

## ABSTRACTS

**Stefan Baghiu – Anca Simina Martin**

■ ***Tragedy of Monsters: Vampire Fears, Melodrama, and the Modern Horror***

Keywords: *tragedy, modern novel, modern drama, horror, Dracula, The Vampyre, vampires*

The contemporary understanding of the vampire trope is not solely a literary construct but also the outcome of its theatrical adaptations, often following closely after the publication of the seminal works that shaped the myth. Despite the occasional reading of vampires as tragic figures, works featuring these creatures have yet to be staged as tragedies, translating instead to melodramas and musicals. This article examines theatrical renditions of John Polidori's *The Vampyre* (1819), Bram Stoker's *Dracula* (1897), and Anne Rice's *Interview with the Vampire* (1976) and *The Vampire Lestat* (1985), demonstrating that although these literary works offer varying interpretations of the vampire trope, they consistently diverge from the tragic form once they are adapted for the stage. At the same time, vampires represent a world of post-tragic plots, where tragedy is impossible since they live too long after the tragic event had already occurred. The authors argue that staging of vampire narratives coincides with historical contexts in which audiences experience disillusionment with tragedy's promise of catharsis, opting instead to look to other dramatic formulas for a reflection of their times. While tragedies often depict the protagonist's downfall due to an internal fatal flaw, vampire melodramas and musicals, in most cases, explore the collective trauma caused by external flaws, thus resonating more with the social and cultural milieu of their times.

**Imre József Balázs**

■ ***Displacing Tragedy: An Outline of the Possibilities of Holocaust Drama in Hungarian Literature from Romania***

Keywords: *block, drama, Holocaust, tragedy, tragic form*

The drama *Hölgy a barakkban* (*Lady in the Block*) by Mária Földes demonstrates that there is no such thing as total power – the option of resisting power is always possible, and the resilience of the human will in extreme situations can also rely on additional, unsuspected reserves of inner strength, or on the power of solidarity. Based on a story by Romain Gary, Mária Földes inscribes the topic of her own play into the world literary circulation by choosing a form that is a condensed representation of a borderline situation. The situations of conscious resistance to the attempts of dehumanising the subjects of the Holocaust may be the key to his interpretation: the play, which in many respects builds on the forms of (modern) tragedy, highlights the powerful moments that shape the meaning of individual fall in the context of asserting a broader principle.

**Irma Tímea Császár**

■ ***Newspapers as Carriers of the Hungarian and Romanian Early Comics***

Keywords: *caricature, comics history, Hungarian and Romanian comics, press history, the genesis of comics*

To explore the history of comics in a given culture, it is necessary to take into account both global and regional variations in the history of comics. As far as regional variations are concerned, the Hungarian and Romanian versions of comics show many similar trends. A comparison of the Hungarian and Romanian studies on comic histories draws attention to the need for a press history study and reveals gaps. In the present study, the author sets out to examine the prequel comics not mentioned in the Romanian comics history literature in a comparative way, with examples from the Hungarian comics literature.

**Zsolt Furus**

■ ***Through Fragments Towards a Fragment-Free Oeuvre***

Keywords: *drama, József Katona, philology, tragedy, translation*

Reviewing the new edition of József

Katona's translated plays, the author argues that the professional, precise and transparent work of the editors can help us to refine our image of József Katona. As a consequence, he is no longer just the author of *Bánk bán*, but also a prolific translator in the first half of the 19<sup>th</sup> century. The volume provides a glimpse to the early Katona oeuvre, and it offers a much broader perspective than before, through the inclusion of translations into the oeuvre.

**Zsolt Karácsonyi**

■ ***Antigone: the Trap***

Keywords: *catharsis, family, mediapolis, theatre, tragedy*

The existence of the human being is a mediated existence in the space of liminality. But how can we exist in a mediated form? Is our existence self-identical in a given space where we are not actually present? These are also important questions for the 21<sup>st</sup> century. One of the possible answers to these questions is represented by the archetype of Antigone, who can manifest herself as an intense presence by belonging to non-being in Sophocles' tragedy. In tragedy, those who exist are confronted with nothingness. Nothingness and the existent are complementary elements of reality. Antigone can only exist by burying her brother, by doing the right thing according to the will of the gods, by siding with them, but this involves physical annihilation. The encounter with transcendence leads to the enrichment of being – in tragedy, in the theatre, in the spectator.

**András Kovács**

■ ***The Case of János Asztalos Régeni in Hungarian Art Historiography***

Keywords: *János Asztalos Régeni, citizen of Kolozsvár, craftsman, art historiography*

The pulpit of the Reformed Church on Farkas Street in Kolozsvár stands as a unique case in the region, as its genesis is documented in a rare first-

person testimony. The author of this account, János Asztalos Régeni (Hannes Lew Rehner, 1622–1702), was the sculptor of the alabaster reliefs adorning the pulpit's parapet panels. His intriguing notes, written predominantly in Hungarian, not only shed light on the pulpit itself but also offer valuable insights into the life, education, and daily existence of a craftsman-citizen in Kolozsvár. However, due to a misinterpretation and the intellectual-historical biases prevalent in the 1930s – though understandable in their time – Hungarian art historiography sought the models for this princely-commissioned pulpit in the Reformed church as far afield as Persia and Italy, failing to recognize the actual contributions of the Kolozsvár-based Unitarian carpenter's apprentice of Saxon origin and the local Hungarian painter responsible for its decoration.

