

## ABSTRACTS

**Erika Bence**

■ ***Why Is the Cat Blue? László Beöthy's forgotten novel***

Keywords: *crime fiction, László Beöthy, literary genre, literary tradition, popular register*

László Beöthy's novel *Goldbach & Comp's Spice Shop "To the Blue Cat"*, published in 1858, can be seen according to traditional literary history, a paradigmatic 19<sup>th</sup> century novel, read according to its mixed genre lines, in the circle of attraction between Sue's romantic vision and Dickensian realism, and as a consequence, in the 'second line' of the development of the Hungarian novel. However, in the light of current research, these relations are much more extensive and complex. Beöthy's novel is not only not a piece of second-rate literature, but also plays an important genre-creating role in the given historical-context: it represents one of the first versions of the Hungarian crime story. The paper also discusses the historical antecedents of the genre both in world literature and Hungarian literature, offering details about which detective novels and criminal stories of the late 20<sup>th</sup> century and the present are based on the tradition created by Beöthy. As an important part of the research, the paper also raises the issue of the contemporary relevance of teaching the so-called popular register.

**Gábor Beretvás**

■ ***Puss-Visions: The Role of Cat Characters in Kádár-Era Animated Cartoons***

Keywords: *animation, Hungary, Kádár Era, movie, socialism*

The Hungarian Socialist Workers'

Party was the chief body of cultural control in Hungary. As such, children's television created programs that would harmonize with the premises of socialist morality. My paper explores the social and political contexts leading animators to use cat characters in their works, and the cultural icons they created. Since the cat is a reappearing character in Kádár-era animations made either for the large or the small screen, in the focus of my investigation are feline representations. Many of these have gained an iconic status by today.

**Florin Bican**

■ ***Why and How I Translated T. S. Eliot's Cats into Romanian***

Keywords: *adaptation, cultural translation, railway cat, translation, T. S. Eliot*

After 29 years of failed attempts to translate T. S. Eliot's volume *Old Possum's Book of Practical Cats* into Romanian, the author realized that for him the best way to do the translation would be to adapt the whole text to Romanian realities. The idea came when trying to translate the story of Skimbleshanks, the Railway Cat, and acknowledging that Romanian railways differ essentially from their British counterparts. While doing the translation, published as a book in 2015, the translator transformed the rich set of allusions from the original text into references that are familiar to the masses of local readers. To adapt the resulting text to the changes he made, he also had to adapt the register, so that the Romanian equivalents of the original cats were given a local aura that would help them to fit naturally into the context.

**Tamás Gusztáv Filep**

■ *I Was a Bit of a Kobak Myself: Shadow Images of Hervay*

Keywords: *contemporary Hungarian literature, literary disputes, memoirs, Transylvania, women's literature*

The author, an expert of 20<sup>th</sup> century history, discusses the figure of Gizella Hervay, a major Hungarian poet who emigrated from Romania to Hungary in the late 1970s. The article reconstructs Hervay's figure through personal memories and contacts, reflecting on the historical contexts of the epoch.

**Árpád Botond György**

■ *Witch Trials in 17<sup>th</sup> Century Târgu Mureş/Marosvásárhely*

Keywords: *Târgu-Mureş, witch trials, seventeenth-century, protocols, Transylvania*

The witch trials from Marosvásárhely (Târgu-Mureş) are typical ones in Transylvania and fit together with the other cases from the early modern period. We can identify the same processes and elements as historiography and ethnography had described. On the other hand, these cases are slightly different because these witch trials were less bloody and hysterical than usual in the 17<sup>th</sup> century. In the Hun-garian Kingdom we cannot speak about witch hunts. Perhaps the intensity of witch hunts in a medium size Transylvanian town was smaller. This paper aims to describe and analyse the witch cases from the 17<sup>th</sup> century Târgu-Mureş. These cases are not that remarkable, but we can gain insight into the judicial processes through them. In the cases we can identify some interesting elements of the period's mentality.

