

ABSTRACTS

Veronka Örsike Asztalos

■ ***The Norwegian National Characterology in the Hungarian Reception of Bjørnstjerne Bjørnson and Henrik Ibsen***

Keywords: *Bjørnstjerne Bjørnson, Henrik Ibsen, national characterology, stereotypes, imagology, ambivalence*

Today, Bjørnstjerne Bjørnson's name does not seem as familiar to Hungarian readers as Henrik Ibsen's, although Bjørnson was the first of them to be known in Hungary and his wide popularity can be traced in the Hungarian press from the second half of the 19th century. Mainly due to Bjørnstjerne Bjørnson's prosecutions in the international press against Hungary's minority policy in 1907 (known as the "Bjørnson-affair"), he unexpectedly falls out from the Hungarian canon. However, Henrik Ibsen's plays are essential pieces, his fame is uninterrupted to this day. The aim of this paper is to reflect on the contextual factors and limitations which determine the Hungarian reception of these Norwegian authors, and also to interpret what kind of stereotypes related to national characterology organize the Hungarian reception of Bjørnson and Ibsen.

Gábor Beretvás

■ ***Coming to Terms with the Past***

Keywords: *coming to terms with the past, cinema, theatre, visual art, Romania, Radu Jude*

How realistic is it to urge a community to encounter past mistakes through artistic means? Is the post-communist population of Romania ready to face such a challenge? Are cinema and theatre as means of mediating reality capable of engaging people and make them more sensitive? The film I chose to address in the article (*I Don't Care if We Go Down in History as Barbarians*) is directed by Radu Jude, one of the most controversial figures of Romanian cinema, and problematizes the persis-

tence of toxic patriotism from various perspectives. His previous films were also similar attempts to understand the rich context of the problem. The conflict of art and politics is raised alongside Romanian nationalism, racism and anti-Semitism. From among the directors of the Romanian New Wave, Jude's use of the cinematic language and his thematic focus is pioneering and taboo breaking. In my article I try to map out key elements of his ever-prospering cinema.

József Pap

■ ***Three Women's Destinies in a 19th-Century "Self-Made" Family***

Keywords: *women's history, family history, divorce*

The 19th-century process of embourgeoisement triggered significant social stratification. Many people living in the 19th century benefited from the new career opportunities created by economic and social modernization. This study presents the story of a family whose male members only had the title of market town citizens, providing an uncertain legal status, at the beginning of the century. Then, by the end of it, they had risen to the national official elite. This change has taken place within two generations, but did not affect the entire family, but only one branch of it. The opportunity was provided by two channels: education and marriage. My study focuses on the latter. The study follows the life paths of three women – wives and mothers – from the Gallasy family, insofar as our sources go. Of these three marriages, it can only be said of the middle that it resulted in a happy life for the wife as well. The married parties came from the same social group in the first two cases, which made cohabitation relatively problem-free. More specifically, no source has survived to prove otherwise. In the third marriage, however, the young couple has come together from very far away from each other, as a result of which their cohabitation was not that

harmonious. Unfortunately, despite the relative abundance of resources, we are not able to approach our female figures with sufficient thoroughness, as the writings about them are rarely from them personally. Today, the image of the female figures in the family can only be seen from the viewpoint of their husbands.

Judit Pieldner – Andrea-Zsuzsanna Vojna
 ■ ***Auto-Image and Hetero-Image: An Imagological Approach to Kazuo Ishiguro's A Pale View of Hills***

Keywords: *imagology, auto-image, hetero-image, unreliable narration, trauma*
 The aim of this study is to offer an imagological reading of Kazuo Ishiguro's first novel, *A Pale View of Hills* (1982). The plot unfolds in two locations: in Nagasaki, where the narrator-protagonist, Etsuko, expects her baby in the post-WWII period, and in England, where she got married for the second time and looks back at her past, searching for an answer to the question why Keiko, her daughter born in her first marriage, committed suicide. Etsuko evokes the story of her friendship with Sachiko, a young woman raising her daughter, Mariko, and making plans of emigrating to America. In the course of the narrative, Etsuko proves to be an unreliable narrator who builds up her auto-image from a distanced position, via creating a hetero-image of another character. This distancing mechanism reveals the traumatic experiences indirectly conveyed by the unreliable narrator's misleading images and understatements. The study discusses the relationship between auto-images and hetero-images both at the individual and the community level, focusing on mental images of Japan and the West that affect the protagonist's decisions made in the past and her struggle to come to terms with them in the present.

Levente T. Szabó

■ ***Literary Medievalism in Mid-19th-Century Hungarian Literature: Representation, Imagology, Poetics***

Keywords: *medievalism, transnational, imagology, poetics, János Arany*

19th-century Hungarian literary medievalism is underresearched, even though the cult of the medieval is a structural presence 19th-century Hungarian culture, literature, and social communication. Similarly to other European literatures and cultures, the recycled, reconstructed, and reframed medieval becomes a strong political, social, cultural, and poetic argument in referring to the national and ethnic past and present. The paper reconstructs this phenomenon as an entangled transnational history and positions mid-19th-century Hungarian medievalism in a European context, while also recovering the radical poetic questions and experiences of János Arany (1817-1882) when dealing with this medieval experience.

