

## **Erdélyi Múzeum 2023/3**

### **Abstracts and keywords**

**Anikó Polgár**

#### **Form and Contamination in the History of Hungarian Translation**

*Keywords: traditional verse forms, translation, Hungarian translation history, contamination*

The study deals with a key issue in the history of Hungarian literary translation: the choice of poetic form. The author examines the cultural connotations of the choice of poetic forms, deviations from schemata, intermediate stages, cases of suggestion of form, and the appearance of fidelity to form. She pays particular attention to the phenomenon of contamination, which is based on the combination of two versification systems (e.g. the poet replaces the long syllable with an accented syllable). Finnish has similar prosodic possibilities to Hungarian, but the cultural tradition has developed different verse forms. The Finnish Kalevala verse form is also mixed, but in a different way from the Hungarian mixed-form verse. The contamination method is also experimented with by contemporary Hungarian literary translators.

**Renáta Balázs**

#### **Literary Historiography in the Early 20th Century: Antal Szerb and Viljo Tarkiainen**

*Keywords: 20th century, national historiography, literary scholars' portraits*

In my research I investigate the Finnish and the Hungarian literary field. My article focuses on the first part of the 20th century. In 1934 a new literary history was published both in Hungary and in Finland. Antal Szerb's work, 'The History of Hungarian literature' is still popular, which can be illustrated by the fact that a critical edition was published in 2019. Viljo Tarkiainen, one of the

most appreciated Finnish literary scholars, was also the single author of the 'History of Finnish literature'. By a metadiscursive approach, my aim is to investigate how the above-mentioned works represent the national literary history. I believe that a comparative method, which can reveal the strategies that play a role in the construction of national literary histories in Finland and in Hungary, can add new perspectives not only to these two literary historians' images, but also to the understanding of the contemporary meaning(s) of the term *national*.

### **Sirató Ildikó**

#### **Theatre and Drama in the Context of Cultural Relations and Comparative Research of Finno-Ugric and Western-European Literatures and Cultures**

*Keywords: comparative studies, literary connections, networks in arts, portrait and self-portrait, innovation in arts*

Connections and relations in the field of theatre and theatrical texts (not only dramas, but stage works using different theatrical tools, languages and effects), have increasingly developed during last decades. The trends, effects and cooperation forms could be considered within a national as well as in a comparative framework. How can foreign viewers "understand", experience a performance, what happens with the cultural meaning of stage gestures? There are historical and contemporary examples of misunderstanding or missed meanings, but also for creating new contexts of meaning for a performance. What are some of the precognitions and preconceptions, expectations of the contemporary theatrical scene of Western cultures towards Finno-Ugric ones? We take examples of drama and theatrical performance of the last decades, and from Hungarian, Finnish, and Estonian cultures to find any common features or typical ways to communicate with Western-European readers or theatrical audiences

### **Ildikó Józán**

#### **Languages in the New Europe. Antoine Meillet and the First Finno-Ugric Chair in Paris**

*Keywords: Antoine Meillet, Dezső Kosztolányi, Finno-Ugric languages, ENLOV, INALCO*

The open letter (*The place of the Hungarian language on the Globe*, 1930) that Dezső Kosztolányi (1885–1936) wrote to the most important French linguist of his time, Antoine Meillet (1866–1936), is well known to the Hungarian public. Kosztolányi's essay does not paint a sympathetic picture of the French linguist, since it reminds of the unflattering statements he made about the Hungarian language and culture in his book *Les Langues dans l'Europe nouvelle* (1918, 1928). but Meillet was in his time a linguist and a figure of French intellectual life whose influence went beyond the frontiers, and his work continues to exert an influence today not only in the field of linguistic research and university teaching of foreign languages in France, but also for Finno-Ugric studies. despite the fact that, during the years of the first World War, he repeatedly expressed the view that there was little point in the survival of the Hungarian language in the “new Europe”, he worked with great consistency and perseverance from the turn of the century onwards to establish a framework for the study of Finno-Ugric languages in France at institutional level. It was largely thanks to his work that the first French chair of Finno-Ugric languages was created in 1931 at the *École nationale des langues orientales* in Paris.

## **Katalin Ágnes Bartha**

### **French Fineness on the Hungarian Stage**

*Keywords: acting style, French theatre culture, 19th century, Hungarian stage, Kornélia Prielle*

The study builds on some of the elements of the artistic oeuvre of actress Kornélia Prielle (1826-1906), which allow us to unravel the content of French elegance indicated in the title. In order to do so, it considers her conscious choice of stage name, the repertoire of roles she played, her 1870 study trip to France, and the arguments for the impact of her style of acting on the public. The main question is: why did Frenchness and French theatre culture become one of the most important elements in Prielle's image-building, whereas in the national-unifying political context she can be called the Hungarian national actress par excellence (the first to be awarded a permanent membership of the national theatre)? What did French elegance mean in the Hungarian performance of 19th century French drama?

