Soul), this special event features an in-depth interview with Maa Parvathy Baul, renowned Baul singer, painter, and spiritual teacher. Maa Parvathy shares insights into the rich multilingual and multimodal sacred art forms of the Baul tradition—a mystical path rooted in Bengal.

The discussion highlights how Baul music transcends linguistic and artistic boundaries by combining song, dance, poetry, and embodied spirituality. Maa Parvathy elaborates on the Baul ethos of unity, devotion, and the search for the divine within, expressed through vibrant oral and performative traditions.

The event also celebrates the release of a new CD showcasing a cross-cultural musical dialogue between Maa Parvathy Baul and Béla Wittek, including songs by the pivotal master of the Baul tradition, Lalan Fakir, and the Baul-inspired Rabindranath Tagore, highlighting the enduring cultural and spiritual legacy of these great Bengali saint-poets.

Through this interview and accompanying artistic releases, the audience gains a deeper understanding of how Baul sacred art forms continue to inspire cross-cultural dialogue, spiritual awakening, and artistic innovation in a global context.

■ **Maa Parvathy Baul** is a renowned Indian Baul singer, painter, and spiritual teacher rooted in the mystical Baul tradition of Bengal. She is the founder of Sanatan Siddhashram, both an Ashram and a Gurukul—a space to receive learning from the Guru. Through her performances and teachings, she shares the path of inner devotion and embodied wisdom.

EVENING EVENT

Nirbāṇ Darshan Sacred Art Exhibition of Ma Parvathy Baul's Woodcuts

Transfer with public transport to Gallerie Femme Harmone, 1052 Budapest, Bárczy István utca 2-4

Welcome Address by: Gyöngyi Major (President of The Forum for Contemporary Women's Reflections), László Koppány Csáji (Director of HAA RIATM) and Ágnes Mészáros (Painter)

■ **Nirbāṇ Darshan** invites viewers into the sacred, expressive world of Maa Parvathy Baul through her evocative woodcuts. Bridging tradition and contemporary sensibilities, her artworks explore spiritual consciousness, inner reflection, and the transcendental essence of human experience. The exhibition opens with a soul-stirring song invocation by Maa Parvathy, connecting audiences to the deep rhythms of Baul spirituality and aesthetics. Curated with insight and reverence, the show highlights Maa Parvathy's intricate craftsmanship, vibrant energy, and the meditative quality of her sacred imagery. This evening promises a unique encounter with visual and auditory spiritual expressions, inviting contemplation, dialogue, and a celebration of living art.

THURSDAY 9 OCTOBER**HYBRID CONFERENCE:****INTERWEAVING LANGUAGES:****MULTILINGUALISM IN ARTS AND EDUCATION****Day 1***Morning Exercise — Body Awareness***PONTUS ANCKAR**

We start the day with small, gentle and safe movements suitable for everyone. These exercises awaken our senses and increase our body awareness. We will work with muscles in the neck, jaws, ears, and tongue, all of which contribute to how we speak, use language, and hear others' voices and words.

Body language is universal; we can understand each other without words. Thus, it is multicultural and often rooted in our muscles. Small movements like nodding or shaking the head also affect muscles deep in the neck and throat.

If we release tense muscles in our bodies, we can move more fluently in activities like dance or sports and express ourselves better through words, language and body language. Come as you are; no need for special clothes or equipment.

- **Pontus Anckar** is the founder of Sensobic and works in Finland and internationally with body awareness.

KEYNOTE: MULTILINGUAL LITERATURE*Hidden in Plain Sight: Embedded Hungarian in Yann Martel's Self***RAINIER GRUTMAN**

Canadian writer Yann Martel is best known for *Life of Pi*, awarded the 2002 Man Booker Prize and adapted into a film by Ang Lee. Its global success, with translations in over forty languages and more than ten million copies sold, is often attributed to its syncretism — particularly its blending of multiple religious perspectives.

Martel's earlier novel, *Self* (1996), explores a different kind of syncretism through multilingualism and questions of identity — both sexual and linguistic. Written primarily in English, *Self* incorporates passages in French and Spanish (languages Martel speaks), as well as Czech and Hungarian (which he does not). These untranslated passages chal-

lenge especially monolingual readers. The Hungarian section, nearly five pages long, is described by the narrator as baffling despite using the Roman script, enhancing the theme of incomprehensibility.

This paper argues that such linguistic opacity is not merely stylistic but a structural element of the novel's narrative architecture. Multilingualism in *Self* contributes meaningfully to character development, narrative conflict, and suspense. The Czech and Hungarian passages correspond to the narrator's two main romantic relationships. Moreover, the Hungarian dialogue — composed entirely of lines from Béla Balázs's opera libretto *A kékszakállú herceg vára* — serves as both intertext and proleptic device, embedding narrative clues "hidden in plain sight." In this reading, foreign languages invite deeper narrative engagement, challenging traditional models of readability and interpretation.

- **Rainier Grutman** is professor at the University of Ottawa (Canada) with interests in Romance philology, Comparative Literature, Translation Studies and French.

MULTILINGUAL LITERATURE AND TRANSLATION*Translating Hungarian "Difficult Women" (Kriszta Tóth)***SZILVI NARAY**

This case study addresses the translation and staging of Krisztina Tóth's *The Bat* in English. It bridges contemporary feminist/feminine translation strategy, political theatre, and mise-en-scène. The Manchester-based Ignition Stage faced challenges in their English world premiere of *The Bat*, a contemporary Hungarian drama by award-winning poet and writer Krisztina Tóth. Labeled a "Difficult Woman", Tóth faced misogynistic attacks from mainstream Hungarian media, leading to her exile for safety reasons. This presentation raises questions and offers solutions on how directors can convey the play's subtle political messages to British audiences unfamiliar with Hungarian culture and political context.

- **Szilvi Naray**, PhD, lectures in drama and translation studies at the University of Salford. She is founder and artistic director of Ignition Stage, specializing in pioneering Eastern European plays in English translation.

Admired by Poets and a Nobel Prize Winner: László Nagy's Poems in Swedish, English, and Serbian

DORIJAN HAJDU

The presentation introduces multilingual research on the Hungarian poet László Nagy's poetry in translation, commemorating the 100th anniversary of his birth (1925). The analysis focuses on two or three poems in Swedish, Serbian and English, with the Hungarian original serving as the *tertium comparationis*.

The study compares each target language's relation to the source and also examines differences among the target languages themselves. Additionally, it analyses multiple translations of the same poem when different translators are involved. This involves linguistic and metric analysis across languages, exploring possible "padding" or "compacting" depending on semantic density differences, with commentary on translators' choices and their impact on readers.