**Nóra Miklós**

■ ***Young Ladies Saying No: Lili Kemény's and Simone de Beauvoir's Autobiographies as Documents of Age and Class***

Keywords: *autobiography, autofiction, class, feminism, novel*

The paper discusses the thematic similarities and overlapping questions that define both Simone de Beauvoir's *Memoirs of a Dutiful Daughter* and Kemény Lili's *Nem* (No). Simone de Beauvoir's autobiography offers a detailed picture of the life of a young woman, who grows up in a bourgeois French family in the 1920s and who rebels tenaciously against the expectations of her social class. By interpreting Beauvoir's novel as a document of historical period and social class, the author explains how Kemény's *Nem* may function in the same way for its future readers. While comparing the two novels, the author focuses on themes such as intellectual self-accomplishment, child narrations, mother-daughter relationships, female perspectives and self-centeredness.

**Franco Moretti**

■ ***The Analysis of Conflict: A Discussion with Imre József Balázs***

Keywords : *conflict, digital humanities, modern drama, politics, tragedy*

A leading scholar in world literature studies, Franco Moretti has widely published over the years on the topics of character networks and on genres like the novel and the tragedy. In a dialogue with Imre József Balázs, Moretti addresses the key issues of two of his current projects: one of them is an individual book project about historical variants and models of tragedy, where the focus on political history and theory persists, while the central issue has shifted from the analysis of power in the author's previous publications to one of conflict. The other current project is METRA (*Measuring Tragedy: Geographical Diffusion, Comparative Morphology, and Computational Analysis of European Tragic Form*), a research project at the Lucian Blaga University of Sibiu, where principal investigator is Moretti. The contexts of the project and the expected results are addressed in the discussion.

**Franco Moretti – Andrei Terian**

■ ***Measuring Tragedy – and Drawing Its Borders***

Keywords: *tragedy, the tragic, European literatures, network semantics, definition*

The article introduces the METRA project (*Measuring Tragedy: Geographical Diffusion, Comparative Morphology, and Computational Analysis of European Tragic Form*) of Lucian Blaga University of Sibiu, a project within which 22 researchers coordinated by Professor Franco Moretti analyze the tragic form across 12 European cultures, making use of literary geography, comparative poetics, and a broad array of computational tools. The authors present the methodology and discuss the generic, chronological, and geographic delimitations of tragic form.

**Attila Tárnok**

■ ***The Early English-Language Fiction in the Caribbean: Trinidad and Barbados***

Keywords: *Caribbean, colonial society, fiction, migration, novel*

To escape the restraints of a colonial society, many Caribbean authors in the years of an evolving West Indian literature had to leave their native island for opportunities in the wider colonial world or the metropolis. This experience finds a voice in a number of novels: in novels of childhood characteristically ending with the main character leaving the Caribbean for further studies. Our article discusses works from this perspective by Michael Anthony (*The Year in San Fernando*), Geoffrey Drayton (*Christopher*), George Lamming (*In the Castle of My Skin*) and Austin Clarke (*Among Thistles and Thorns and Growing Up Stupid*).

**Andrei Terian**

■ ***Tragedy in Romanian Literature: Some Conceptual Delimitations***

Keywords: *tragedy, Romanian literature, the tragic, drama, violent death*

The article examines the presence and manifestation of tragedy as a literary genre in Romanian literature until the establishment of the communist regime. The analysis begins with an overview of the arguments that various critics, playwrights, and essayists have invoked in trying to explain the alleged absence of tragedy in Romanian culture and continues with a discussion about the errors and confusions inherent to such a position. Starting from these misconceptions, the author proposes a new definition of tragedy as a dramatic/theatrical genre and then employ that definition in identifying the most important tragedies in Romanian literature from the second half of the 19<sup>th</sup> century and the first half of the 20<sup>th</sup> century. The conclusion of the article, strongly contradicting the dominant idea in the history of Romanian drama studies, is that tragedy not

only existed in Romanian literature, but that the genre represented a fundamental coordinate of the Romanian cultural tradition.

**Andrea Tompa**

■ ***The Impossibility of Tragedy***

Keywords: *change, death of tragedy, loss, novel, tragedy*

The author (a novelist and theater academic) summarizes her own journey, which led to understanding tragedies and representing them in her latest novel, *Sokszor nem halunk meg* (Often We Don't Die). Growing up under the Romanian dictatorship, the writer recounts that tragedy was at odds with the sense of time she experienced; she encountered Beckett, Chekhov, and George Steiner's concept of the death of tragedy long before she became familiar with ancient works. The notions of heroism, turning points, change, and loss are almost in opposition to the prevalent "healing" experiences of our age, which suggest that people can recover from anything.

