

Abstracts

Bankó, Erzsébet

Reconstructed Family Histories: The Perspectives of Intercultural Genealogy in Natascha Wodin's Novels

After the fathers' crimes have been broached in the second generation and the victims of Shoah were given a voice in the third generation's writing, the new wave of German generational novels is written mainly from an intercultural perspective. The children and grandchildren of immigrants open a new discourse towards a hidden fragment of European history. Profound historical research forces a dialogue between history and literature, breaking the borders between entertainment and the social sciences. By analysing Natascha Wodin's novel, *Sie kam aus Mariupol*, this article aims at examining the impact microhistory exerts on historical perception. In Wodin's novel, female suffering builds a link between generations, but to what extent are these tragedies a part of a global history and how can we define the role of poetics in describing the trauma of millions? Finally, how can literature take part in the construction of collective memory?

Kappanyos, Ilona

History as an Adventure Story: Story-telling Devices in the Historical Novels of Miklós Rónaszegi

In this paper, I rely on Hayden White's insights into the narrative techniques used by historians in order to examine the strategies of the authors of historical fiction. I seek to understand the means of creating a story reliant on historical facts but diverging from them in enjoyable and surprising ways. One of the possibilities is reflecting on the existing historical narrative by giving an explicit intradiegetic reason why chronicles or historians failed to document a certain event. Another method is choosing a historical event, topic or era that is relatively less-documented, often a historically uneventful period between more well-documented events: a historical lacuna. A third is creating ambiguity by duplicity, writing a plot where swapped objects and mistaken identities complicate a straightforward narrative.

I chose my examples for exploring the above-mentioned strategies from the so-called Kartal novels, a series of children's books written by the Hungarian author, Miklós Rónaszegi, in the 1970s and 1980s. These novels have an educational aspect, conveying factual knowledge about medieval Hungary, tying it in with moral lessons and an ahistorical construction of Hungarian patriotism. They discuss the accession and reign of the fourteenth-century Hungarian monarch, Charles I,

through his friendship with the fictional base-born knight, Kartal. This friendship ties together the factual and fictional halves of the narrative and demonstrates the legitimacy of royal power. While these narratives are derived from medieval history, the remarks on the relationship between a king and his subjects and the insights into the workings of power, are noticeably and deliberately applicable to the readers' own time, the 1970s and the era of State Socialism in Hungary.

Nagy, Ágoston

The Anti-Revolutionary and Anti-Napoleonic War Poetry of Imre Kreskay and the Possible Roles of the Ecclesiastical Intelligentsia during the Mobilization

The mobilization of the noble levies (*insurrectio*) during the French Revolutionary and Napoleonic Wars had an enormous impact on Hungarian literature, particularly on occasional poetry. This contribution deals with the phenomenon of how this corpus of propagandistic texts came into existence, as well as the way it worked in the framework of the representative publicity and the social practices of the late estate-based society. For this reason, this study analyses a collection of anti-revolutionary and exhortatory poems written by a less-known but prolific occasional poet of petty noble origin with a catholic-monastic ecclesiastical background, Imre Tamás Kreskay (1748–c. 1811). Kreskay was a promising and talented Pauline monk and served in different positions, however, after the abolition of the order in 1786, he was obliged to seek new employment. From that time, he served wealthy widows of noble birth as a family tutor and a domestic chaplain. The former Pauline poet wrote a vast number of occasional poems in Latin, and later in Hungarian, which were linked to his occupation in the noble households all over the Kingdom of Hungary, particularly in Transdanubia. After the radicalization of the French Revolution and the outbreak of the war with the Habsburg Empire, Kreskay began to write political, what is more, propagandistic poems, which expressed a traditionalist ideological mixture of loyalism, devoutness and noble national consciousness. Kreskay's most intriguing poems were written during the noble levies. Moreover, the poem printed on the occasion of the 1809 insurrection gained notoriety because of its harsh anti-Napoleonic tone, urging the noble insurgents to decapitate the conceited French Emperor in the main square of Paris. Starting out from these poems, as well as their biographical, political and social contexts, the study intends to show the latitude of the ecclesiastical intelligentsia, their motivation, and even their opportunities of taking part in the propagandistic efforts during the French Wars. For this reason, the study applies a microhistorical approach, examining the phenomenon through not only the life and work of Kreskay, but also counterpointing it with two other occasional poets of the noble levy with ecclesiastical background, Endre Horvát Pázmándi, a parson and relentless critic of Kreskay's 1809 poem and Elek József Horváth, a renegade seminarist and insurgent sergeant.

Pikli, Natália

The Shakespearean “Hypertext”: Early Modern Popular Drama in Textual and Iconographic Contexts

Products of popular culture are both informative of their specific era and are defined by it to a large extent. Therefore, early modern popular plays witness not only to their playwrights’ talent, but they also inform us about dominant popular cultural discourses of their day, since they were written to offer something entertaining and educational to a wide array of audience members, belonging to different strata of early modern English society. The birth of professional and commercially based theatre in the last decades of the sixteenth century, together with the huge output of London-based popular print, provided an often lucrative and varied background to popular drama.