The contribution highlights the importance of multilingual analysis in poetry and proposes further development of ideas from earlier works. Translation is emphasized as a crucial cultural and artistic bridge.

■ **Dorijan Hajdu** is professor at the Scandinavian Department, University of Belgrade.

Variations of László Nagy's Poetic Voice in English Co-Translation by George Gömöri and Tony Connor

JUDIT MUDRICZKI

This paper discusses literary co-translation within translingual writing, focusing on the English rebirth of Hungarian poetry in the late 1960s. Multilingual scholar and poet George Gömöri helped Tony Connor and Kenneth McRobbie find an English poetic voice for László Nagy, resulting in *Love of the Scorching Wind* (Oxford University Press, 1973).

I examine their negotiation of artistic expression emerging from correspondence and different English versions of the poem *Amikor nincs kegyelem*. Inspired by his wife's pneumorrhagia, Nagy's poem voices personal experience and love, which would seem to transcend linguistic and cultural barriers. However, existing manuscript versions reveal concerns about translation and creative writing.

■ **Judit Mudriczki** is associate professor at Károli Gáspár University, member of EST, and part of a research group on modern Hungarian poetry at Pázmány Péter Catholic University.

Weaving Between Tongues: Archival Insights into Nancy Huston's Translingual Writing Strategies

ALICE DUHAN

The unique collection of drafts and papers donated by bilingual author and self-translator Nancy Huston to Library and Archives Canada offers insight into how language passage shapes translingual texts. While translingual studies often focus on published texts, genetic criticism examines the creative process from plans and drafts to publication.

This paper shows how translational processes influence the fictional universe, with "transmesis" (Beebee 2012) as a key concept. Huston's parallel self-translated novels *Danse noire* (2013) and *Black Dance* (2014) differ in textual multilingualism and "transmetic" strategies. Although the novels seek to reinvent literary belonging beyond national and monolingual models, the muted multilingualism of *Black Dance* may reflect reception space influences on translingual poetics.

■ **Alice Duhan**, PhD, is Lecturer in French at the University of Gothenburg. Her research focuses on literary multilingualism, self-translation and contemporary French and francophone fiction.

KEYNOTE: MULTILINGUAL ORAL LITERATURE

The Turkmen Variety in the North Caucasus

BIRSEL KARAKOÇ

This paper explores the multilingual situation of the Turkmen diaspora in the North Caucasus, Russia. Migrating from Central Asia in the 17th century, the community has preserved its ethnic and linguistic identity, speaking an endangered variety of Turkmen by around 15,000 people. The language has developed in a multilingual environment, influenced by contact with Kalmyks, Noghays, and Russian which now affects all spheres of life. Research is limited, but oral literature remains crucial for preserving language and identity, as seen in the heritage of poet Magdymguly.

The Turkmen oral tradition in the Caucasus shows differences from Turkmenistan's, likely due to intercultural contact over centuries. This study examines multilingualism dynamics and oral tradition's role in heritage preservation.

■ **Birsel Karakoç** is professor of Turkic languages at Uppsala University, specialising in Turkic language typology.

MULTILINGUALISM IN PERFORMATIVE ARTS*Bilingualism as Identity – The Impact of Imperialism on Multilingual Cultures in Brian Friel’s Translations and The Communication Cord***ALEXANDRA BÁNHIDI**

Mother tongue shapes identity, defining belonging and mindset. Irish author Brian Friel explores linguistic complexity, especially Irish culture and British imperialism’s effects.

Translations (1980) depicts 19th-century British efforts to anglicize Irish place names, highlighting language and identity struggles. *The Communication Cord* (1983), a farce considered a companion piece, shares themes of language and identity under external power pressures. Both plays challenge us to consider the significance of place names, personal names, and culture in preserving mother tongue.

■ **Alexandra Bánhidi** is a theatre historian and PhD student at the University of Theatre and Film Arts, Budapest, focusing on Irish drama, history, and national identity.

*Sacred and Profane Encounters: Code-Switching and Symbolic Language in Diana Dobрева’s Salomé***KINGA LÁZÁR**

Diana Dobрева’s adaptation of Oscar Wilde’s *Salomé* reinterprets the play through a lyrical-poetic lens using biblical quotations and texts by Alexander Sekulov. The Hungarian version was written by András Kozma. A defining feature is the use of code-switching, alternating sacred and profane registers to express spiritual and corporeal collision. This study examines how these shifts create meaning and unite disparate dimensions via audiovisual multilingual elements. The tension between sacred language (prayers, biblical texts) and language of desire shapes the play’s complex world, reflecting on the possibility of an encounter between human and transcendent through liminality.

■ **Kinga Lázár** holds a BA in Hungarian-Finnish studies and an MA in Hungarian language and literature from Babeş-Bolyai University.

*Embodied Readings of Visky and Tompa: Peritextual Performance in Drama Pedagogy***Natália Gleason-Nagy**

This paper explores multilingual educational potential through two contemporary Hungarian novels: *Omerta* by Andrea Tompa and *Kitelepítés (Deportation)* by András Visky. Using experimental dramaturgy, code-switching, and embodied learning in university laboratory pedagogy, the method transforms reading and writing into community efforts leveraging distributed creativity. The peritextual praxis considers text, context, author and reader.

■ **Natália Gleason-Nagy**, BA, MFA, is a Hungarian director, dramaturg, and community maker. Artistic director of Distant Light Laboratory, she champions inclusive, intercultural, interdisciplinary performance and pedagogy.

*Representation and Function of Multilingualism in Contemporary Hungarian Literature and Tompa’s Novels***Krisztina Miklós**

This paper explores the representation and function of multilingualism in contemporary Hungarian literature, focusing on Andrea Tompa’s. The research centers on the phenomenon of code-switching – the shifting between different languages or dialects – as a fundamental element in Tompa’s narrative structure. This study analyzes how code-switching functions in grammatical, aesthetic, and sociocultural dimensions. These approaches reveal how multilingual expression becomes a vehicle for complex identity negotiations and memory work in Tompa’s texts.

■ **Krisztina Miklós** is a PhD student at the Doctoral School of Hungarian Studies at Babeş-Bolyai University in Cluj-Napoca, and a Hungarian language and literature teacher.

