

ABSTRACTS

Ferenc André

■ What Am I Talking about when Talking about Slam?

Keywords: *author, culture, performativity, slam poetry, standup*

Slam poetry achieved most of its goals. Those who defend slam poetry argue in favour of its artistic merits, the power of performance poetry, and its community-building power. Thus it can play a more intense, and therefore socially active role through its immediacy. Slam poetry fails mostly when it lacks poetry. When it is just discourse for the sake of discourse, repeating empty phrases. The author summarizes his own decade-long experiments with slam poetry, focusing on its performative elements.

Imre József Balázs

■ The Margins of Poetry

Keywords: *beat culture, music, performance poetry, performativity, song lyrics*

The author explores the margins of poetry, beyond its written aspects, highlighting its connections with beat culture and contemporary music culture. While presenting ten volumes dealing with this topic, the analysis refers to poems and performances by Amanda Gorman and János Arany, volumes dedicated to the history of beat, rock and hip hop culture, and also books concerning theories of poetry and of song lyrics.

Gábor Bujk

■ Addenda to the Biography of Ernő Ligeti and His Family

Keywords: *biography, Ernő Ligeti, family tree, Holocaust*

The biography of Ernő Ligeti (1891–1945), a writer, journalist and Holocaust victim from Cluj, and his family in Budapest, is rather incomplete and often inaccurate in Hungarian literary history sources. Using the results of his research, the author has now filled in or clarified some of these data. Accordingly, many biographical data

about the members of the Ligeti family are now being published publicly for the first time, with the sources indicated. The persons concerned are the author's parents, József Ligeti (Lichtenstein) (1860–1924) and Júlia Diamant, his son Károly Ligeti (Charles Moshe Ligeti; 1928–2015), his wife Margit Szántó (1899–1945) and her parents Soma Szántó (Steiner) (1864–1935) and Szeréna Schück (1876–1961).

Rumen István Csörsz

■ Tunes between the Lines: In the Wake of the Eighteenth-Nineteenth-Century Sung Poetry

Keywords: *composer, lyrics, melody, music, sung poetry*

The essay explains the most important functions of Hungarian sung poetry in the eighteenth and nineteenth centuries. In the Mediaeval European model, the poet was often a composer as well (like the troubadours etc.), but it was not characteristic in Hungary in the Early Modern period, and later was also rare. At the end of the eighteenth century, two poets, Mihály Csokonai Vitéz (1773–1805), and Ferenc Verseghy (1757–1822) were considered to be trained musicians, but perhaps only Verseghy, a Pauline monk, a liturgical musician, and a harp player was active as a composer. The majority of the poets used the ad notam 'on the tune' method, which was a constant technique in Hungarian poetry since the sixteenth century. They wrote their poems/songs based on a concrete melody, or marked the opening line or title of another song, whose tune the new lyrics could be sung with. It somewhat reflected the author's conception, but the *ráfogás* method (in the nineteenth century) hung only on the public, the new singers. They matched e.g. Sándor Petőfi's poems with free, popular melodies or folk songs. The concrete song-compositions (composing melodies for the existing poems) came into focus in this period, when professional composers wrote new

melodies to the poems. Others, like János Arany, the excellent poet, who played the guitar in his later years, did the same.

Gizella Horváth

■ **Alternative Voices in Contemporary Visual Arts**

Keywords: *identity discourses, biennale, documenta, feminism, global South*

In 2022, two rare coinciding events took place: the 59th Venice Biennale and the 15th Kassel documenta. These two mega-events not only occurred in close temporal proximity but also shared a common approach, providing a platform for discourses on identity. At the 15th documenta, for the first time in its history, the role of curator was not assumed by a Western global star, but rather by an Indonesian group called *ruangrupa*, which invited additional collectives, including Asian, African, and South American groups, as well as Western/Northern artists collaborating with various marginalized communities. The 15th documenta, through its publications and exhibited projects, strongly echoed the voice of the global South. The curator of the 59th Venice Biennale essentially reversed the traditional ratio of male/female exhibitors, giving prominence to the voices of women. In both cases, the curatorial decisions allowed for the inclusion of less-heard voices (the global South, women), which is undoubtedly a commendable development. However, I consider it problematic that these alternative voices became dominant and monologic in these events, rather than fostering a dialogue with the reinterpreted Other.