**Emese Egyed**

**Voltaire's Correspondence with Count János Fekete. An Attempt for Critical Reconstruction**

*Keywords: Voltaire, János Fekete, correspondence, chronology, attachments*

The work focuses on Voltaire's correspondence with János Fekete, one of the Hungarian translators of some of Voltaire's poetic works. On the basis of the critical edition of Voltaire's correspondence, Fekete's book *Mes Rapsodies* (1786) which contains most of the texts, and also of other literary sources, the chronological order of these letters, some of which have not been dated, is established. The correspondence covers a period of two years, 1767-1769, and counts 16 letters. Apart from this chronology, it is shown that some texts sent by Voltaire to Count Fekete were sent a decade later to Prince Byeloselsky, and the critical edition published in the 20th-21st century refers only to Byeloselsky. The work also thematizes the fact that Fekete requested from Voltaire the criticism of his poems, which was achieved through a long prosody lesson. The importance of evaluating these letters together with the attached texts (poems, short stories, pamphlets) is also stated.

**Klára Papp**

**The Viennese Travels of Transylvanian Aristocratic Women from the Point of View of Cultural Interest**

*Keywords: aristocratic women, correspondence, Viennese cultural life*

In recent years I have been studying the correspondence of some Transylvanian noble families (Csáky, Jósika, Bánffy) regarding the second half of the 18th and the first half of the 19th century. The correspondence between the family members was mainly about changes in everyday life, but they also included everyday experiences and cultural interests. The letters always mentioned the trips and visits of family members, their visits to theatres, and so on. Reports on travels abroad

form an essential part of the family correspondence. In the 18th century, aristocratic women travelled to Vienna, the imperial city, as wives, daughters or widows, where they had the opportunity to become part of the social life and develop interests in culture. Prominent among them was the educated Countess Rozália Csáky, who used her contacts to support Transylvanian culture and her businesses.

### **Annamária Biró**

#### **Translation and Interpretation. On the German Reception of László Márton's Novel Titled "Minerva búvóhelye"**

*Keywords: László Márton, translation, adaptation, reception*

The starting point of my article consists of László Márton's novel *Minerva búvóhelye* (Minerva's Hiding Place) and its German versions. In this work László Márton places in the centre of events a Hungarian literary figure from the 19th century, thus directing the Hungarian readers to apply the mechanisms of referential reading when interpreting the text. For the German readers, however, the name of Johann B. and his activity do not mean much, therefore the novel is primarily read as a Linz-novel, without paying attention to the elements derived from Hungarian literary events. Starting from the distinct nature of the reception, I examine to what extent the linguistic context shapes the nature of interpretation.

### **Attila Bárány**

#### **The Historical Memory and Research of Anglo-Hungarian Relations in 19th and Early 20th C. Hungary**

*Keywords: Anglo-Hungarian relations, Golden Bull, Magna Carta, St. Margaret of Scotland, historiography, Anglophile policy, departments of English in interwar Hungary*

While today the question of the “influence” of the 1215 Magna Carta upon the golden bull has been satisfactorily resolved: there is no textual connection between the documents, nevertheless, the “mystery” of their kinship has still persisted since the end of the 18th century. Anglo-Hungarian relations have developed a “historical memory”, and this study explores the intellectual background of the growing interest in England, particularly in the context of the supposed “Hungarian” descent of Saint Margaret of Scotland. Compared to other regions, the research on contacts with England was much more intensive. Renowned scholars, such as Henrik Marczali, as well as István Széchenyi and Prime Minister Miklós Kállay voiced their opinions on the matter. The English orientation gained momentum between the two World Wars: university departments were established, societies were founded, and specialized journals emerged (e.g., the Hungarian Quarterly). We are also overseeing the main forum, the journal *Hungarian Studies in English*, initiated by Arthur Yolland and “fathered” by Sándor Fest, representing the “English spirit” in Debrecen.

## **Büky László**

### **The Colour Structure of One of Krúdy’s Short Stories – The Adventures of Sindbad**

*Keywords: Gyula Krúdy, colour structure, system of colour use, representation of colours, symbolism*

The paper reviews the colour names of Gyula Krúdy’s first Sindbád short story (*red, blue, gray, white, black, etc.*), gives the places of their occurrences in the text, and the system of colour use based partly on the themes and partly on the colour relations. The use of colour in the description of landscapes and people is adapted to the usual state of the portrayed objects, with the exception of the student girl on her death bed and the dance school scene of the short story. In these, although white as part of the representation is also a representation of real colours, it still creates symbolism in contrast to the black dress colour of Sindbad’s former love

## **Miklós Kázmér**

## **The *Hungarian Werner* – Ferenc Benkő's Role in the Birth of Natural Sciences in Hungarian**

*Keywords: history of science, mineralogy, language reform, Transylvania, Nagyenyed/Aiud*

Ferenc Benkő (1745-1816), Calvinist pastor, later professor of the Collegium of Nagyenyed/Aiud was the first to translate (1782) the book of the influential Freiberg Professor Abraham Gottlob Werner, the *Von der äusserlichen Kennzeichen der Fossilien*, entitled *A köveknek és értzeknek külső megismerhető jegyeikről*, published in Kolozsvár /Klausenburg / Cluj in transylvania in 1784. Werner's text was enriched with names of mineralogical locations in the Carpathians, based on Benkő's readings and collecting trips. Among other subjects, Benkő studied mineralogy with Gmelin in Göttingen. His main publication is the *Magyar Minerologia* (1786), which includes the catalogue of his private mineralogical collection. Benkő created one of the first Hungarian natural history museums at Aiud. His contributions to the establishment of a Hungarian, professional vocabulary of earth sciences are long-lasting.