Szabolcs László

■ ***We Understand Each Other: Writers from Eastern Europe and the Global South at the International Writing Program***

Keywords: *cultural diplomacy, Cold War, internationalism, Eastern Europe, Global South, literary translations*

The International Writing Program was created in 1967 by Paul Engle to host writers from around the globe in a literary residency in Iowa City. According to the rhetoric of its founder, the Program was meant to become the home of an international community, yet institutionally and financially, it was embedded within the framework of Cold War U.S. cultural diplomacy. The examination of the IWP, and a focus on participants from Eastern Europe and the Global South, shows how a particular implementation of "world community" was experienced and interpreted by its members. By

analyzing their travelogues or diaries, the article explores the negotiated reception of the residency program. It shows that the meeting of individuals and the encounter of “worlds” in such rhetorically charged cultural sites was different from what the designers of the IWP envisioned. The writers subverted the superficial globalizing narrative of their American hosts and reflected on the inherent hierarchies within U.S. cultural diplomacy projects. Moreover, through discovery and communication, they produced a lived and personal solidarity: a deep and thorough knowledge between East and South.

Zsuzsa Tapodi

■ ***Group Photo in the Mirror***

Keywords: *anthropology, comparative literature, imagology, mental history, social psychology*

Imagology is a cultural science paradigm, the insights of which are utilized not only in comparative literature but also in historical science, mental history, political science, anthropology, and social psychology. After a general, historical introduction, the article provides an insight into the imagological research underway at Sapientia – Hungarian University of Transylvania, Faculty of Economics, Socio-Human Sciences and Engineering of Miercurea Ciuc

Attila Tárnok

■ ***India's Novels in English: Raja Rao and Kamala Markandaya***

Keywords: *diaspora, expatriate, India, novel, Partition*

India is the third largest publisher of books in English in the world, considering titles, not volumes. Within this immense body of works, our article focuses on two major figures of the so-called older generation: Raja Rao and Kamala Markandaya. The sentiments, themes, and preoccupations that these two authors are interested in are vastly determined by the Partition of India, and they both, having lived much of their lives as Indian expatriates, concentrate on issues facing the global Indian diaspora. Our article attempts to illustrate their standpoint and views by commenting on some of the novels by Rao and Markandaya.

Andrea Tompa

■ ***Forgotten: Writers in Triple Minority***

Keywords: *holocaust, Jewish, literature, memory, minority*

In my essay I investigated the case of some Hungarian Jewish women writers from Romania, whose work was forgotten, or never reached any wider audience. While belonging to a triple minority (Hungarian, Jewish, woman), one can hardly identify them as part of the (Hungarian) holocaust literature, or literature at all. The essay demonstrates a few cases and processes of how such works disappear from memory, parallel to the holocaust-memory. Due to the conflict of the authors with political regime and emigration, their work became completely invisible today.

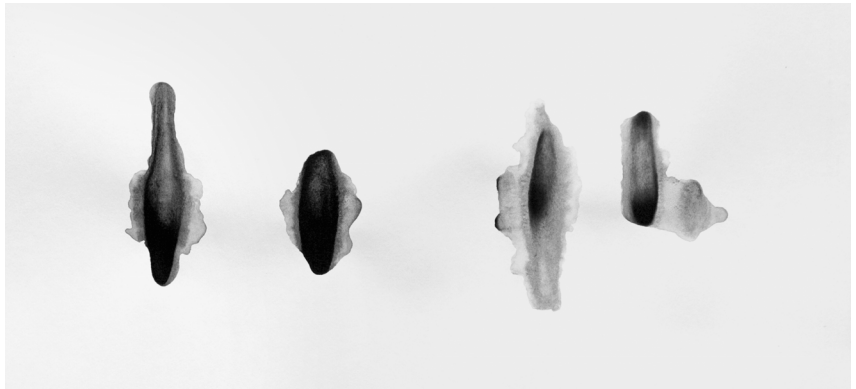
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„Az ismétlődőnek tűnő jellemvonások kollektív képzeletvilágunk részei, melyekről, ha úgy véljük, hogy sokan gondolják ugyanúgy, akkor igaznak kell lenniük. Az idegenekről megjelenő kollektív, mentális kép latensen tartalmazza a saját csoport önmagáról alkotott képét is. A készen kapott, közös képzeletvilágbeli ismeretek ismételt aktiválódnak egy új szituáció kapcsán. Ezért kutatásuk is mindig időszzerű marad.”

(Tapodi Zsuzsa)

ISSN 1222 8338



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