Linguistic and Cultural Dialogues in Sándor Vály's Retablos

Attila Molnár

I investigate the multilingual and multidisciplinary crossroad that the artist Sándor Vály presented in his installation project called *Retablos*, which opened in Budapest at FUGA in October of 2024. Inspired by votive paintings from 20th century Mexico, Sándor Vály reimagined the original offerings as short films. The short films are shown in super slow motion rendering the appearance of a painting, achieving simultaneously a deconstruction and a reconstruction of the mystical artform. The fusion between languages and art forms in the context of folk mysticism is the defining factor in the investigation of this project, as its novelty encourages multiple areas of study.

■ **Attila Molnár** is a PhD student in the School of Hungarology at Babes-Bolyai University (Cluj-Napoca, Romania), where he is focusing on interarts studies.

MULTILINGUAL LITERATURE

To Reach You, I Dream. On Jyotika Sehgal's Polyphonic Poetic Vision

TATIANA KRZEMIEN

At the intersection of languages, scripts, mediums, and spiritual traditions, Jyotika Sehgal's *To Reach You, I Dream* emerges as a remarkable embodiment of multilingual and multimodal creative expression. Sehgal's work defies conventional genre boundaries: it is both a poetic memoir and a painterly meditation, tracing the arc of a life deeply entwined with the spiritual and emotional landscapes of India and Europe. The text unfolds in multiple languages and scripts, reflecting the multilingual world the author inhabits.

This book is, in its essence, a multiple form of translation — such that shifts between languages, visual modes and cultural traditions. Special attention will be paid to the ways in which Sehgal's dual identity as a painter and a poet informs her literary style, where words are often conceived as precursors to images, and metaphors serve as visual

cues. The translator's task is not only to render language into another tongue, but also to find textual strategies for conveying Sehgal's embodied, spatial understanding of meaning. Ultimately, I will position the work as a case study in the power of translation — not just across languages, but across disciplines, media, and inner and outer worlds.

■ **Tatiana Krzemien** is a long-time member of the Translation Laboratory Gruppe B^{ie} at the University of Bielefeld and was a co-publisher of *hochroth Bielefeld*.

Aurobindo's Savitri: Translanguaging Beyond Languages

SUSMITA PAUL

In Sri Aurobindo's legendary English epic *Savitri*, the Vedic concept of *so'ham asmi* ('I am what that is') seeps into what seems to be a retelling of the *Sāvitrī-Upākhyāna* from the *Vanaparva* of the Indian epic *Mahabharata*. Code-switching occurs beyond languages in this epic. Aurobindo himself leads the way in interpreting *Savitri* as "not only a poem to be written and finished" but as "a field of experimentation" of yogic consciousness manifesting in the creative.

Savitri is a mantra in the yogic sense: a conversation with the self. I employ my years of studying the *Upaniṣads* out of curiosity to share the realm of Aurobindo's yogic consciousness through the lens of a concept that can be traced back to the *Īsopaniṣad* — one of the ten principal *Upaniṣads* in India. With excerpts from *Savitri* interpreted in the light of the unified consciousness that not only transcends the limits of mortality but also *Mahakal* (the tri-partite time of the past, the present, and the future as one), this contribution is an attempt to interpret translanguaging as a practice that transcends language matrices.

■ **Susmita Paul** is a creative entrepreneur, founder of the online English literary magazine *The Pine Cone Review* and social business InkWell.

Across and Beyond: Exophony and Self-Translation in Contemporary Women's Writing between Italy and the USA

GIULIA TRAVAGLINI

The turn of the 21st century witnessed an increasing awareness of the dynamic character of cultural and linguistic boundaries. This shift was marked by the introduction of neologisms such as “literary translanguaging” and “translanguaging.” At the same time, multilingual perspectives provided fresh insights into the bearing of Romantic, gendered ideas of monolingualism on modern and contemporary views of language. As a result, (theories of) contemporary multilingual literatures are shaped by the tension between the notion of traversing what are often clearly perceived language boundaries (or writing across language boundaries) and the outright rejection of Romantic understandings of language boundaries (or writing beyond language boundaries).

My research explores how the tension between these two poles shapes the relationship between exophony and self-translation in contemporary literature by women writers who identify as either American or Italian while consistently writing across the language divide: what relationship obtains between exophony and self-translation in contemporary Italo-Anglophone literature by female authors? What do exophony and self-translation entail for the negotiation of women writers' position in the transnational literary field? What are the distinctive features of contemporary exophonic and self-translated texts across the two languages?

■ **Giulia Travaglini** is a PhD student in English Literatures, Language and Translation at Sapienza University of Rome.

“What is Turkish about it?” Literary Translanguaging as a Practice of Resistance to Essentialization in Turkish-German Literature

ZITA BALOGH-AUER

Since 1961, the interpretation of multilingual Turkish-German writing has undergone two major phases. Following a period of essentializing analyses that predominantly focused on the exotic and Oriental character of the works, the period of “Turkish turn” completely ignored the Turkish-language part of the works and interpreted them

as exclusively German letters that use Turkish words and phrases solely for aesthetic purposes. Emine Sevgi Özdamar's question “What is Turkish about it?” in her last novel raises issues about both interpretive practices and implicitly demands a reformulation of existing scholarly concepts in a way that avoids essentializations as well as practices that downplay the significance of the Turkish parts.

This presentation will highlight dominant textual strategies in Turkish-German literature that, either in a latent or manifest multilingual way, argue against the dichotomous interpretive system and instead present some works of multilingual Turkish-German literature that are in constant dialogue not only with German, but also with Turkish literature of the twentieth century.

■ **Zita Balogh-Auer** is Research Associate of the Cluster of Excellence *Temporal Communities* and PhD candidate at Freie Universität Berlin.

EVENING EVENT

Polyglot Playground: Where Poems Speak Every Language

Welcome to a vibrant tapestry of voices, as poets Johanna Domokos, Amaranta Osorio and Sabira Ståhlberg present multilingual texts, including indigenous tongues, fictitious idioms, extinct languages and beyond. With rich layers of code-switching and linguistic and cultural play, their readings challenge existing boundaries and celebrate the openness of poetic expression.

The readings are accompanied on guitar by Dorijan Hajdu.

- **Amaranta Osorio** (Mexico – Colombia – Spain) is an author, actress and cultural manager, and one of the most widely produced Latin American playwrights of her generation in Europe.
- **Johanna Domokos**, PhD, is a multilocal and multilingual poet, comparative literature scholar, and translator. She has authored five monographs on literary multilingualism and translation studies and over a dozen poetry books.
- **Sabira Ståhlberg**, PhD, is a polyglot writer and independent scholar, editor, translator and publisher. One of the most multilingual authors of our times, she employs several dozens of languages and scripts in her writings.
- **Dorijan Hajdu**, PhD, is a scholar of language and culture with interests in sociolinguistics, cognitive anthropology and translation. He has published monographs and articles in these fields and is also active as a musician and painter.

