

Summaries

Judit GÖRÖZDI

Restructured history

The contribution analyzes aspects of composition in recent/contemporary Hungarian historical novels. The analyzed works can be characterized by their problematization of the relationship between history (more specifically the historiographic narrative) and its fictionalized narrativization, as well as by their bringing attention to the discursive, ideological and identitarian aspects of our idea about history (comp. Linda Hutcheon's term *historiographic metafiction*). On the basis of text analysis, the study identifies the following fictional strategies that restructure the model of historicity inherited from traditional generic forms: (1) deconstruction of historical memory; (2) the poetics of magic realism as destabilization of referential and causal relationships; (3) medium overlaps (between visual and linguistic mediums) as a destabilization of access to the past; (4) novelistic structure based on relationships between bodies or on ideologies of corporeality.

György TVERDOTA

Child and poet

Relationship of Dezső Kosztolányi and Attila József

There is a huge and rich literature on the connection of Attila József and Dezső Kosztolányi, the parallels of their poetry and their thought, their mutual relation. Paradoxically, one of the reasons of this richness lies in the impossibility of this relation, as well as the fact that the actual interconnections overwrite our presuppositions on the possibilities of such a contact. Kosztolányi was an outstanding representative of the first generation of *Nyugat* who was the most persistent defender of the journal's initial program of aestheticism. He defined himself as politically right-wing oriented and in order to protect the autonomy of art he categorically denied the social critical role of literature. Attila József, on the other hand, represented the next generation and professed quite the opposite set of thoughts. The present study, meticulously following the line of progress of the two careers, strives at a historical resolution of these seemingly contradictory lines of argumentation. The friendship of the poets is emphasized, their mutual interest in each other's poetry, their openness, the forces behind their superficial differences bringing them together.

Katalin BUCSICS

„Whoever reads in Hungarian?”

About some volumes on Kosztolányi's bookshelves

Even though the widow of Dezső Kosztolányi and – by her order – the Baumgarten Foundation carefully preserved the author's personal library after his death, both of the buildings – the house of the Kosztolányis, as well as the Baumgarten Library – where his books were stored were heavily damaged during World War II. After all, only those books were likely to remain intact which had not been part of these „collections” at that time; since several pieces had previously been given as presents to friends by Kosztolányi's son. Hence as opposed to the case of numerous manuscripts, clippings and personal documents (photos, passes etc.), researchers couldn't find any books in museums or public collections from Kosztolányi's personal library till 2011. That year Petőfi Literary Museum purchased (almost by chance) 49 books numbered by Kosztolányi (a sign of his own cataloging system) and with his side-notes. These books are actually a fragment of a 55-volume edition of classical Hungarian authors (*Magyar Remekírók*) published between 1902–1907. The authors of the volumes are those – such as István Széchenyi, Ferenc Kazinczy, Péter Pázmány, János Arany or Sándor Petőfi – about whom Dezső Kosztolányi wrote several essays during his life. The aim of my paper is to point out the very connection between his side-notes in most of these volumes and the essays he published on the same topic. Thus I am going to claim that comments and signs in his books are not only marks of the acts of reading and writing but also marks of *regular rereading* of earlier Hungarian classics. Since Dezső Kosztolányi did not write „pensum-like” essays about them, on the contrary, he thought most highly of these authors, viewed them as exquisite representatives of Hungarian language, and, in this way as the substance of our culture.

Tamás KISANTAL

„Gentlemen, Do Not Breathe a Word About That Matter!”

The Chances and Possibilities of Working Through the Past In Tibor Cseres' Novel, *Cold Days* (1964)

The essay studies the methods and approaches of working through the recent past, namely the problems and questions of the Hungarian role in the World War 2, with the analysis of Tibor Cseres' novel, *Hideg napok* (*Cold Days*, 1964). The novel met a great success in this period due both to its topic and its specific way of narration since it represents a disreputable atrocity of the war, the Novi Sad massacre, which was committed by members of the Hungarian army against the local Serb and Jewish community. Moreover, *Hideg napok* describes these events from the viewpoints of the perpetrators since the occurrences are narrated by four different narrators who

recollect the events from their particular points of view. My essay outlines the general cultural and literary context of the novel and with narratological analysis, it tries to point out the ways and strategies by which Cseres' novel raised the questions of the personal and collective responsibility.

József SZILI

A Blatantly European Verse by János Arany

Dante (1852), a magnificent ode addressed by János Arany to the author of the *Divine Comedy*, is uniquely free from folkish tones or national aspirations otherwise dominant in his oeuvre. Recent studies underline the extended humanity of the poem, its inclusive European character, and even its early modernist traits which parallel a poem in Baudelaire's *Fleurs du Mal*.

Magdolna BALOGH

The dimensions of freedom. Marginal notes to the portrait of Endre Bojtár

The study contributes to the portrait of Endre Bojtár, through the survey of two key categories present in Bojtár's life as well as his work as an interpreter of literary texts, *freedom* and *happiness*. These concepts are connected to the existential experience of the Prague Spring, and in their content, to the thought of the Czech Neo-Marxist philosophy. As instruments for the interpretation of literature, they appear in the cultural typology conceived in the beginning of the 70s, formed by Bojtár relying on the ideas of Yuri Lotman, for the characterization of the 20th century literary trends, where freedom and happiness serves as a concomitant-subsidary viewpoints to the Lotmanian duality of sign and thing. This typology, used until the mid-80s, turns back in a modified form in the last works of Bojtár, as a common expression of personal fate and social awareness of the crisis.

Tamás BERKES

The beginning of Endre Bojtár's career – the Czech 1960's

The study addresses the first period of the career the outstanding Hungarian comparative scholar, Endre Bojtár (1940–2018), focusing on the intellectually stimulating effect which influenced the young scholar in the Czech literary and scholarly context of the 60's. Bojtár has closely followed the process of rediscovery of the Czech Avantgarde and Czech Structuralism in this era, has had personal contacts with the professionals of Czechoslovakia, has translated Karel Kosík's book, *The Dialectics of the Concrete*, and informed, from the first hand, the Hungarian readers of the ex-

citing new developments of the Czech literary life. As a result of his research in the 60's, Bojtár wrote his fundamental books *The East European Avant-Garde* and *Slavic Structuralism* which both played an important role in the renewal of the Hungarian literary studies. For Bojtár, the liberating atmosphere of the 1968 Prague Spring has become a definitive experience for the rest of his whole career, and it has been built into his scholarly and personal profile.

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