

Renáta Balázs

## **Identifying the Contextual Differences of Transnational Approaches in Hungarian and Finnish Literature**

*Keywords: transnationalism, national historiography, Sweden-Finnish literature, Hungarian emigrant literature*

The writing of national literary history has recently been discussed in the frameworks of transnationalism, transculturalism and translanguaging. During the last few years, the transnationalisation of the Finnish literary field has started due to (women) writers with immigrant backgrounds. The theoretical discourse on the reception of their works led to the re-evaluation of the Finnish literary field. However, literatures written outside of Finland are still on the peripheries of the Finnish theoretical works. The article takes a closer look at the Sweden-Finnish literature and aims to locate it within the Finnish national historiography. Transborder literatures such as Transylvanian Hungarian literature have also been discussed in the frameworks of transculturalism and monolingualism in Hungarian literary theory. Due to transnational approaches, the Hungarian literature of the West also receives greater attention. The article deals with the contextual differences of transnational approaches regarding the above-mentioned literary phenomena.

Imola Bán

## **Anecdotal Narration and Metafiction in the Novel of Cserna-Szabó András**

*Keywords: anecdote, contemporary, metafiction, parody, subversion*

The novel of Cserna-Szabó András: *Az abbé a fejével játszik (The abbot is playing with his head)* is a new adventurous attempt in contemporary Hungarian literature. It is a line of loosely connected stories, as fragmentation is the main characteristic of the work. The author tries to reform the genre but in the same time he connects it to tradition, because it rehabilitates the anecdote and the anecdotal narration which he also uses in a new way. Anecdote seems to be a very productive genre in contemporary Hungarian literature. It is an efficient narrative form which can be permanently renewed and reinterpreted, a form which combines entertainment, self-reflection and deep existential interpretation. The anecdote and the anecdotal narration goes hand in hand with the playfulness of the metafictional novel, because the main characteristic of both is the expression of a form of fiction that emphasizes its own constructedness.

Éva Noémi Blázovics

### **Meeting the Stranger from a Child's Point of View**

*Keywords: child narrator, magical realism, stranger, childlike thinking, multilingualism*

In this study, I compare the chapter entitled *The Tunnel* (Alagút) in György Dragomán's novel *The White King* (A fehér király) with Ervin Lázár's short story *A Sneak Thief* (A tolvaj) part of the short story series of *The Devil's Horseshoe and Other Short Stories*.

My focus is on meeting the stranger. I will analyse this by exploring the peculiarities of the child's point of view and the characteristics of magical realism. Both works put a child in the narrator's position. The world familiar to him represents the field of reality, while the conceivable world revealed by the appearance of the stranger represents the supernatural code. I pay attention to the description of the stranger, to the behaviours and prohibitions associated with him. I present the roles that determine the attitude of the child and the process of accepting the stranger.

Tamás Hunor Kecskés

### **Identity, Trauma, Time – The Narrative Perspective in Imre Kertész's *Fatelessness***

*Keywords: Holocaust, focalisation, narrative identity, trauma, forms of time in the novel*

Imre Kertész's *Fatelessness* is not primarily exciting because of innovations in form-structure, in its poetics or genre configuration, like other works in the history of the 20<sup>th</sup> century novel. It is the narrative technique that brings something radically new to the literary narrative - it is through the narrative technique that he is able to convey even what might be considered as a traumatic event. The knowledge of the aged self is deliberately repressed, and its place is almost always taken by the opinions of the young alter-ego. At strategic points in the text, the narrative slips into another focalisation point: it temporarily suspends its subordination and its object position precisely by adopting the perspective of the actor responsible for the sense of actual threat. When Gyuri abandons these strategies and takes responsibility, he acquires a narrative identity.

Krisztina Kovács

### **Variations of the Border in Sándor Hunyady's Prose**

*Keywords: Sándor Hunyady, border, spatio-poetic discourse, modernism*

In order to list Sándor Hunyady's life spaces that condense a cultural mixture, one needs to review the main ideas and theses around a poetical discourse on space. The paper focuses on

the aspects of these models which can be applied to literary texts, making use of the concepts of representative theorists of the poetical discourse on space. The rich identity patterns inseparable from Hunyady's life conduct and life spaces are the places partly discovered by travels, as categories needed to "read" various scenes from Cluj, Budapest, Báčka, Partium or Transylvania. We can get closer to their understanding by analysing the patterns of the border, the blurred boundaries of the night, the mythology of the city. The paper attempts to interpret Sándor Hunyady's work, based on spatial forms of his prose and using some of the typical examples of the border-experience, as a universe embedded into the literary terrains of modernism, expressing the visions of space in the age.

