

## ABSTRACTS

**Zoltán Németh**

■ ***Opening up Concepts and Models: Discussing the State of Transculturalism Studies***

Keywords: *bilingualism, globalization, hybridity, transculturalism, transnationalism*

Coordinating a long-term research project on transculturalism and bilingualism in Slovakia and Poland, Zoltán Németh discusses the opportunities opened up by a methodology based on transculturalism studies. With a special focus is on authors affiliated to Hungarian literatures, the author argues that such approaches are able to reframe discussions about Hungarian minority literatures and exile literatures, highlighting the possibility to include into the Hungarian literary canon works written in different languages. In a dialogue with Imre József Balázs, Németh clarifies the differences between transnationalism and transculturalism studies, the effect of such research projects on the history of Hungarian literature, the possibilities to combine network theory with transculturalism studies, and also individual authors whose works became increasingly relevant from a transculturalist perspective.

**Christian Moraru**

■ ***Planetary Poetics***

Keywords: *planetary poetics, planetary reading, worlding, literature as geopositioning, presence*

In his essay, Moraru underscores that “globe” and “planet” are products, something done to the world, made *in* and *out* of it. *World-making* and *-remaking forms*, they are *outcomes of worlding*, that is, of highly complex, interrelated chan-

ges leading to vastly transformative interactions of the world’s various parts, much though the same world’s animate and inanimate systems, at whose expense growth and integration have been de facto unfolding, have been concomitantly coming under unprecedented threat. Where a certain poverty of the critical imagination limits standard takes on the late-global era to self-congratulatory *uncovering* of the world-as-globe realities, Moraru’s approach is keen on recovering a more nuanced, present-grounded yet future-oriented picture. A record of world-making or world-poiesis, this picture lends itself, Moraru contends, to a reading – a planetary reading – whose job is a reverse engineering of sort of planetary poetics.

**Andrei Terian**

■ ***All National Literatures Are in Fact Transnational: a Discussion about the TRANSHIROL Project***

Keywords: *comparative literature, literary history, marginality, transnationalism, world literature studies*

After publishing widely on the possibilities of transgressing methodological nationalism in the field of literary history, most notably in the volume *Romanian Literature as World Literature* (2018), edited with Christian Moraru and Mircea Martin, Andrei Terian is currently working on a collective ERC research project that he initiated in order to write a *Transnational History of Romanian Literature* (TRANSHIROL). In a dialogue with Imre József Balázs, Terian addresses the most important issues that such projects involve: the main objectives of writing a transnational literary history, the theoretical background and the previous

works of Romanian studies that created the foundations of a transnational approach. The inclusion of previously marginalized literary phenomena like pop culture, minority literatures, translations etc. will create new contexts for discussing the canonical works of Romanian literature, world literature studies offering concrete methodologies to achieve the goals of the project.

### **Györgyi Földes**

#### **■ Former Avant-garde Women Writers Abroad, or the Transnational Strategies of Jolán Földes and Erzsébet Kádár(-Karr)**

Keywords: *avant-garde, fiction, multilingual, transnational, women writers*

Erzsébet Kádár-Karr and Jolán Földes both started out as poets in the avant-garde journal *Ma*, edited by Lajos Kassák, the former publishing expressionist poems in 1918-1919, the latter in 1919. Another common feature of their careers is that from the 1920s they tried to make a name for themselves abroad publishing fiction, they were also involved in foreign film production, and they both won literary prizes. Erzsébet Kádár – as a left-wing émigré under the name Elisabeth Karr – published mostly in German, but in several European countries, while Jolán Földes tried to make her work available on the book market in many languages and language areas. The paper presents the transnational career strategies of the two women writers.

### **Dorottya Szávai**

#### **■ The Desert of Love: János Pilinszky and World Literature**

Keywords: *East Central Europe, intertextuality, minor literature,*

*transnational literature, world literature studies*

The article focuses on the embeddedness of János Pilinszky's work (poetry and journalism) in world literature, and on the integrative, intercultural mediating role of his work, which has so far been only partially discussed by the reception. Seen from this angle, the oeuvre is essentially a European-scale, intercultural, transnational oeuvre, embedded in world literature. The paper analyses also the (East-)Central European references in Pilinszky's texts, highlighting his interest towards marginality in a broad sense, this interest being reflected most importantly in the author's rhetorical strategies, in the language of his poetry. The idea of the 'European' is also present in Pilinszky's essays, and it is mediated, the article argues, through the idea of evangelical aesthetics.