Among other playwrights, Shakespeare could excel with his talent of tapping on the most important and problematic discourses of the day, and using or altering them to suit his dramaturgical needs in unique and individual ways, often creating a kind of cultural palimpsest of elite and popular traditions. His works inform us about and comment on contemporary issues like the commercialization of oral-ritual cultural elements, or usury, or long-standing iconographic traditions and women’s position in society. Focusing on a specific word or concept highlighted in a Shakespearean play can, therefore, work as a sort of “hypertext,” revealing a colourful array of different cultural discourses and contexts. The present paper introduces such an interdisciplinary approach to Shakespeare’s works and late sixteenth- and early seventeenth-century English cultural history, highlighting useful databases and methods, and showcasing three case studies in brief: first, the relevance of the early modern polysemous word “hobby-horse” to the reception and transformation of popular culture in Shakespeare’s age, then the concept of usury and the (Jewish) usurer in *The Merchant of Venice*, and, finally, outlining the often conflicting popular and elite contexts of the Pygmalion myth as seen in the “statue scene” of *The Winter’s Tale*.

Szilágyi, MártonCan Intellectual History Serve as the Source of Literature? Remarks on the Poem of Gergely Édes and Miklós Wesselényi’s *Balítéletekről* (*Prejudices*)

The article aims to shed light on the possible relationship between the history of literature and intellectual history through a case study. The popular poet of the turn of the eighteenth and nineteenth centuries, Gergely Édes (1763–1847) wrote a poem in hexameter about a significant political-philosophical work, *Balítéletekről* (*Prejudices*) written by baron Miklós Wesselényi (1796–1850) in the 1830s. Édes sent the voluminous poem to Wesselényi in a private letter, still held in the archival collection of the baron in Cluj-Napoca today. The article analyses the poem, exploring the poet’s reflections on certain parts of the treatise and his arguments for focusing on them. Édes’ poem, therefore, can be considered a unique piece of the reception

of contemporary political philosophy. What makes it important is that very few texts of the kind remained from the period. The article also highlights that, upon analysing a literary text's reflection on a discursive text of political philosophy, which is at the same time bound by poetic and rhetorical conventions, we shall not set the aesthetic dimensions aside either.

Tömöry, Miklós

The "Social Novels" of Jakov Ignjatović and Hungarian-Serbian Canon Formation

This essay provides an overview of the drastically changing perception of the Serbian writer, Jakov Ignjatović (1822-1889). Coming from the northern Serbian diaspora of Szentendre, Ignjatović became a popular and influential writer, editor and politician in the 1850s and 1860s. However, from the late 1860s, due to his pro-Hungarian and increasingly conservative political stance, Ignjatović became marginalised in the Novi Sad-based public. The author was posthumously "rehabilitated" in the early 1900s by the prominent Belgrade writer and literary critic, Jovan Skerlić. Skerlić dedicated a monograph to Ignjatović's oeuvre and wrote an introduction to his novels *Eternal Fiancé* and *Vasa Rešpekt*.

Skerlić's interpretation allows us to analyse the process of the making (modifying) of a national literary canon by an authoritative scholar, supported by institutions of *Zensur*, *Sinnpflege* and *Textpflege* – as defined by Aleida and Jan Assmann. The canonisation process re-evaluates the artistic value of Ignjatović's pieces by praising his "instinctive realism," however harshly his interpretation of the 1848 revolution and other political views, inappropriate language etc. are condemned. This essay reflects on Skerlić's interpretation from the viewpoint of the changing Serbian-Hungarian relations and shifts in Serbian cultural politics by focusing on the critic's literary essay on Ignjatović and the republishing of his novel on the rebellious hussar, *Vasa Rešpekt*.

Virág, Csilla

Kings and Commoners in Early Modern English Ballads

The motif of the king mingling with common people, spending time with them in merriment is a rather popular one in Europe. Late medieval and early modern England was no exception: several such texts survive from the fourteenth to seventeenth centuries. These texts, usually called king-commoner poems or ballads, have only recently started triggering scholarly interest.

In this paper, the king-commoner texts are examined from two aspects. On the one hand, as they work with plots reflecting on the transmission of power and of authority and hierarchies turned temporarily upside down, they strongly resemble another tradition of late medieval and early modern popular culture: popular festivities. By highlighting motifs shared by both the texts and the festivals, I propose that the texts might have worked in a similar way, borrowing the uniting, tension

relieving, community forming power of festivals. As such, they might have played an important role in social communication.

On the other hand, I aim to provide a possible explanation to the differences between the two groups of texts (the late medieval and the early modern ones) already noted by previous scholarship. These can mainly be explained by adjustments made to please a wider audience, to make the texts more suitable for the popular market. As for the role played in social communication by both the festivals and the texts, we might assume that changes fuelled by religious and moral attitudes affected both, allowing the texts to take on the role of substitute for the festivals.

Vrabély, Márk

The Erudition of Frater F.: Marian Miracles in the *Codex Kazinczy* and *Codex Tihanyi*

Two late medieval Hungarian manuscripts, the *Codex Kazinczy* (1526–1541) and the *Codex Tihanyi* (1530–1532) were written (and probably translated) by the same scribe, a mysterious Franciscan friar with the signature ff, i.e. frater F. Both of these manuscripts contain several Marian miracles translated from the *Stellarium* of Pelbartus de Temesvár, a Hungarian Observant Franciscan writer. In this Latin sermon collection, these miracles are either found in the sermons illustrating a certain point (*exempla*), or in the miracle collection at the end of the 12th book. This paper examines all of the Marian miracles in these two codices translated from the *Stellarium* (2 in the *Codex Kazinczy*, 15 in the *Codex Tihanyi*) addressing three questions: 1) what is the relationship between these miracles and their contexts, and whether their sources are identical; 2) does frater F. make any kind of alteration during the translation; 3) what could be said about the Latin and the vernacular textual tradition of these Hungarian miracles? The close examination of the texts proves that frater F. was among the most creative translators and compilers in the corpus of fifteenth- and sixteenth-century Hungarian vernacular manuscripts.