Zsolt K. Horváth

■ **The Spell of Flight: The Fervour of Social Life and the Staging of Literature: the Tragedy of Imre Sarkadi's Fate**

Keywords: *social performance, frame analysis, author-concepts, early and tragic death, social psychological role theory*

Being a well-known and respected writer of his time, the circumstances of Imre Sarkadi's tragic death have seriously altered the reception of his literary oeuvre. Although literary theory usually does not consider the author to be essential to the reception of his work, the early tragic death of a writer or poet (especially if it is a suicide) not only puts the author in the centre, but also re-tunes the oeuvre itself. Using Jeffrey C. Alexander's theory of social performance and Erving Goffman's frame analysis, this paper will show, in the context of Sarkadi, how the oeuvre becomes a document of the tragic death. Furthermore, the paper explores how Sarkadi's literary work is absorbed by his tragic death turned into a social performance.

Magdolna Jákfalvi

■ **Blood, Sweat, Urine – To Perform the Performance**

Keywords: *performance studies, theatre, performativity, Richard Schechner*

The aim of this paper is to distinguish between the theatrical and literary processes of performativity, to separate the theatrical (physical) practice of reality-formation from the literary (linguistic) construct. My analysis plays with the layered meanings of “to perform” and “the performance”, in order to deconstruct the equivalences expressed by the linguistic and theatrical insights (speech act theory and performance respectively) that gained prominence in the late sixties.

Iréne Kányádi

■ **Energy Turned into Matter in the Performances of Szilárd Gáspár**

Keywords: *action art, body art, conceptual art, happening, performativity*

In the case of body art, we can speak of event-like actions with a clear performative force, where the human body becomes a medium, a carrier of artistic messages, and as a living body-sculpture, an object to be worked with artistic means. Body art (action art, happening, performance art) is a form of

conceptual art in which the human body is the material to be worked with artistic means. The article presents the case study of works by Szilárd Gáspár, highlighting the blurring of disciplinary boundaries between art and professional sport.

András Killyéni

■ Biographical Snippets: Sports Teacher Károly Gspann

Keywords: *Károly Gspann, sports teacher, Dualist era, Kolozsvár/Cluj*, Károly Gspann was an outstanding sports teacher in Dualist-era Kolozsvár/Cluj, Rózsahegy, Beregszász and Torda. His activity in the field of sports was highly appreciated everywhere, and he was also a member of several hunting societies, where he had carried out pioneering work in the breeding of hunting dogs. His achievements are proven with his results as a teacher, as well as by beautiful paintings, which have been exhibited several times. Despite his wide-ranging career, little information about his life are available, although he is credited with the discovery of the famous throwing athlete of the time, Mór Kóczán.

Miska Lakatos

■ Preserved Guitar Smashing: Music Video and Performativity

Keywords: *music video, performativity, popular music studies, television studies* This article aims to map out the relationship between music videos and performativity. From a media-historical perspective, performativity has always been inherent to music. Since prehistoric times the musical information was rendered and transmitted through live performances. The emergence of sound recording techniques in the late 19th century eclipsed the performative nature of music for a short period, but with the advent of television, performativity became crucial not just in the case of live performances, but also in the visual representations of music. At the time of their appearance music videos were produced with a promo-

tional reason to advertise musical brands, so in a way it was obvious to capture the performative skills of artists. From this point onwards, physical appearance and the performative skills of an artist became just as crucial to maintain success as his/her music.

Ilka Papp-Zakor

■ Power, Law and Narration in Piotr Macierzyński's Holocaust Poetry

Keywords: *Holocaust, post-memory, culture, narrativity, poetry* Piotr Macierzyński's poems often address the question of how culture has assimilated (or rather engulfed) the Holocaust and how the current post-Holocaust generations deal with the legacy not only of the historical events themselves, but also of the memory of those events made of representations and interpretations. This analysis attempts to reveal how, by means of various cultural topoi, Macierzyński captures the double nature of the Shoah trauma: the fact that one can neither understand it nor escape from it.

Ilona Szabó

■ About Garabonciás, Annamária Kinde, Rebellion, Song Lyrics

Keywords: *beat culture, censorship, music, oral history, song lyrics* Based on an interview with beat musician István Csutak, the author reconstructs the cultural field of the 1970s and 1980s, focusing on the possibilities of minority country rock bands like Timișoara-based Garabonciás to express their views of life in the context of state socialist censorship. The song lyrics discussed in the article were written by Annamária Kinde, who pursued after 1990 a successful artistic career as a poet.

Ádám Szabó R.