**Csaba Horváth**

■ *"You've Read of Several Kinds of Cat"*

Keywords: *cats, Hungarian literature, master narrative, reading technique, symbol*

The article is following and parodying the tradition of the academic prose at the same time. Based on some of the most well-known Hungarian writers (e. g. István Örkény, György Spiró, Péter Hajnóczy, György Konrád, László Krasznahorkai, Péter Esterházy, Krisztina Tóth) the author intends to demonstrate that the topos of the cat changed in 20<sup>th</sup> century Hungarian literature in two ways. First, as a symbol it has become able to carry the connotations of a being deprived of freedom from the second half of the last century until nowadays. Second, the cat's representation and the master narratives' crises in the literary texts have been linked: the inscrutability, most typical characteristic of the cat has been combined with the adequate way of reading in the aforementioned literary texts.

**Anna Kérchy**

■ *Grin without a Cat: Lewis Carroll, Alice in Wonderland and the Animalistic Nonsense*

Keywords: *Lewis Carroll, Cheshire Cat, animalistic nonsense, Darwinian parody, language philosophy, in-conotextual play, Victorian fairy-tale fantasy*

The Cheshire Cat who unexpectedly vanishes to leave only its grin behind is one of the most iconic characters of Lewis Carroll's Victorian nonsense fairy-tale fantasy duology *Alice's Adventures in Wonderland* and *Through the Looking Glass*. My essay argues that this feline bordercrosser figure

embodies the subversive features of the literary nonsense genre distinguished by a strategic destabilisation of hierarchically organised power positionalities (sense/nonsense, adult/child, man/animal). The cat as a metamorphic trickster mockingly unsettles the naturalised preeminence of the anthropocentric perspective, and mankind's supremacy in the Great Chain of Being, while it also challenges the notion of the speaking subject through conveying language philosophical commentaries about the unmasterability of meanings. It reveals the anxieties and desires permeating 19<sup>th</sup> century human-animal relations and offers commentary on the epistemological crisis induced by the darwinian evolutionary theory, with the aim to promote an ethics grounded in the recognition of interspecies connectedness. Through its special dis/locations in the book-object the cat playing hide-and-seek in the Carrollian imagetext also acts as an agent inducing ludic iconotextual interactions

**Flóra Kovács**

■ ***"Flowers from Beyond the Grave"***

Keywords: *autofiction, contemporary literature, family story, memory, Romy Schneider*

The article analyses Sarah Biasini's novel *La beauté du ciel*, written partly about the author's mother, Romy Schneider, in the context of different narrative genres (novel, autofiction etc.), and in the light of parent-daughter relationships.

**Ágnes Kata Miklós**

■ ***The Detective's Cat and Other Impossibilities***

Keywords: *attribute, cat, crime fiction, detective story, evidence*

The article analyses the compatibility of cats with crime fiction by finding answers to the following questions: Why are cats in crime fiction stories? What are they doing there? Who do they belong to? Do cats have a real role in novels/movies? Are there detectives with cats, in the same sense that there are detectives accompanied by dogs? And if so, what are they like? By browsing through an impressive amount of crime fiction stories, the author identifies cats as pieces of evidence, as attributes of detective figures, and also as anomalies of crime fiction.

**Simona Popescu**

■ ***Chat Gentil***

Keywords: *cats, magical thinking, Gellu Naum, objective hazard, surrealism*

As a regular visitor of Gellu Naum's home, the author recreates the atmosphere of the meetings when they frequently discussed current events, Surrealist art and literature, and expressions of the "objective hazard" theorized by André Breton and others. Gellu Naum's door had an inscription on it: "Chat gentil", in contrast with neighbouring houses carrying signs "Beware of the dog". The article offers also a short analysis about Gellu Naum's relationship to cats, besides presenting core elements of his poetic vision.