FRIDAY 10 OCTOBER**HYBRID CONFERENCE:****INTERWEAVING LANGUAGES:****MULTILINGUALISM IN ARTS AND EDUCATION****Day 2***Morning Exercise: Body Awareness***PONTUS ANCKAR, SENSOBIC****KEYNOTE: LANGUAGES, LITERATURE AND EDUCATION***Language, Literature and Education:
A Decolonial Intersectional Perspective***KATALIN EGRI KU-MESU**

I will explore multilingualism in literature and education with a focus on the role of English in contexts where it is historically neither the first nor native language. I examine the legacy of English imposed through colonial education systems in Africa, which led to the emergence of English-language African literature — a body of work that is, by nature, multilingual.

I will further address the challenges African writers face when choosing to write in a language not their own, and argue that this choice can nonetheless be a decolonial act. Furthermore, I will discuss the post-colonial expansion of English language teaching as part of Britain's project of "re-westernisation," highlighting how native-speakerism and assumptions about language ownership perpetuate colonial dynamics. Returning to literature, I show how African writers' decolonial claims on English have been co-opted to maintain global inequalities.

- **Katalin Egri Ku-Mesu**, PhD, is lecturer in Applied Linguistics and TESOL at the University of Leicester, with interest in postcolonial and multilingual literature, World Englishes and intercultural communication.

TRANSLINGUAL AND INTERCULTURAL ENCOUNTERS*When Less is More:
Decolonising Language Studies from
the Perspective of Non-Colonial Languages***ESZTER TARSOLY and JELENA ČALIĆ**

While the term "decolonising" in language studies often invokes dominant global or former colonial languages, this presentation shifts the focus to non-colonial and non-canonical languages. We explore how sociolinguistic ethnography, creative pedagogy and community engagement can re-ground language studies in lived realities.

We propose that decoloniality is achieved not through top-down mandates, but via small, cumulative shifts in perspective and practice. When these shifts become embedded in everyday learning, they can transform our understanding of what it means to "know a language." We present four case studies focusing on the ideological framing of languages; participatory ethnographic learning; dialogic and dynamic assessment; and institutional constraints.

Eszter Tarsoly is Associate Professor in Hungarian and Applied Linguistics at University College London and co-director of the Platform for Linguistic and Epistemic Justice (PLEJ).

- **Jelena Čalić** is Associate Professor in Serbo-Croatian (BCMS), Swedish and Applied Linguistics at UCL and also co-director of PLEJ.

*Enclosing Traumatic Experiences
in the Literary Language – Two Tales of Exile***ANNE KARINE KLEVELAND**

This paper analyzes how two Nordic novels, *Chiquitita* by Pedro Carmona-Álvarez and *Du er min arv* (*You Are My Heritage*) by Sidsel Ana Welden Gajardo, express trauma stemming from the Pinochet dictatorship and subsequent exile. These 2023 publications reveal how language, including the echo of multiple national tongues, becomes a vessel for pain and memory. Using the lens of Marianne Hirsch's "Generation of Postmemory", I compare how each writer articulates trauma, exile, and the linguistic legacy of migration.

- **Anne Karine Kleveland** is Associate Professor at NTNU in Trondheim, specialized in Latin American literature.

Speaking in Three Languages, Writing in Three Orientations: Visualizing Code-Switching in Lebanon

ANTOINE ABI AAD

Lebanon's multilingual environment, with Arabic, French and English, presents a complex space for visual communication. This study explores how code-switching can be transcribed visually by integrating both Arabic and Latin scripts despite opposing writing directions. Drawing from work with over 400 design students, the author has developed a unique visual system of 3,000 script connections. Inspired by Japanese vertical writing traditions, the method results in a pendulum-like reading flow that mimics Lebanon's linguistic rhythms. The research is now expanding to include bilingual contexts in the UAE.

- **Antoine Abi Aad** is a visual communicator, educator, and researcher specializing in typography, calligraphy and multilingual visual representation.

San Mao's Multilingual Depiction of Laâyoune City in the 20th Century

ERRAGAB ELJANHAOUI

This paper critiques *Stories from the Sahara* by Taiwanese writer San Mao, focusing on her representation of Laâyoune and its people. Through a postcolonial-ecofeminist lens, the study examines San Mao's depictions of Sahrawi women as exotic and uncivilized, revealing how her narrative perpetuates colonial tropes.

Analysing her use of multiple languages, Taiwanese, Hassani Arabic, Spanish, and English, the study contrasts San Mao's voice with traditional Sahrawi poetic forms like *Tebra'* to reclaim local female agency and contextual richness.

- **Erragab Eljanhaoui** is a PhD candidate at Université Ibn Zohr, Agadir. His research explores historical American shipwrecks and cultural encounters on the Saharan coast.

Misreading as a Method

LUCY HULTON

In this talk, I present *Misreadings*, a creative-critical project forming part of my PhD in Creative Writing. This experimental work blends multiple languages and forms, using misreading not only as a method but also as a subject.

Rather than correcting errors, *Misreadings* embraces them as part of the interpretive process. I focus on how translation is experienced, not just executed, by prioritizing the act over the outcome. Gaps, doubts, and interruptions are integral to meaning-making. I will share excerpts and reflect on the tension between producing a disorienting creative work and a coherent academic thesis.

- **Lucy Hulton** is a PhD candidate in Creative Writing at the University of Salford. Her research explores mistranslation, silence and what is left unsaid.

MULTILINGUALISM IN MUSIC

Multimodal and Multilingual AI Tools for European Art Media Archives: From Music to News

PILAR ORERO

As European art media archives grow, spanning everything from festivals to virtual exhibitions, the challenge of multilingual and accessible communication intensifies. This talk showcases how AI tools such as Natural Language Processing, Language Technologies, and Speech Technologies can help make audiovisual archives more accessible and inclusive. Through examples from EU-funded projects MOSAIC and ALFIE, I demonstrate how AI can support the European Accessibility Act and enhance a common European media identity. AI is not only a technological solution but also a potential driver for reshaping creative practices and business models across the arts.

- **Pilar Orero**, PhD, is a researcher at the TransMedia Catalonia Lab, Universitat Autònoma de Barcelona, specialising in media accessibility and AI.