### **Imre József Balázs**

#### **■ The Implications of a Surrealist Geography: Transnational Aspects in the Exhibition *Surrealism Beyond Borders***

Keywords: *collective experience, exhibition, scale, surrealism, transnational*

Surrealism built on unexpected encounters since its early years. The exhibition entitled *Surrealism Beyond Borders* (MoMA, Tate Modern, 2021-2022) places these encounters into an explicit geographic-cartographic framework. The results of the last decades of surrealism studies have shown that the movement's attempt to conquer the unknown left some blind spots, or in some other cases the achievements that would have made these blind spots disappear in the spirit of surrealism did not become

known in their own time. Considering geographical peripheries, female visions, more nuanced political approaches make visible an increasingly transnational history of surrealism. The article discusses besides the general aspects of scale and of recontextualized cultural geographies some exhibited artworks that serve as transgressive mediators of surrealist experience: works by Marcel Jean, Paul Păun, Gherasim Luca, Judit Reigl, Lajos Vajda become examples that perform the basic idea of transnationality that structures the exhibition.

### **Georges Poulet**

#### ■ ***Proustian Space***

Keywords: *localization, Marcel Proust, place, space, walking*

Georges Poulet defines Proustian space as “an aesthetic space, where, in ordering themselves, moments and places form the work of art” pointing out that such spaces are discontinuous in the sense of being in many different places. The author argues that fragments of remembered and present space are united through memory, where the continuity between them is created. Poulet discusses key moments of Proust’s masterpiece identifying the most important strategies of the author concerning spatiality. A classic of Proust studies, Poulet’s work is published for the first time in the Hungarian translation of Zoltán Z. Varga, *Korunk* reproducing the first parts of the volume.

### **Zoltán Z. Varga**

#### ■ ***From Confession to Autofiction: Performativity in Hybrid Forms of Literary Self-(re)presentation***

Keywords: *autofiction, confession, factual fiction, fictional, performativity*

The paper examines the place, function, legitimation and position of autobiographical genres within the current literary system. Nowadays, autobiographical texts and genres are increasingly shifting towards the dimensions of private life, and while their educational role is diminishing, they are participating in the contemporary redefinition of the culturally and historically drawn boundaries between the fictional and the factual. The author contextualizes the newly emerged genre of ‘autofiction’, starting from Serge Doubrovsky’s interpretation of the term, and highlighting the diversity of its function. A more detailed case study is dedicated to Karl Ove Knausgård’s autofictional hexalogy, interpreted here through its specific textual and performative strategies.

### **Delia Ungureanu**

#### ■ ***“Voyage à travers l’impossible”*: Georges Méliès, Andrei Tarkovsky, Raúl Ruiz, Paolo Sorrentino, Woody Allen**

Keywords: *film directors, film studies, illusionism, surrealism, transmediality*

David Damrosch argues that our literary studies continue to be largely informed by the 19<sup>th</sup> century belief in a national framing, although no culture was formed in a purely national context. The same could be argued about the arts; no art was formed in or remained limited to its own medium, but rather is part of a transmedial dialogue. The visionary Georges Méliès – illusionist, film director, writer, actor, painter – is a perfect example of both: his work is indebted to both French and foreign artists and will be taken up by numerous filmmakers from Chile to the USA,

to Russia, and to Japan, while his films would never have been possible without Rabelais, Jules Verne and H.G. Wells' writings, the science of automata and clock-makers or without the art of illusionism. In this essay, I will trace the forgotten pathway that led from Georges Méliès's revolutionary early films into surrealism's notion of the "real" and then to a range of influential filmmakers today including Andrei Tarkovskij, Raúl Ruiz, Paolo Sorrentino, and Woody Allen.

**Mónika Dánél**

■ ***National (Cultural) Heritage in a Transnational and Transmedial Transition***

Keywords: *transnational, transcultural, world literature, comparative literature, transmedial, accented cinema*

Focusing on "accented cinema" (cf. Naficy) in my paper I analyse Roland Vranik's *The Citizen* (*Az állampolgár*, 2016), a multilingual movie placed in Budapest, in which on the one hand the simultaneity of perspectives, the multifocality and the tactile optics develop the film's "accented style". On the other hand, through the accented speech of the diegetic characters – an African emigrant and an Iranian refugee – the Hungarian language appears as foreign learned. Through the accented Hungarian language, the film creates "spaces" for the Hungarian national legacy, heritage in a non-nationalistic way. For obtaining the citizenship, Wilson learns the Constitution Basics of Hungary, and through this long learning process in his accented Hungarian, national culture, history turns into an "accented national", in which the foreign (accent)

remains equally and permanently audibly present, consequently the accent (speech) becomes the medium for the national. I argue that through the accent the national language, culture, heritage can be re-appropriated as an *alienated own culture* in a non-nationalistic way.

**Attila Tárnok**

■ ***The Early African Novel in English***

Keywords: *Ghana, Nigeria, novel, postcolonial, South Africa*

The article discusses some key figures in the evolution of novel writing in Africa in English. Three authors, Amos Tutuola of Nigeria, Peter Abrahams from South Africa and Ayi Kwei Armah of Ghana serve as illustration to the development of early works of fiction written in Africa in English. Their novels, published shortly after the years of independent movements of the 1950s and 1960s have paved the way to a new and marketable commodity: the literature of the exotic.

