

## Abstracts

Szilágyi Márton

### **Composition Practices in János Arany's Volumes of Poetry and the Manuscript "Kisebb Költemények" (1856)**

*Keywords: János Arany, Kisebb költemények, 1856, lyric poetry, volume structuring practice*

The study looks into the volume structuring practice of János Arany (1817–1882), one of the most important Hungarian poets of the 19th century. For this purpose, it employs a manuscript from 1856 of the *Kisebb költemények* (Short/Minor poems) preserved today at the University Library in Cluj, and compares it with two other of Arany's extant manuscripts: one in which he collected his poems intended for publication (kept now at the Library of the Hungarian Academy of Sciences in Budapest) and a collection of his old years, known in Hungarian literary tradition as the *Kapcsos Könyv* (The clasped book), which contains the most important works of his late poetry. Arany never published the complete collection in his lifetime, but there are clear signs that he considered it a cycle. The three manuscripts also offer a good grasp of the permanent and changing elements of Arany's poetic practice. In the appendix, the study publishes a note from the 1850s in which Arany listed his published and unpublished works.

Csata Adél

### **József Benkő's Working Method in his "historia litteraria"**

*Keywords: historia litteraria, compilation, extracting, translation*

József Benkő's work, entitled *Transsilvania sive Magnus Transsilvaniae Principatus olim Dacia Meditteranea Dictus*, appeared in Vienna in 1778. In the chapter *De re litteraria in Transsilvania*, the author presents the cultural history of Transylvania in the 16th–18th century. He mentions the history of schools and printers, and lists scientists' names and works. In this study we undertake to present the author's working method, taking into account the textual practice of similar works from the 18th century.

Novák Anikó

### **"The props are already crowded". Collecting and Musealization in Ottó Tolnai's Book "Nem könnyű"**

*Keywords: Ottó Tolnai, Nem könnyű, Versek, collecting, musealization, recapitulation*

Collecting and taking inventories are defining acts in Ottó Tolnai's texts and can be found both as themes and as text-organizing procedures. Different types of collectors and collections can be found in the author's work: from forager to art critic, and from messy to organized collections.

The Tolnai-*Kunstkammer* was already very diversified, but it was significantly enriched by the publishing of the book entitled "*Nem könnyű*" [Not easy] in 2017. The volume contains the poems from 2001 to 2017 in five parts. This book can be considered as a museum or a retrospective exhibition, but the act of collecting, the collection and the musealization are also decisive themes in it. The paper's aim is the interpretation of the poems in the new book from the

point of view of collecting and musealization, and to compare the gesture of recapitulation in “*Nem könnyű*” [Not easy] and “*Versek*” [Poems].

Molnár Bodrogi Enikő

**Regionauts in Fennoscandian Minority Literatures – with Special View upon Sami, Meänkieli and Kven Literatures**

*Keywords: language minority, language majority, border, identity, multilocality*

In this study I analyze the interconnections between border, language and identity in some literary works written in minority languages in Fennoscandia (Meänkieli, Sami and Kven). I concentrate on authors who write (also) in their native languages, and who can be considered as regionauts not only from a cultural but also from a linguistic point of view, as they commute between their minority and majority languages both as ordinary people and as writers. In this study I have been looking for answers for the following questions: What kind of actual and imagined borders determine the life of these minorities? How do they relate to those borders in their everyday life at an individual and collective level? How firm are the virtual borders created by minority and majority populations and what are the consequences of this crossing of borders? As far as the theoretical basis of the study is concerned, on the one hand I analyze the topic from the perspective of microhistorical research, while on the other hand I apply the terms of border and multilocality as used in ethnology.

Jankó Szép Yvette

**Translation as Theater, Theater as Translation. On the Theatrical Metaphors of Theatre Translation Studies**

*Keywords: translation studies, theatre translation, metaphor, mask, performability*

Theatre studies and especially the study of theatre translation is a relentless producer of metaphors conceived to enlighten certain obscure aspects of the theatre translator’s work or to explain in more understandable and concise terms what is difficult to render in abstract scientific language. Translation studies itself has also a long history of conceptualizing ideas in the form of implicit or explicit metaphors. In this article I attempt to dig into the metaphorical images and constructs hidden even in the very terms used to express the act of translating in different languages around the world: from images of transmitting and transportation to those of imitation and turning, conversion or even destruction and retelling; and then to extend the enquiry to the more explicit and rhetoricized metaphors of translation studies and theatre translation discourse: masks, wigs and, most importantly, the seemingly tautological metaphor of translation as theater and theatre as translation.

Bartha Katalin Ágnes

**Lilla Bulyovszky and the Hungarian Theatrical Discourse**

*Keywords: Hungarian theatrical discourse, celebrity-building, German stages, points of rupture, 19th century*

By looking at the career of Lilla Bulyovszky (1833–1909), a Hungarian actress who also gained fame abroad, the essay explores what is revealed and what remains hidden in the dominant nationalistic theatre history discourses of the era concerning the criteria of talent and national acknowledgement. By approaching heterogeneous facts related to the actress's life, the presentation draws attention to the ruptures and tensions of her life history, to the invisible terrain between what was 'recounted' and what was 'lived'. Such points of rupture were her leaving of the Hungarian National Theatre of Budapest for various German stages, but also her return to Hungary in 1875, when, although she enjoyed quite a fame she wasn't given any contract in her home country. Throughout the analysis I will argue that, on the one hand, 19th century theatrical discourse as well as 20th century Hungarian theatre historians set the performances on Hungarian stage as the exclusive conditions for achieving Hungarian celebrity status; as such, emigration for professional purposes was highly depreciated. On the other hand, the microhistorical approach of using various source documents reveals that the possibilities and consequences of individual choices relate not only to the professional actress's life story but also to the plurality of contexts. What interests me are the opportunities and consequences related to individual choices made by a well-known actress in the celebrity-building conditions of the period. Her career as reflected by the discourse of the Hungarian theatre serves as a picture of the expectations and criteria set for acclaimed actresses in the Hungarian society beginning with the second half of the 19th century.

Zsigmond Andrea

### **On Our Cultic Behaviour towards Actors. Some Insights**

*Keywords: theater, actor, director, cultic behaviour*

My paper is based on three important essays of Transylvanian authors; all of them are theatre historians: Szabolcs János, Ágnes Katalin Bartha, and Sándor Enyedi. Szabolcs János's paper contains a few data and citations about the functions of theatre in the 18th and 19th century: he says theatre was often seen then similarly to school or church. Ágnes Katalin Bartha writes in her book about the role of the actor in the 19th century, mostly of a special actor-director, Gyula Ecsedi Kovács. We understand from her study why people could like an actor and how people were able to show their affection at that time. Sándor Enyedi published a collection of citations about Kolozsvár's old theatre. In my paper, I analysed these texts: I wanted to find all rhetorical elements which show that the speakers of the texts have a cultic behaviour toward theatre, toward actors.

Zágoni Balázs

### **A Quick Inventory of a Hundred-Year-Old Silent Film Production. The Death and Resurrection of the Janovics-Legacy**

*Keywords: silent film, Janovics, Kertész, Korda, theatre*

More than sixty silent films have been produced in Cluj between 1914 and 1920 in Jenő Janovics's film companies, and all but two have vanished during the stormy 20th century. But suddenly, in the first decade of the 21st century, two formerly lost films have been found and

restored. This article presents the circumstances in which these silent films disappeared, the way the two “new” films have been discovered, and analyzes the possibilities and chances to find more such films, especially the most successful of them, *The Yellow Foal* (Sárga csikó).