The Rosemunde Polka as a Symbol of Multilingual Identity

ÁKOS WINDHAGER

This talk explores how Jaromír Vejvoda's 1935 Czech polka *Škoda lásky* (known globally as the Rosemunde Polka) became a translingual and transcultural symbol through adaptations across at least fifteen cultures. I examine how this polka exemplifies musical code-switching and cultural layering, particularly in Danube Swabian communities, who adopted and reshaped the song with local linguistic features, musical styles, and emotional codes. I contrast this with the more stratified musical traditions of Transylvanian Saxons, whose music traversed folk, urban and elite spheres, unlike the Danube Swabians, whose cultural output remained largely within working-class and rural milieus.

The presentation considers institutional, historical, and diasporic factors that shaped these divergent trajectories, reflecting on how borderland German-speaking communities navigated multilingual identity and cultural ownership. Ultimately, I argue that the *Rosemunde Polka* offers a lens into the multilingual and hybrid heritage of German minorities in Hungary and Central Europe.

■ **Ákos Windhager** is Associate Professor at Pázmány Péter Catholic University (Budapest) and Cultural Memory Researcher at the Hungarian Academy of Arts Research Institute.

Translingual Voices and Dual Selves: Composing the Multilingual Opera *Las dos Fridas*

ÁKOS ZARÁNDY

This presentation delves into the conception, dramaturgy and composition of *Las dos Fridas*, a multilingual opera written between 2007 and 2012. Inspired by the life and art of Frida Kahlo, the opera dramatizes her internal duality by splitting her role between two performers: a soprano and a traditional folk singer, representing her European and Mexican identities. Their interplay creates a layered sonic portrait of a fragmented self.

The libretto, drawing from poetry, folklore, and Kahlo-inspired imagery, unfolds in eight languages, Spanish, English, German, French, Yiddish, Hungarian, Nahuatl and Tzotzil. The opera's multilingualism

is not decorative but integral: code-switching and translingual dramaturgy construct a hybrid narrative exploring identity, memory, and cultural fusion.

■ **Ákos Zarándy** is a Hungarian composer and educator, currently teaching at the Béla Bartók Music Secondary School in Budapest.

Supreme Silence: A Sonic Weaving of Languages, Spirituality, and Identity

IRÉN LOVÁSZ

In *Supreme Silence*, a transcendent work by Estonian composer Peeter Vahi, linguistic and spiritual traditions converge into a soundscape of sacred multilingualism. Cultural anthropologist and world-music vocalist Irén Lovász presents the work through performance and commentary, reflecting on the emotional and ritual value of ancient languages within modern composition.

Drawing on her background in ethnomusicology and anthropology, Lovász explores how Vahi's piece bridges Buddhist chants, Vedic hymns and ambient sound, creating a liminal, borderless sonic space. The presentation examines how multilingualism deepens spiritual and aesthetic experience, offering insights into how forgotten or sacred languages remain resonant in contemporary artistic expression.

■ **Irén Lovász**, PhD, is a cultural anthropologist, ethnomusicologist, and internationally recognized world-music singer.

The "Language" of Yoiks as an Alternative Means of Communication Among the Sámi

ILDIKÓ TAMÁS

This presentation explores how yoiks — Sámi vocal traditions often labeled as "nonsense texts"— function as a distinct communicative form. Contrary to their name, such texts convey emotional and contextual meaning, and follow phonotactic and grammatical patterns akin to spoken language. In Sámi culture, yoiks evolved as a parallel system of communication used in both everyday and ritual life. Their unique linguistic code, shaped in a multilingual environment and influenced by surrounding languages, reflects the internal discourses of a minority community.

■ **Ildikó Tamás**, PhD, is a senior research fellow at the Institute of Ethnology (HUN-REN, Budapest). Her research covers Sámi languages, ethno-design, nonsense texts and children's and online folklore.

MULTILINGUALISM, CREATIVITY AND EDUCATION*Multilingual Reading Habits among Hungarian High School Students in Transylvania: A Case Study***PÉTER KOVÁCS**

This presentation reports on a 2024 large-scale sociological survey, the first of its kind in over two decades, examining the reading habits of Hungarian high school students in Transylvania. It investigates whether students read in Romanian, the role of English as a global language, and how social media and education policies shape multilingual reading. The survey reveals contrasts between curricular exposure to Romanian literature and voluntary engagement with contemporary works in English or Hungarian. These findings are contextualized within broader debates on cultural identity, minority education, and the future of Hungarian literary heritage in a globalized, multilingual space.

- **Péter Zoltán Kovács** is a PhD candidate at Babeş-Bolyai University, Cluj-Napoca, specializing in the sociology of reading and Hungarian minority education.

*The Fine Art of Conversation: The English Art Club – A Practice Report***CATRIONA SHAW**

The *English Art Club* was an educational initiative combining (English) language learning with creative activities I ran at the Wilhelm-Hauff-Grundschule in Berlin. The Club sought to provide a creative outlet, while also addressing the needs of learners who spoke little or no German at home. Language and creative expression were not subject to formal evaluation but viewed as individual and intuitive processes that encouraged a positive sense of self and playful interaction. Using the principles of translanguaging, inclusive pedagogy and aesthetic education, the Club combined conversation with collaborative art-making.

This presentation reflects on the structure, development, and outcomes of the English Art Club, examining how it nurtured commitment, confidence, and communicative agency in young learners, and how CLIL-inspired, art-integrated approaches can contribute to inclusive and affirming educational environments.

- **Catriona Shaw** is a Scottish artist and educator, currently Professor of Art, Design & Craft in Primary Education at the University College of Teacher Education Vorarlberg (Austria).

*Embracing Multilingual Possibilities in English Language Education: Practical Applications for Social Justice***ELIZABETH J. ERLING and ANOUSCHKA FOLTZ**

We explore practical strategies for interweaving languages in English language education in linguistically diverse, urban lower secondary schools in Austria. We use the concept of “pockets of possibility” in the classroom environment, showcasing how positive mindsets and practices can create an inclusive and equitable space for multilingual students. These multilingual activities are designed to work at the symbolic, linguistic, and cognitive levels in the English classroom. They leverage students’ multilingualism to enhance learning outcomes and contribute to social justice in English language education.

We present several concrete multilingual activities, including a *Multilingual Family Tree*, *Multilingual Possessives*, and *Multilingual Food Pyramids*, calling on educators to embrace multilingualism as a valuable resource by recognizing and valuing the diverse linguistic and cultural assets that students bring to the classroom. Our concrete examples of multilingual activities can be implemented in the English classroom to increase learning outcomes and create a more inclusive and equitable educational environment.

Elizabeth J. Erling is professor of English Language Education at the University of Education Upper Austria and project leader of the Udele project on disparities in English language learning at the University of Vienna.

- **Anouschka Foltz** is associate professor at the University of Graz, specializing in language acquisition, language processing and multilingualism.