■ Elvis Presley's Apotheosis in the Cinema

Keywords: *biography, cinema, iconography, movie star, rock and roll* He was (and still is) one of the most recognizable faces on the planet, a

singer with an inimitable (and yet, often imitated) voice and symmetrical face, a movie star and all around icon, the King himself – Elvis Presley. In this article we take a look at the movies with and about Elvis and the way they shaped the image and iconography of the modern day King – sometimes true, sometimes not and always bigger than life.

Attila Tárnok

■ **Contemporary Novels Written in English in Nigeria**

Keywords: *fiction, Man Booker Prize, Nigeria, Nobel Prize, West African literature*

Among West African authors writing in English three prominent figures hailing from Nigeria have obtained outstanding literary awards. Wole Soyinka received the prestigious Nobel Prize in Literature, while Chinua Achebe and Ben Okri both were awarded the Man Booker Prize, among many other literary prizes. The present article reviews their major works of fiction, examines their individual careers as a development of English language creative writing in the wider region of West Africa in the last two decades of the twentieth century.



SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

Balázs Imre József

- André Ferenc** (1992) – költő, szerkesztő, Látó, doktorandus, BBTE, Kolozsvár
Balázs Imre József (1976) – irodalomtörténész, egyetemi docens, BBTE, főszerkesztő-helyettes, Korunk, Kolozsvár
Bujk Gábor (1960) – archívumi munkatárs, Budapest
Csűrész Rumen István (1974) – irodalomtörténész, PhD, tudományos főmunkatárs, Bölcsészettudományi Kutatóközpont, Irodalomtudományi Intézet, Budapest
Fodor János (1989) – történetész, PhD, egyetemi tanársegéd, BBTE, Kolozsvár
Gömöri György (1934) – költő, irodalomtörténész, London
György Árpád Botond (1992) – egyetemi tanársegéd, PhD, BBTE, Kolozsvár
Horváth Gizella (1962) – művészettudós, egyetemi tanár, PKE, Nagyvárad
K. Horváth Zsolt (1972) – társadalomtörténész, egyetemi docens, MÉTU Művészeti Kar, Budapest
Horváth Viktor (1962) – író, műfordító, Pécs
Jákfalvi Magdolna (1965) – színháztörténész, DSc, egyetemi tanár, Pécsi Tudományegyetem, Pécs
Kányádi Iréne (1977) – egyetemi adjunktus, PhD, Partiumi Keresztény Egyetem, Nagyvárad
Killyéni András (1979) – mérnök, sporttörténész, PhD, a Magyar Olimpiai Akadémia tanácsának tagja, Kolozsvár
Kovács Petra (2002) – egyetemi hallgató, BBTE, Kolozsvár
Lakatos Miska (1991) – doktorandus, BBTE / Sapientia Erdélyi Magyar Tudományegyetem, Kolozsvár
Milton, John (1608–1674) – angol költő és politikus
Papp-Zakor Ilka (1989) – író, doktorandus, ELTE, Budapest
Rédling Hanna (1993) – fotóművész, Rotterdam / Budapest
Péti Miklós (1975) – irodalomtörténész, komparatista, egyetemi docens, KRE Anglisztika Intézet, Budapest
Sebestyén Kinga (1998) – irodalomtörténész, tanár, Talentum Református Iskola, Kolozsvár
Szabó Iлона (2001) – egyetemi hallgató, BBTE, Kolozsvár
Szabó R. Ádám (1989) – író, filmkritikus, operatőr, Budapest
Tárnok Áttila (1963) – egyetemi adjunktus, PhD, PPKÉ, Esztergom

TÁMOGATÓK



„A performativitás kérdése a művészetben roppant változó és szerte-
gázó. Elsősorban főként a színházművészethez kötik, de bármilyen
emberi cselekvésre vonatkozatható. [...] Bárhogy is nézzük, alap-
vető jellemvonásuk az, hogy kulturális cselekvéssorként, egyfajta
demonstrációként jelennek meg. Részlet lehetnek fesztiváloknak, tün-
tetéseknek, tömeges vagy egyéni megmozdulásoknak. Feszíthetők
a felöltözöttség vagy lemeztelenített test sztereotípiáját, a test határait
vagy annak a megsértéseit, a különböző diszciplínák közötti határok
átjárhatóságát. Fontos meghatározójuk az időbeliség és a megismétel-
hetlenség.”

(Kányádi Iréne)

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