

ABSTRACTS

Imre József Balázs

■ ***Possibilities of a Women's Literary Tradition in Transylvanian Hungarian Literature***

Keywords: *canon, cultural memory, minor literature, women's literary tradition, Transylvanian Hungarian literature*

Within the regional literary canon of Transylvanian Hungarian literature, women authors had a marginal position during the last century, as a quantitative methodology can show. The objective of the paper is to point out the structural dimensions of this marginalization, through exploring patterns in the reception of women authors, and characteristics of the literary field of Transylvanian Hungarian literature. The question is whether thematic or genre issues, the prestige of certain literary and cultural forms (like memoirs, children's literature, theatre etc.) affected during the past century the canonical position of women authors. The analysis outlines a possible structure of a women's literary tradition.

Emese Egyed

■ ***Literary Salons in Transylvanian History***

Keywords: *correspondence, literary salon, nobility, Transylvania, women's education*

Transylvania was during the long 18th century a grand principality belonging to the Habsburg Empire. In its rich culture, it is necessary to investigate the role played by rural noble residences and small town palaces, with educated ladies as hosts, in preserving and renewing cultural traditions. The paper focuses on the contexts of these

cultural practices like history of women's education, highlighting that the history of women can be better understood by examining society as a whole. The sources for the investigation consist of the correspondence and memoirs of foreign visitors and educators, travelers and poets, enthusiasts of music and literature.

Emőke Pál

■ ***Lili Berky's Film Work Between 1913-1918 as Depicted in the Contemporary Press***

Keywords: *acting, cinema, press, silent film, star culture*

In this paper I investigate one of the first Hungarian silent film stars, Lili Berky's work, focusing on her silent films made between 1913-1918 in Jenő Janovics's studios. The research into the silent film acting of Lili Berky is presented with regard to the circumstance that contemporary sources and press materials referring to the actress gave insight more into the evolution of the star culture of the early 20th century and not so much into the practices of acting.

Zsuzsa Szebeni

■ ***Deciphering an Allegory: Notes from an Exhibition about the Berde Sisters***

Keywords: *allegory, exhibition, museum, Nagybánya artists' colony, painting*

The paper deals in detail with the life of Amál Berde (1886-1976), painter, one of two specially gifted and trained sisters. While Mária Berde's (1889-1949) career and reception became more visible in terms of processing and publications, as her works have been republished and her poetry and novels can still be accessed today,

the afterlife of Amál Berde's painting career did not receive the recognition it deserved. Neither a comprehensive list of her works, nor a catalog, nor a series of analyses are available. The article presents Amál Berde's works in the context of the Nagybánya artists' colony, her painting preserving the most important legacies of the Nagybánya School, and her portraits being sensitive images of Transylvanian history.

The novelty of the article consists besides presenting new details about Amál Berde's personal networks in deciphering an allegorical image, of a painting in the possession of the Szekler National Museum, entitled *Work and Rest*, an allegory of the founding of the Szekler National Museum, dedicated to Emilia Csereiné Zathureczky's commitment to ethnography, and her activities as a founder of the museum. The article is based on the research of the author carried out as a curator of an exhibition dedicated to the activity of the Berde sisters, an exhibition on show in 2022 in Barót/Baraolt and Székelyudvarhely/Odorheiu Secuiesc.

Kinga Sebestyén

■ ***The Complexity of the Representation of Interpersonal and Individual-System Levelled Relations in Rózsa Ignác's First Novel***

Keywords: *group identity, narration, self-identity, Transylvania, women's literature*

Having a plot set in the Transylvania of the late 1920s, Rózsa Ignác's first novel paints a detailed picture of the macro- and micro-worlds of the inhabitants of this special place and time. Although the novel has an 18 years old girl as

the main character, the narration is not restricted to a stereotypical perspective of a young girl exploring love and a world of life decisions. On the contrary, the writer manages to pay attention and take into consideration all those perspectives – let them be national, economical, political, societal, generational or coming from language, ethics or gender –, that shape the fate of the main character and of her surroundings. This is the point where self-identity meets group identity and creates a particularly exciting clash of the two. This can be found not only in case of the main character, but in the case of every character and the worlds they are part of. Despite critics not always agreeing on this, Rózsa Ignác manages to create a disciplined narration that is sensitive to this fluidity of identity. This paper's aim is to follow all these movements in their dynamics and provide a map of how all these perspectives create a special type of narration which can be studied in the context of women's literature and even feminist literature.