Enikő Molnár-Bodrogi

### **Nature Symbols in The Poems of Lajos Áprily and Bengt Pohjanen**

*Keywords: Lajos Áprily, Bengt Pohjanen, nature symbols, moral values, language minority.*

In this study, I examine the way natural surrounding is mirrored in the poems of two Finno-Ugric poets, Lajos Áprily, one of the main representatives of the so-called Transilvanist movement in Romania, and Bengt Pohjanen, the best known Meänkieli poet, writer and language activist living in Sweden, in the Torne Valley. Both of them were trying to connect their own and their language group's identity to safety-promising factors in the midst of an ever changing political situation. One of these factors is their close homeland with its specific features. I am especially interested in how natural landscape becomes moral value in their works. The disharmony between the negative cause (being forced to a minority existence) and the positive effect (dedicated tendency to preserve their own language and culture), is evident with both of them, as well as the fact that they finally dissolve this disharmony into poetry.

Emese Ingrid Nagy

### **The Eschatological Works of Bálint Lépes. The Use and Significance of Death Representations in the Service of Conversion**

*Keywords: attitudes towards death, death representations, eschatology, clerical discourse.*

This paper aims to present the subtle changes in the attitude towards death and its impacts on literature in the 16<sup>th</sup> and 17<sup>th</sup> centuries. It discusses the contributing factors to this change and their impact on the way death is presented and talked about, especially in the clerical discourse of the era. The first book of bishop Bálint Lépes that thematizes death and the Last Judgement is the perfect embodiment of all the conventional genres regarding death

from the medieval era until the early modern period. Therefore, it can be considered worthy of an in-depth analysis. This paper tries to complete that task. It provides a profound study of the use and meanings of death representations reflecting the change in the attitude towards death.

Anikó Novák

### **Escape as a Life Programme in the Latest Works of Iván Sándor**

*Keywords: Iván Sándor, refugee literature, refugee, Edward Said, Zygmunt Bauman*

The refugee crisis of recent years is a marginal topic in Hungarian literature, but Iván Sándor reflects on it in two of his latest novels (*A hetedik nap* [The seventh day], 2018; *Amit a szél susog* [What the wind whispers], 2020.). The two works are far apart in time and space, but the two narratives complement each other to paint a nuanced picture of the modes, cultural history, and role of escape in the life of an individual. The former novel creates the perilous, hopeless atmosphere of the depicted era with the constant flow of huge crowds, while the latter volume focuses on individual escape stories. Not only the motif of escape is common in these works, but they are also connected by several threads. This study examines the motif of escape and its stratification in the two novels and aims to show how escape becomes a life programme in the analysed books.

Anikó Polgár

### **Translocal and Mythical Spaces in the Poetry of Anna Hajnal**

*Keywords: Anna Hajnal, translocal, poetry, remembering, sacred and profane*

The study explores mythical and translocal spaces in the poetry of Anna Hajnal (1907–1977). Translocal spaces do not belong to a single city, to a single culture, they are multi-layered, constantly in flux. The oeuvre of Anna Hajnal, a member of the third generation of the *Nyugat*, has many transcultural aspects. The poetess grew up in a German-speaking village (Kohfidisch, Gyepüfüzes), in a family with a Hungarian-Jewish identity, and the recurring memory of this environment provided a symbolic basis for the lyrical creation of spatial hybridisation. The study deals with the activation of spaces of memory, visualisation, the motif of the mirror as a gateway between the profane and the sacred, the fusion of mythical and exotic spaces (labyrinth, underworld, jungle) into the domestic.

Katalin Sándor

### **Transnational Displacements in Valeska Grisebach's Film, *Western* (2017)**

*Keywords: transnational film, coproduction, Western, Valeska Grisebach, Berlin School*

The paper focuses on the transnational aspects of Valeska Grisebach's 2017 film, *Western* that are relevant not only in the production process and the institutional structure of the film but also in its narrative and generic patterns. Reversing the East–West direction of the transnational labour migration, the film places German construction workers as foreigners in a small Bulgarian village displaying (mainly through the figure of the German protagonist) the experience of dislocation and placelessness. The paper examines the way in which the film stages quotidian encounters and conflicts between the German and the Bulgarian community and displaces hierarchical and homogenizing concepts that juxtapose Western Europe with Eastern Europe as its “other.” Grisebach's *Western* connects languages, ethnicities and (film)cultures that are not homogenous themselves and creates a “contact zone” for rethinking the notion of the national, the local, the regional and the global. In this way, the film foregrounds the transformative potential inherent to transnational perspectives.

Melinda Szmotku

### **The 16<sup>th</sup>-17<sup>th</sup> Century Reception of the Legend of St. Agnes of Rome in Hungary**

*Keywords: virgin martyr, legend, codex, compilations, cult of saints*

St. Agnes of Rome's cult remained alive in the Middle Ages as well, the story of the saint's martyrdom was included in collections of sermons and legendary in Hungary. The earliest Latin texts (biography of Agnes by St. Ambrosius, legend in the *Legenda Aurea*) after small adjustments were included as compilations in 16-17<sup>th</sup> century Hungarian collections. The creation of text versions is also influenced by the content of the codices that contain them, the content of the collections of sermons, the topics of the sermons, the legends of other saints that can be read in the codices, and also time. In this study, I trace the changes that the Hungarian compilations underwent compared to the Latin legend in the *Legenda Aurea*, what they were able to preserve from the Latin legend in the *Legenda Aurea*, and what elements of the plot were later added to the Hungarian versions.