**Ábel Visky**

■ ***Images of the Soul: Psychodramatic Techniques in Contemporary Documentary Filmmaking***

Keywords: *psychodrama, performative documentary, augmented reality, trauma processing, catharsis*

In this study, I explore how the ethos and distinctive methodology of psy-

chodrama as a group therapy technique can serve as a source of inspiration for documentary filmmakers seeking innovative ways to depict the invisible, subjective dimensions of reality. I illuminate this central theme through the analysis of three films that employ psychodramatic techniques and have been featured at major international film festivals. The creators of these films engage with their most pressing concerns by evoking the past, present, or imaginative worlds of their protagonists. In *Ghost Hunting* (2017), which won the Best Documentary Award at the Berlin International Film Festival, director Raed Andoni – himself a former detainee – assembles a group of Palestinian men previously imprisoned in Israeli jails. Through the re-enactment of their shared experiences, the participants confront the traumas they endured. Joshua Oppenheimer's highly acclaimed *The Act of Killing* investigates the complex relationship between human psychology and violence through the testimonies of perpetrators still alive today, reflecting on their role in the mass killings of 1960s Indonesia. Finally, Kirsten Johnson's Emmy Award-winning *Dick Johnson Is Dead* is a film imbued with a unique blend of humor and playfulness, in which the filmmaker prepares for the inevitable loss of her aging father by staging fictionalized versions of his death.



## SZÁMUNK SZERZŐI

A lapszámot szerkesztette:  
**Balázs Imre József**

**Stefan Baghiu** (1992) – irodalomtörténész, egyetemi adjunktus, PhD, Lucian Blaga Egyetem, Széchenyi

**Balázs Imre József** (1976) – irodalomtörténész, egyetemi docens, BBTE, tudományos kutató, Lucian Blaga Egyetem, Széchenyi, főszerkesztő-helyettes, Korunk, Kolozsvár

**Császár Irma Tímea** (1997) – doktorandusz, ELTE Bölcsészettudományi Kar, Budapest

**Demény Péter** (1972) – költő, főszerkesztő, Matca, Bukarest

**Furus Zsolt** (2001) – mesterképzős hallgató, BBTE, Kolozsvár

**Guđor Noémi** (2001) – mesterképzős hallgató, BBTE, Kolozsvár

**Karácsonyi Zsolt** (1977) – költő, színházkritikus, főszerkesztő, Helikon, Kolozsvár

**Kovács András** (1946) – művészettörténész, az MTA külső tagja, professzor emeritus, BBTE, Kolozsvár

**Anca Simina Martin** (1991) – irodalomtörténész, egyetemi tanársegéd, PhD, Lucian Blaga Egyetem, Széchenyi

**Miklós Nóra** (2003) – egyetemi hallgató, BBTE, Kolozsvár

**Franco Moretti** (1950) – irodalomtörténész, kutatási projektvezető, Lucian Blaga Egyetem, Széchenyi, professor emeritus, Stanford University, Stanford

**Ráduly Mária Piroška** (1976) – képzőművész, Csíkszereda

**Tapodi Zsuzsa** (1961) – irodalomtörténész, egyetemi tanár, Sapientia EMTE, Csíkszereda

**Tárnok Attila** (1963) – író, műfordító, Esztergom

**Andrei Terian** (1979) – irodalomtörténész, egyetemi tanár, rektorhelyettes, Lucian Blaga Egyetem, Széchenyi

**Tompa Andrea** (1971) – író, egyetemi docens, BBTE Magyar Színházi Intézet, Kolozsvár

**Visky Ábel** (1987) – filmrendező, DLA, egyetemi adjunktus, BBTE Színház és Film Kar, Kolozsvár

**Zabán Márta** (1982) – irodalomtörténész, PhD, egyetemi adjunktus, BBTE, Kolozsvár

## TÁMOGATÓK



„Általánosságban szólva kétem, hogy a tragédia valaha is ugyanazt a szerepet fogja játszani, mint az ötödik századi Athénban vagy a tizenhetedik századi Nyugat-Európában, hiszen a modern politika túlságosan absztraktá vált ahhoz, hogy konkrét individuumok konfliktusán keresztül legyen leginkább megragadható jelentésszerű formában. Ezt a problémát Brecht többször is felvetette az 1930-as években, ahogy később, az 1950-es években Dürrenmatt is, amikor azt írta, hogy »az Antigoné-ügyet Kreón tükre intézi«. Ami a jellegzetes modern cselekményeket illeti, az egyik legáltalánosabb megállapítás az lehetne, hogy a családon mint leszármazási léncolatlan belüli konfliktusoktól a család jelen idejű, párkapcsolati meghatározottságú küzdelmei felé mozdultunk el.”

(Franco Moretti)

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