Opening the Mind to Plurilingualism: Strategies for Integrating Creative Multilingual Expression in Academic Contexts

GRACE DOLCINI

This presentation examines the integration of plurilingual activities into C1-level Academic English courses within a European university context, with the objective of supporting students in recognizing and engaging with the multilingual and multicultural dimensions of academic communication. Although English functions as the primary medium of instruction and scholarly exchange, university classrooms in the foreign language centre typically reflect a high degree of linguistic diversity.

To address this reality, a range of pedagogical activities has been implemented to encourage students to draw on their existing linguistic resources as tools for academic development. These activities have contributed to enhanced rhetorical awareness, improved academic engagement and the development of students' critical understanding of English as an academic *lingua franca*. Preliminary feedback and classroom observations suggest that plurilingual strategies foster inclusive learning environments while promoting meta-linguistic awareness and intercultural sensitivity.

- **Grace Dolcini**, MA, teaches at the Fachsprachenzentrum at Bielefeld University.

A Multilingual Approach to Language Learning and Creative Writing

GEORGINA WILLMS

Creative writing courses in English give higher-level students the opportunity to be creative with the language, to manipulate it and to find new ways of expression. With poetry in particular, students can move beyond the stiff confines of language learning and take advantage of the opportunity to enjoy their target language, fully explore its malleability, and use it to express new and unfamiliar ideas that cannot be expressed in their mother tongue. Allowing students to introduce multiple languages in their writing can not only expand their freedom of expression, but also challenge the dominance of English, while making space for historically marginalized voices.

I will discuss ways in which I use a multilingual approach in the classroom, focusing on poetry. Multilingual poetry exposes students to a wider range of poetic traditions and techniques. I will also cover code-switching: this can help a young writer mirror the way people naturally think and speak, and can open up new possibilities of meaning. Examples of lessons illustrate how a multilingual approach to poetry writing and other creative endeavours not only fosters fluency in the target language but also helps students become culturally aware, expressive, global writers and thinkers.

- **Georgina Willms** teaches English at Bielefeld University.

EVENING EVENT

Film Session Multilingualism and Intercultural Relations in Contemporary Hungarian Short Films

This curated film session explores how multilingualism and intercultural narratives manifest in visual storytelling through a selection of short films by Hungarian film makers. Each artist is a scholarship holder of the Hungarian Academy of Arts. They will personally introduce their work in a 4–5 minute presentation, providing insight into their creative processes and the cultural context of their film. Following the screenings, a moderated roundtable discussion will connect the films to the broader themes of the conference.

The programme includes:

- **Eszter Szoboszlay: *Cigánymesék: A KOSÁRFONÓ (Gipsy Tales: The Basketmaker)*** (2022) — a 7-minute Hungarian animated folk tale with English subtitles drawing on Roma oral traditions.
- **Tamás Kőszegi: *A DICSŐSÉGES, SZÉGYENTELJES GYŐRI CSATA NYOMÁBAN – 1. rész (The glorious, shameful battle at Győr – Part 1.)*** (2022) — a 6-minute animated historical reflection, part of a cartoon series, with English subtitles.
- **Beatrix Jókai Gombosi: *Húsvét a Gyimesekben (Easter in Gyimes)*** (2021) — a 10-minute ethnographic film capturing the musical and spiritual richness of Easter in the Gyimes region at the border of Moldova and Transylvania, Romania, with English subtitles.
- **Péter Vác: *Kutyafül (Dog-ear)*** (2018) — a 21-minute award-winning animated short with English subtitles, celebrated and awarded at Friss Hús 2025 and Annecy Festival.

SATURDAY 11 OCTOBER**HYBRID CONFERENCE:****INTERWEAVING LANGUAGES:****MULTILINGUALISM IN ARTS AND EDUCATION****Day 3***Morning Exercise: Body Awareness***PONTUS ANCKAR, SENSOBIC****DANCE AND MOVEMENT I***Switching Between Human and Instrumental Measurements in Dance***FERENC TAMÁS ADAMOVICH**

This presentation explores how instrumental measurements can provide insight into movement properties that dance teachers and artists may not perceive with the naked eye. These data-driven approaches allow for a more scientific analysis of human movement, potentially leading to the development of new pedagogical systems. Motion capture technology is particularly important in dance, enabling precise analysis of kinematic data such as joint distance, angles, and acceleration. Additional tools like electroencephalography (EEG) and electromyography (EMG) provide insights into brain and muscle activity.

I present current research using large-sample datasets segmented via artificial intelligence, highlighting how this supports the scientific analysis of dance. My recent study focused on using motion capture to compare conscious and skill-level movement execution and its effect on learning. This scientific approach supplements experiential and traditional knowledge with quantitative data to inform pedagogy.

- **Ferenc Tamás Adamovich**, PhD, is a dancer, teacher, and yoga instructor, fellow and researcher of the Hungarian Academy of Arts and a member of the Hungarian Academy of Sciences.

*Deep Code-Switching in Kenya's Isukuti Performance***DAMARIS SIMULI WERUNGA**

Isukuti, both a musical artifact and ritual performance, is central to the cultural identity of the Isukha and Idakho communities in Western Kenya. This research investigates how *Isukuti* performance today involves deep physical code-switching between traditional and contemporary frameworks. While originally performed in sacred contexts such as births, funerals and initiations, *Isukuti* has been repurposed for modern events like national celebrations and school festivals.

Postcolonial shifts, driven in part by missionary disapproval, have led to Isukuti performers navigating between spontaneous, participatory traditions and formal, stage-oriented aesthetics. This performance hybridity reflects a tension between heritage and innovation, highlighting how code-switching serves as both a survival mechanism and a platform for asserting cultural continuity.

- **Damaris Simuli Werunga** is a PhD student at the University of Debrecen, Hungary. Her work examines cultural transformation and continuity in Kenyan communities.

*Dancing the Giné Faré in Kindia (Guinea): An Ethnography of a Female Choreographic Practice***ELEONORA FUSI**

This presentation explores the *giné faré*, a set of dances and music performed by and for women in Kindia, Guinea. Drawing on George Balandier's concept of dynamic anthropology, the research examines how these choreographic practices both conform to and transform traditional canons. While ceremonial contexts preserve traditional forms, institutional settings see steps and movements influenced by other ethno-linguistic groups and modern styles. This stylistic plurality helps transmit evolving cultural values and ensures the economic sustainability of performers. These performances, often embedded in elaborate narrative structures, reflect the complexity of Guinean culture and the evolving nature of female identity.

- **Eleonora Fusi**, MA in Cultural Anthropology and Ethnology, has field research experience in Guinea.

