

Summaries

Pascale CASANOVA
Literature as World

The paper, originally published in 2005, is a manifesto for the accurate conjugation of the aesthetic and political. The main issues are, What is the nature of the global literary space in which writers must produce their work? Where are the boundaries of the field of literature and the intermediate field, a realm mediating between literature and political, economic and social life, a field relatively independent of the political considerations. The limits of analogies are based on Braudel or Wallerstein, and fields are taken as employed by Bourdieu. Hierarchy, inequality and strategies of reversal are then discussed in ‘the long and merciless war of literature’.

András KAPPANYOS
Arany’s Failures

The paper, presented on a conference called “Arany the Experimenter”, aims to cover the artistic “failures” of the great poet. It distinguishes three types of failures: 1) an artistic endeavour assumes a final form that significantly differs from the original intentions (example: *Toldi’s Love*, the second part of the folk epic trilogy that was finished the last, and turned out a complex verse novel); 2) the reception of a work does not meet the expectations (example: the 1860 review on Hungarian poetry in *Revue des deux mondes* by Saint-René Taillandier that kept on tormenting Arany for decades); 3) the artist tries to handle an artistic question or takes on a task that has no legitimate or acceptable solution in the given cultural context (example: Arany’s failed attempt to commemorate his daughter’s early death in a poem). This last case is analysed in more detail in the light of T. S. Eliot’s essay on *Hamlet* that qualifies the play as an artistic fiasco. In the hands of a great artist even aesthetic impossibilities may lead to poignant revelations.

Anna Tüskés
„There is only one rule in translation: it must be translated well”
From Jenő Heltai’s French Correspondence

The purpose of the study is to present the French and Francophone relations of the writer, poet and dramaturge Jenő Heltai in the mirror of the correspondence kept in the Department of Manuscripts of the Petőfi Literary Museum, Budapest. The

Heltai-legacies and other legacies contain about 150 French letters, written mostly between 1920 and 1940, mostly to Heltai, and some letters written by him. The French language was used by Heltai not only in his correspondence with French people, but also with Hungarians, Romanians and Italians. The letters and postcards reveal, among other things, French aspects of Heltai's private life and cultural diplomatic activity, and provide important additions to the history of translations and the reception of works. Heltai had the longest (1925–1938) and most extensive correspondence with the writer and translator Marius Boisson. He had the most confidential correspondence with the writer, playwright and critic Denys Amiel (1928–1938). His friendship with these two people was strengthened by the many personal meetings and in translation work. His novel, *Monsieur Selfridge escamoteur*, published in France, received a very honest and spontaneous response from the poet René Char, among many polite greeting cards.

Gabriella GAÁL

Tropes of Reading in the Anthropology of the Female Body

Krisztina Tóth: *Vonalkód*

In the fictional work of the contemporary Hungarian author Krisztina Tóth, representation of bodies is a central subject. This paper undertakes a corporeal narratological analysis of her first collection of short stories, called *Vonalkód* (i.e. *Barcode*, 2006). The research derives from a theory which states that in the social context of a given historical period, it is always problematic for a female body to become the source of its own identity. In the stories of this volume, love and relationships are prove to be different from the expectations of the female protagonists. Disappointment, confusion, and trauma are recurring elements of the narratives. During the reading of these writings, a question comes up: how does a woman identify herself? What kind of identity can she possess, which can be independent from the stated expectations and female script? In addition, what does it mean to be a woman? What kind of experiences and feelings can a woman go through? The study is searching for answers to these questions by the interpretation of the examples from the short stories.

Péter HAJDU

Description of Customs and Rituals

Although the presentation of customs and rituals may refer to several actions, what I think makes them descriptions rather than narratives is a general approach that takes alternatives into consideration. If a series of possible events depends on many factors and a text presents all these factors and all the alternative possibilities, we have a description. This is most obvious in simple texts, while in sophisticated nar-

ratives, like a novel description of rituals, tend to belong to characters rather than the narrator.

The examples to be analysed are taken from the patient information leaflet of a medicine, ethnographic texts by Bronisław Malinowski and Gyula Illyés, and two twentieth-century popular novels, *The Dispossessed* by Ursula K. Le Guin and *Eric* by Terry Pratchett (a sci-fi and a fantasy, respectively).

Orsolya TÓTH

The Description of Handwriting

Physiognomical Portrait in 19th Century Novel

The study examines a specific type of description: that of a character's physical features, or, in the broader sense, the possibility of ekphrasis in narrative. First of all, I focus on how the looks of persons – characters – are rendered in the nineteenth-century novel. Then I turn to the means and functions of describing handwriting. Recently corporeal narratology has emphasized that the representation of human bodies within a narrative is always determined by the fact that the body image is historically and culturally constituted. In the nineteenth century, the key components of this cultural context were provided by J. C. Lavater's writings on physiognomy. Relying on the terminology of Graeme Tytler I will reconceptualize, in the language of narratology, the emergence of the postlavaterian portrait.

Balázs GÖRFÖL

Narrow Spaces

Functions of Description in Franz Kafka's *The Trial*

Narrative examinations have achieved several important results in Kafka research, however, it appears that the operation of his descriptions has received little attention. This study investigates what functions are fulfilled by descriptions in *The Trial*. Three issues will come to the front. (1) In what ways do descriptions contribute to creating scene inspections? (2) What relationships are there in the novel between descriptions, interpretations and evaluations? (3) To what extent are descriptions intended to read realism, and in what measure do they become symbolic? Answers to these questions could help in more thorough interpretation of the novel: in a better judgement of the reader's possible knowledge, the protagonist's character and the interpretability of the novel's world, among others.

Jutka RUDAŠ

The Role of Description in the South Slavic Cultural (Self-)reflection

In the novel *Quiet Flows the Una* by Faruk Šehić, the memory fights is a way that the author starts depicting the everyday “sweet” life in a small Bosnian town, next to the river Una, with a story from his childhood, presenting the flora and fauna of the river to the reader almost academically so that the fragmentally formulated trauma becomes bearable. The long descriptions of the nature – the flora and fauna of the river and the Una itself – is the counterpart of the autonomy of human destruction and at the same time these hold the alpha of a “bearable life”. The study aims to analyse how the Una is able to symbolise the subconscious as a mirror, while the deep layers of the text still invoke the memories of the dirty and disgusting war. The role of description and the way it works can be seen here in a powerful form, because human cruelty and the culling of the war are strange midgets of the cosmos compared to the nature alongside the Una. Depicting the nature in the text almost turns into the mystic, it conveys such a melancholic mood and a vision of happiness which create a deep, emotional labyrinth.

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