**Boglárka Ágnes Sándor**

■ ***Cats Have the Right to Animal Dignity and a Safe Life (interview)***

Keywords: *animal rights, animal shelters, cats, legislation, sterilization*  
Boglárka Ágnes Sándor works in the field of animal protection as a volunteer in Hungary since 2015. In

the interview she speaks about the importance of her work as a journalist when raising awareness about animal protection issues, about the scales of action in the field, about the legislation concerning animal protection in Hungary and Romania. Her experience in the field of cat protection in Baja led her to acquire specialized knowledge concerning animal care, being trained as a veterinary assistant. The interview focuses on issues like sterilization, local and global action, and also on the image of cats in media and culture.

### Ádám R. Szabó

#### ■ *Pixel Felines and Cathlethes*

Keywords: *adaptation, Broadway, CGI, movie, musical*

Meows and paws, tails and stripes – not often does one meet cats as main characters in movies. And even when we do, seemingly it is not easy giving artistic justice on screen to the feline race. Andrew Lloyd Webber managed to do this, Tom Hooper less so – the article is about *Cats* on the stage (1998) and on the silver screen (2019), and about the differences in adapting the story and the characters.

### Andrea Csilla Zólya

#### ■ *Being Caressed Backwards*

Keywords: *anthropomorphism, cats, children's literature, contemporary literature, reflection*

Published in 2020, Imola Julianna Szabó's volume *Rókamók és Círmacs*

is both a reminder of the well-known cat heroes of classic children's literature and a reading and reinterpretation of the colourful and refreshing features of popular cat characters in contemporary literature. The depiction of cats in these children's literature books is often characterised by anthropomorphisation, as an interpretation of the cat's relationship with humans and other animals. The world of Imola Julianna Szabó's books takes us out of the confines of the noisy streets of busy cities, teaching us to linger over events, thoughts, questions spoken and unspoken, and also over answers. They teach us about patience. The language games take us into another vibrant, lively world where "something was always happening, something that was meant to happen". These little details will undoubtedly give the reader and/or the children listening to the story an unforgettable experience. Behind the humorous twists and turns, there is always some deeper thought-provoking insight, because of the ability to linger, to live in the moment, to reflect on the things of the world, as this book also points out how important it is to learn to notice the little things and events in the world. At the same time, the little twists, turns and surprises that shape these stories not only bring us out of our stillness, but also make us smile and help us to notice new things to ponder about.

**Pártoló tagok**

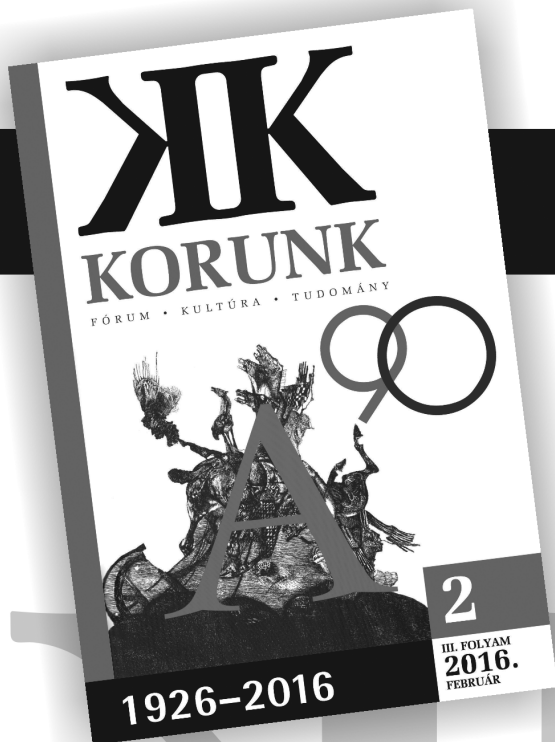
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„Verse foglalható-e a macska? Ha igen, akkor legalábbis megszelídíthető, domesztikálható. Ha nem, akkor viszont megmarad nyelven kívülnek, megfogalmazhatatlannak, jobb esetben groteszknek, mint a szomszéd rusnya macskája, amelyet cicának szólít az udvaron.”

(Horváth Csaba)

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