Crossing Boundaries: Creating a New Ritual Through Performance Art

LAKNI PRASANJALI KUMARASIRI

This performance-based research confronts gender exclusion in Sri Lankan ritual dance traditions, particularly those linked to *Shantikarma* healing rituals, historically performed exclusively by men. Women are typically prohibited from leading or even entering these ritual spaces, based on cultural beliefs that frame them as “kili”—impure or inauspicious. My performance reclaims feminine ritual agency by merging elements of black and white magic, symbolizing the integration of oppositional energies. Through this act, I challenge patriarchal boundaries and reimagine sacred space as inclusive. The piece culminates in an installation that blurs lines between tradition and resistance, sacred and profane, male and female.

- **Lakni Prasanjali Kumarasiri** is a Sri Lankan performance artist and lecturer at the Institute of Technology, University of Moratuwa, and PhD candidate in Ethnology at the University of Debrecen.

DANCE AND MOVEMENT II

Code-Switching Between Different Dance Vocabularies – A Case Study of the Alvin Ailey Dance Style

ANNA MÁRIA BÓLYA

Alvin Ailey (1931–1989) created a choreographic style blending African American movement traditions with ballet and other dance vocabularies. His work exemplifies how dance can bridge cultural heritages and formal vocabularies. This presentation analyses Ailey’s fusion of Black African, such as polyrhythm, polycentrism, body isolations blended with virtuoso execution of movements, with ballet’s linearity. This stylistic code-switching is explored through the lens of post-structuralist thought, particularly Derrida’s idea of decentralized understanding. Ailey’s ability to synthesize diverse dance vocabularies influence the global dance landscape.

- **Anna Mária Bólya**, PhD, researches ethnography and dance anthropology, holding academic positions at University of Debrecen and HAA RIATM.

Death and Dance: Examples from the Traditional Folk Culture of the Macedonians

LJUPCHO S. RISTESKI

In Macedonian tradition, dance during mourning is typically restricted. However, exceptions like the *posthumous oro* and the *leftward oro* serve symbolic roles in resisting death and marking the end of grief. These dances were sometimes performed at Easter gatherings as ritual farewells to the deceased.

Structurally, Macedonian chain dances usually move to the right. When dances move left, this reversal reflects funeral coding, a rare but meaningful deviation in the choreographic vocabulary that aligns with broader concepts of inversion in ritual practices.

- **Ljupcho S. Risteski** is professor at the Institute of Ethnology and Anthropology, Faculty of Natural Sciences and Mathematics, Ss. Cyril and Methodius University, Skopje.

Stylistic Hybridity in Oleg Tamulilingan by Balinese Choreographer I Ketut Maryo (1952)

BILIANA VASSILEVA

This presentation examines the choreographic hybridity in *Oleg Tamulilingan* (1952), which blends traditional Balinese dance vocabulary with Western ballet influences. Using immersive ethnographic methods, the research explores how local and global aesthetics are integrated in the duet’s choreography, in concert with traditional gamelan orchestras. The research draws on embodied practice and collaboration with local experts, highlighting how intuitive movement and cultural hybridity create a dynamic, intercultural dance language.

- **Biliana Vassileva** is associate professor (MCF HDR) at the University of Lille (CEAC), specialising in choreographic studies and contemporary aesthetics.

Multilingual Work in *Hello to Emptiness* (2025)

STEPHANIE THIERSCH

Hello to Emptiness is a performative meditation on vulnerability and mourning, drawing inspiration from traditional Greek *moiroloi* (lament songs). Created and directed by choreographer Stephanie Thiersch, the piece merges dance, music, and ritual to explore collective grief in the wake of global crises such as climate change, war, and the pandemic. The presentation focuses on the multilingual strategies used in the performance, including Greek, German, English and non-verbal expression, as tools for affective resonance and cultural memory. Rather than universalizing grief, the work creates a polyphonic space where diverse experiences of mourning can be voiced and witnessed.

- **Stephanie Thiersch** is a German choreographer, director and media artist, founder of the company Mouvoir.

EXCURSION (TRANSFER BY BUS)

- Lunch at Etno Bistro, Museum of Ethnography
- Exhibition at Műcsarnok
- Visit to the famous Váci Street and Vásárcsarnok

MONDAY 13 OCTOBER POST-CONFERENCE HYBRID WORKSHOP

SPECIAL TOPIC: MULTIMODALITY IN EASY-TO-READ (E2R) LITERATURE

From Words to Worlds: Easy Language and the Pleasure of Opening a Book

ÉVA JAKAB

People have the right to access information and to communicate. In an inclusive society, this means having the tools to turn these written rights into lived experience. Easy Language (EL) is both a technique and a methodology of accessibility, a specific linguistic register designed for individuals who experience difficulty understanding standard or literary texts. Typography, vocabulary, grammatical structures and content are carefully selected with consideration for the audience's reading attitudes and capabilities.

Despite Article 30 of the CRPD and Article 31 of the CRC, both of which guarantee access to cultural materials for people with disabilities and children, accessible fiction for readers requiring additional support, including those unable to read text at all, remains scarce in Hungary. How can we begin to bridge these gaps? How can international editorial practices and existing EL guidelines enrich the Hungarian publishing landscape? This presentation reflects on a completed research project aimed at adapting the Hungarian literary classic *John, the Valiant* into an accessible format.

- **Éva Nemes-Jakab** is a literary scholar and educator committed to expanding cultural access for individuals with higher support needs. She has contributed to award-winning programs such as *The Museum Belongs to Everyone* and *Autism-Friendly Fairytale Museum*.

Consensus and Contradictions: Visual Elements in European Easy Language Guidelines

LILI LADÁNYI

Easy Language is a vital tool in removing informational barriers and supporting independent living and self-advocacy. I analyse the visual communication guidelines found in 22 European Easy Language regulations using a meta-narrative literature review and matrix-based evaluation methods. We have identified five main categories, image meaning, quality, placement, type and content. The findings show that regulation is fragmented and often incomplete.

While there is broad consensus on the importance of image clarity, text-image correlation, and comprehension support, significant contradictions emerged in the representation of abstract concepts, image types and spatial layout. Temporal analysis revealed three key development phases: 2000–2010 (multinational cooperation), 2011–2020 (geographical diversification) and 2021–2024 (increased detail with greater variability). This research can inform the development and standardization of Easy Language image guidelines, supporting equal information access and social inclusion for people with intellectual disabilities.

- **Lili Ladányi** is assistant lecturer at the University of Szeged and a PhD candidate at Eszterházy Károly Catholic University.