**András Murai – Brigitta Németh**

■ ***"I Didn't Know What Was Gulag". The Fate of Survivors in Family Remembrance***

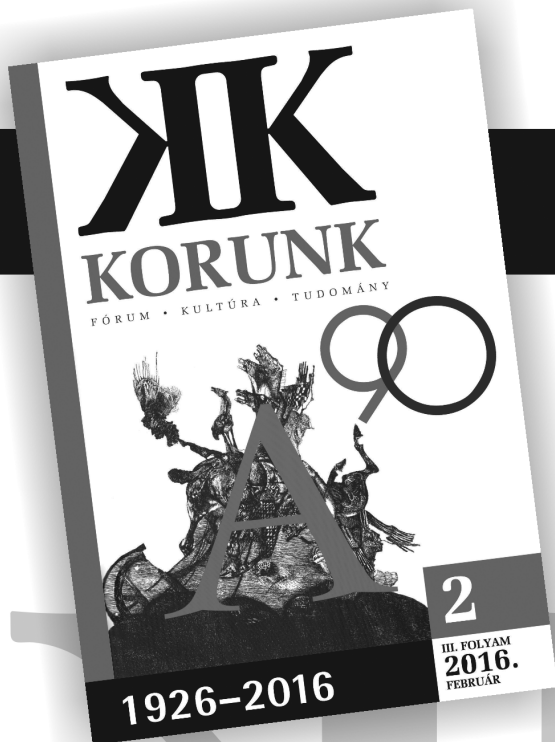
Keywords: *Gulag, family remembrance, Kádár era, interview*

The aim of the present paper is to explore the transmission of the experiences of the Gulag-survivors in their families. The fate of the Hungarians who had been deported to Soviet labour camps was a taboo during the Kádár regime. Survivors, trying to protect their family members as well as themselves, did not even talk to their own families about the horrible experience they had gone through. How could their descendants learn

about the stories of their parents? What sign used in their families referred to their parents' experience in the Soviet forced labour camps? In order to find out the answers to these questions, we conducted several interviews with the children of Gulag-survivors, who are now in their 60s and 70s. During Socialism, parents, who had been to the Gulag were extremely cautious and silent about

most of the things they had experienced. However, there were certain signs, which their children interpreted later in their adulthood as hidden references to the Gulag, such as the expression "captivity", the use of Russian language, keeping in touch with their former fellow prisoners, and the stigmatisation of their families in their living environment.





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**Balázs Imre József** (1976) – tudományos kutató, Szebeni Lucian Blaga Egyetem, egyetemi docens, EBTE, főszerkesztő-helyettes, Korunk, Kolozsvár

**Dánél Mónika** (1976) – egyetemi adjunktus, Eötvös Loránd Tudományegyetem Irodalom- és Kultúratudományi Intézet, Budapest

**Demény Péter** (1972) – költő, szerkesztő, Látó, Marosvásárhely

**Földes Györgyi** (1970) – irodalomtörténész, tudományos főmunkatárs,

Bölcsészettudományi Kutatóközpont Irodalomtudományi Intézet, Budapest

**Kovács Flóra** (1982) – irodalomtörténész, PhD, fordító, esztéta, tanár,

Hódmezővásárhely

**Międzyrzecski, Artur** (1922–1996) – lengyel költő

**Mikayelian, Noushik** (1975) – költő, Jereván

**Moraru, Christian** (1960) – egyetemi tanár, University of North Carolina,

Greensboro

**Murai András** (1966) – egyetemi docens, PhD, Budapesti Metropolitan Egyetem

**Németh Brigitta** (1969) – könyvtáros-tanár, Nagy Lajos Gimnázium,

Szombathely

**Németh Zoltán** (1970) – irodalomtörténész, kritikus, költő, egyetemi tanár,

Varsói Egyetem, Varsó

**Poulet, Georges** (1902–1991) – belga kritikus, irodalomtörténész

**Szávai Dorottya** (1968) – irodalomtörténész, egyetemi docens, Pannon Egyetem,

Veszprém

**Tárnok Áttila** (1963) – egyetemi adjunktus, PhD, PPKE, Esztergom

**Terian, Andrei** (1979) – irodalomtörténész, egyetemi tanár, rektorhelyettes,

Szebeni Lucian Blaga Egyetem, Nagyszeben

**Ungureanu, Delia** (1983) – igazgató-helyettes, Harvard Institute for World Literature, egyetemi docens, Bukaresti

Egyetem, Bukarest

**Vajna László Károly** (1976) – festőművész, Kézdivásárhely

**Z. Varga Zoltán** (1970) – irodalomtörténész, egyetemi docens, PTE, Pécs, tudományos főmunkatárs, Bölcsészettudományi Kutatóközpont Irodalomtudományi Intézet, Budapest

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„Míg a »globális« – legalábbis a fősodorbeli gondolkodásban – »globalista« világgépet jelent, amely a globalista »értékek« miatt aligha bírta volna számunkra jövőt, addig a »planetarizmus« leíró módon nyit és idéz meg, s ugyanakkor elméletileg indít el egy új típusú jövőbeliséget.”

(Christian Moraru)

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