

Migration and Minority Existence as Motives of Terrorism in Arthur Koestler's *Thieves in the Night* Dr. Zéno' Vernsyik

There is a general consensus in the reception of Arthur Koestler's *Thieves in the Night* that the novel portrays the protagonist's, Joseph's, conversion from left-wing, liberal pacifism to terrorism on the opposite end of the political spectrum. At the same time, most sources, from the earliest ones (cf. Quenell 1946) to some of the most recent ones (e.g. Márton 2006 or Scammell 2010) consider this change as a sudden, abrupt and unforeseen one, caused by the shock of the brutal murder of Joseph's romantic interest, Dina, and Joseph's subsequent lust for revenge. My presentation offers an alternative interpretation, and shows that Joseph's change of world view and political affiliation is a well-documented, slow process, and it is the result of multiple factors. Central amongst them, however, are the thwarted immigration efforts of Jewish refugees from Central Europe, and the role the British authorities played in this.

Language Differences and Home Visits in Accented Cinema Dr. Sandor Klapcsik

This paper focuses on diasporic films, Naficy's "accented cinema" and Berghahn's "migrant family melodramas." It analyzes films which foreground the problematics of varying cultural skills, especially the different levels of language proficiency, in the immigrant families. Sociopsychological studies indicate that both the host country citizens and immigrants find the question of language fluency important (Scott, Scott & Stumpf 1989, 78-94). Studies confirm that first generation immigrants usually prioritize the culture and language of origin, while the second generation feels closer to the host society's culture and language (Anwar 1988). The varying degree of multilingual proficiency is observable not only in the different generations, but significant differences are also noticeable between siblings or spouses. These can easily result in family conflicts, as it becomes noticeable in several semi-autobiographical films, such as British Pakistani writer Ayub Khan Din's *East is East* (1999) and French North African Fatima Elayoubi's *Fatima* (2015). However, as Khan Din's *West is West* (2010), American Indian director Mira Nair's *The Namesake* (2006) and German Turkish Yasemin Şamdereli's *Almanya – Willkommen in Deutschland* (2011) indicate, the return migration of certain family members or a short visit to the home country may bridge the gaps between the different language levels and cultural skills, creating a more unified value system for the family. Thus, the major intra- and intergenerational conflicts are resolved or at least become alleviated.

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Naficy, H. (2001). *An accented Cinema: Exilic and diasporic filmmaking*. Princeton: Princeton Univ. Press.

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