Andrea Tompa

■ ***The Lands of Smile: the Multiple Lives of Zimra Harsányi***

Keywords: *construction of identity, fluid identity, memoir, multilingualism, theatre*

Zimra Harsányi's personal life was connected to several countries: born in Romania as a Hungarian Jew, escaped from Communist Romania through Hungary and Germany to France where she died. During her writing career she used the names Ana Novac, Novák Anna, Harsányi Zimra, writing in three languages and three genres

(drama, a holocaust diary and fiction). She became a successful author and then was immediately banned during the late 1950s. The paper discusses the author's works connected to many languages, geographical spaces and genres, examining her fluid identity construction, playing with names and dates of birth, and also finally playing hide and seek with the Romanian secret police. Zimra Harsányi was a woman of amazing wit, playfulness and extraordinary capacity to survive very different systems, her smile being a trademark image on most of her visual representations. The paper places Harsányi's works in a context of cross-cultural transgression, signalling also the consequences of this transgression within the reception of Harsányi/Novák/Novac's works.

Noémi Kiss – Anna Menyhért – Gabriella Nagy – Imre József Balázs
■ ***Gizella Hervay: Poet or Poetess?***

Keywords: *canon, children's literature, mourning, Transylvanian Hungarian literature, trauma literature*
In a roundtable discussion that took place in 2010, in a series called *Pink Sunglasses*, exploring women's literary tradition in Hungarian literature, the participants, all of them writers and critics, discussed Gizella Hervay's works in a personal but also contextual re-reading attempt. The title of the discussion was derived from a claim of Hervay's contemporaries that her most valuable works were those where from a poetess she allegedly became a poet. This remark summarizes the horizon of expectations of mainstream critics concerning Hervay's activity during the 1960s and 1970s, the

current question being how this perspective can be challenged. Integrating Hervay's works into the cultural traditions may be carried out according to different strategies in the participants' view. Understanding how trauma literature contexts work in her case, how comparative analyses themselves should challenge the existing canon, how different groups of critics and artists shaped the Hungarian literary tradition during the past decades are essential when reconsidering Hervay's place.

Réka Fazakas

■ ***The Forms of Trauma in the Poems of Dóra Márcuțiu-Rácz and Gizella Hervay***

Keywords: *everyday life, perspective, trauma literature, war trauma, women's position*

The paper explores the boundaries of trauma poetry in terms of a comparative analysis. The author focuses on two volumes: one of them written by Dóra Márcuțiu-Rácz, *már minden nő hazament (all women went home)*, published in 2020, which depicts the vulnerable and complex situation of women in society. The other element of the comparison is Gizella Hervay's *Virág a végtelenben (A Flower in the Infinite)*, which presents the trauma of war through the perspective of everyday life. The author of the article brings these two volumes into dialogue, exploring what they have in common in terms of their conceptualisation of trauma. The study explores how collective trauma is embedded into identity, how it affects the text, and how it guides the perspective of the speaker or the composition of the volume.

Miklós Csapody**■ *Eighty Wooden Puppets***

Keywords: *cultural exchange, friendship, secret police archives, Transylvanian Hungarian literature, travel*

In a subjective account, the author discusses the works of György Gálfalvi, a major critic and editor of Transylvanian Hungarian literature during the Communist regime in Romania. The visits of the author, a Hungarian citizen, to the city of Marosvásárhely/Târgu Mureş were carefully documented by the Romanian secret police of the time, although the visits were simply about friendship, intellectual discussion, cultural exchange that were interpreted as having a political significance in the context of a totalitarian regime. The article, written for the 80th birthday of Gálfalvi, reconstructs the intellectual networks of the age through archival documents and personal memories.