EASY LANGUAGE IN PRACTICE

Egyenlő eséllyel hozzáférhető információ Equal Opportunities for Accessible Information

PÉTER LÁSZLÓ HORVÁTH and **ZSOLT CZIRÁKI**

The UN Convention on the Rights of Persons with Disabilities guarantees the right to access information in an understandable linguistic format for people with intellectual disabilities. We introduce the method of intralingual translation, which enables this right to be realized. This method is based on established guidelines and rules. The resulting texts are reviewed for clarity by trained individuals from the target group. In the second part, we share insights from the ERASMUS+ mobility project *Let the Museum Be Accessible to People with Intellectual Disabilities* at the Petőfi Literary Museum in Budapest.

Finally, we present research results from the adaptation of a read-

ing comprehension assessment, used in the first semester of Hungarian primary schools, into an Easy Language format. The test and instructions were modified in line with national guidelines for students with special educational needs (SEN). SEN students consistently performed better, and in some cases significantly better, on the accessible version. While not a representative study, the results suggest that tests tailored to students' actual language abilities can yield more accurate assessments and boost motivation and self-confidence.

Péter László Horváth is an associate professor at Apor Vilmos Catholic College, Department of Educational Sciences.

- **Zsolt Cziráki** is a trained comprehensibility reviewer and educator affiliated with the Association for People with Intellectual Disabilities of Csongrád County.

The Presence of Easy-to-Read Language in Practical Training Textbooks for Grades 11–12 in Skills Development Schools

ÁGOSTON MAGYAR

This study investigates the extent to which Easy-to-Read Communication (E2RC) guidelines are applied in practical training textbooks for students with moderate intellectual disabilities in grades 11–12. Using a three-level methodological triangulation, quantitative text analysis, qualitative memos, and both structured and unstructured interviews with textbook authors, the research examines the presence and practical implementation of E2RC principles.

Findings indicate that while some E2RC elements are sporadically present, systematic application is lacking. Interviewees revealed differing conceptual understandings and a central dilemma: how to balance technical content with the cognitive capacities of the target population. This study not only evaluates textbook compliance, but also offers recommendations for implementing E2RC, with attention to adapting international standards. The findings contribute to inclusive education and provide a foundation for developing professional standards in Easy-to-Read educational materials.

- **Ágoston Magyar** is assistant lecturer at the Institute of Applied Humanities, University of Szeged, and a doctoral candidate at Eszterházy Károly Catholic University.

PANEL: TRANSLATION AND DEVELOPMENT*On Translating Easy-to-Read Literature***DORIJAN HAJDU**

I have translated six Easy-to-Read (E2R) books from Swedish into Serbian and edited one student translation. Despite my extensive experience, with over 80 published translations across three languages and various media, this was my first engagement with E2R literature. It introduced a new level of complexity: the text is formatted with short lines resembling poetry, and word choices must be simple and precise. What is “easy” in one language might not be in another.

Unlike standard texts, E2R translation requires attention to technical details like line breaks and language levels. The golden rule is: the language must remain easy, but the content may still involve complex themes. This demands that the translator strike a careful balance between clarity and linguistic richness. For me, the experience was not only a professional challenge but a personally rewarding one, particularly because E2R books serve as valuable tools for multilingual learners, students with reading difficulties, and L2 university students.

■ **Dorijan Hajdu** is professor at the Scandinavian Department, University of Belgrade.

*Easy-to-Read Books for Students with Special Needs***STEVAN NESTOROV** and **VIOLETA NESTOROV**

This presentation examines the role of Easy-to-Read (E2R) books in supporting children with reading difficulties, dyslexia and attention-related challenges. In Serbia, E2R books were introduced in 2019 through a partnership between Bokpil (Finland) and Family Care (Serbia). In both school and home settings, these books support literacy, inclusion, and reading confidence. Our practical work, carried out in cooperation with Resource Centres for Inclusive Education, demonstrates that E2R books are effective educational tools. The titles address issues like bullying, internet safety, and environmental awareness, making them ideal for class discussions. This project underscores the importance of expert collaboration in content adaptation and the vital role of non-profit initiatives in providing accessible literature.

■ **Stevan** and **Violeta Nestorov** are co-founders of Family Care in Belgrade. They work with children and youth with special needs and marginalized groups.

EASY-TO-READ WORKSHOP I: THEORY*Multimodality in Creative Easy Language Writing and Translation***SABIRA STÅHLBERG**

Easy Language (EL) and Easy-to-Read (E2R) texts are effective tools in education, integration and support for individuals with dyslexia, visual impairments, memory issues and other special needs. Developed over 50 years ago, EL is now widely used in special education and language learning.

This workshop’s theoretical session explores the history, target groups, formats, theories, and practical methods of EL and E2R. It includes insights into multimodality, gamification, multilingualism, and translation, based on over 25 years of experience as a writer, editor, translator, and publisher. The presentation also highlights the international efforts of the Bokpil project in developing new Easy Languages and expanding access to E2R literature.

■ **Sabira Ståhlberg**, PhD, is an independent scholar and author of over 25 original Easy-to-Read books and co-founder of Bokpil.

*Easy Language Pictures and E2R Illustration Techniques: Intercultural Aspects***MARIA VIITASALO**

For over 25 years, we have created literature for readers with reading difficulties of all ages. Our aim is to produce books that are easy to read yet exciting and meaningful. Boys with reading difficulties are particularly hard to reach, so we have focused on making illustrations inclusive for all genders.

My illustrations align with school curricula and explore themes like ecology, climate, biology, history, and sustainability. Books include fact sections and supplemental teaching materials. In E2R books, illustrations are not decorative: they must support and enhance comprehension, provoke thought and invite discussion. When students create their own art based on a book, we know the material has made an impact.

■ **Maria Viitasalo** is a Finland Swedish teacher and education planner. She has illustrated more than 25 Easy-to-Read books and is co-founder of Bokpil.

EASY-TO-READ WORKSHOP II: PRACTICE*Creative Multilingual Writing, Translating, Designing, Producing, Publishing and Distributing Easy-to-Read Literature***SABIRA STÅHLBERG**

This interactive session covers the full creative process behind Easy-to-Read (E2R) books, from writing and language level adaptation, to translating, editing, designing, illustrating, publishing and distributing print and digital formats. Participants will explore practical aspects of multilingual E2R publishing and experiment with creating their own Easy Language content. The session also provides a space for sharing ideas and experiences on developing inclusive literature across languages and contexts.

- **Sabira Ståhlberg** is an internationally recognized author and EL expert, co-founder of Bokpil.





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2025

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