Mária Szikszai**■ *Workshop Secrets of the Anthropological Present 3.***

Keywords: *anthropology, field diary, Greek Catholicism, Maramaros/Maramureş, orthodox church*

The text is a revised version of the anthropological field diary made during a research trip in the last week of July 2019 to Maramureş county. An anthropological field

diary usually includes, but is not limited to, information and experiences experienced during the field research. The researcher talks to people, attends ceremonies, finds out property relations, maps social relations systems, and in the meantime documents all of this. The focus of the research trip was to document and to analyse visual representations within wooden churches of the region. The painted material of the churches dates from the 18th century and the churches are enlisted as world heritage sites.

Szende Bereczki**■ *The Poetic World of Katalin Cseh***

Keywords: *children's literature, Forrás generations, social poetry, transmedian group, Transylvanian Hungarian literature*

Katalin Cseh represents a special voice in contemporary Transylvanian Hungarian poetry. Her work consists of a varied set of genres like social poetry, children's poems and verses addressed to adults. The social periphery, problems of the disadvantaged are at the core of Cseh's poetry. The article discusses also the author's affiliation to different groups and institutions in Transylvanian Hungarian literature, like the Forrás collection or the 'transmedian' generation of authors.

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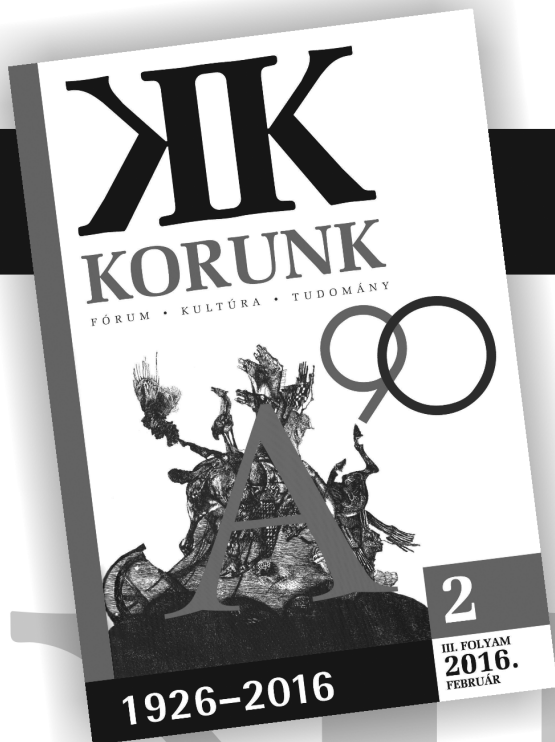
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Balog Alexandra (2000) – egyetemi hallgató, BBTE, Kolozsvár

Baricz-Tamás Boróka (2000) – egyetemi hallgató, BBTE, Kolozsvár

Bereczki Szende (1987) – doktorandus, BBTE, Kolozsvár

Csapody Miklós (1955) – irodalomtörténész, PhD, Budapest

Csorba Melinda (1999) – egyetemi hallgató, BBTE, Kolozsvár

Egyed Emese (1957) – irodalom- és színháztörténész, egyetemi tanár, BBTE, Kolozsvár

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Jakabfi Ágota (1977) – képzőművész, Budapest

Kiss Noémi (1974) – író, egyetemi adjunktus, Miskolci Egyetem, Budapest

Láng Orsolya (1987) – költő, író, grafikus, doktorandus, MOME, Budapest

Menyhért Anna (1969) – író, kutató, egyetemi tanár, Országos Rabbiképző – Zsidó Egyetem, Budapest

Nagy Gabriella (1964) – író, főszerkesztő, Lítera.hu, Budapest

Pál Emőke (1988) – színész, PhD, óraadó tanár, BBTE, Kolozsvár

Rabocskai Zsófia (1998) – mesterképzős hallgató, BBTE, Kolozsvár

Sebestyén Kinga (1998) – irodalomtörténész, tanár, Talentum Református Iskola, Kolozsvár

Szebeni Zsuzsa (1970) – intézetvezető, Liszt Intézet, Sepsiszentgyörgy, doktorandus, BBTE, Kolozsvár

Szikszai Mária (1967) – antropológus, PhD, egyetemi adjunktus, BBTE, Kolozsvár

Tompa Andrea (1971) – író, egyetemi docens, BBTE, Kolozsvár–Budapest

Varga Borbála (1988) – utazó, költő, festő, Peloponnészosz

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ISSN 1222 8338



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