

Summaries

Daniel ABONDOLO

Approaching Personality through Style The Seriously Perplexing Figure of Dezső Szabó

In the first half of the 20th century, in his prime, Dezső Szabó was an extravagant figure with a stentorian voice in Hungarian literature, representing all kinds of radicalism of his age. He is usually classified as a leading figure of the so-called folk(ish) writers („népi írók”), partly due to his being a descendant of Seklers, a specific Hungarian ethnic group of Transylvania, and partly due to his self-identification as a mouthpiece of the rural population, i.e. peasants. The author is approaching Dezső Szabó’s figure through his language, revealing the hidden layers of his style that betrays Dezső Szabó’s training in Finno-Ugric linguistics, acquired as a student in the famous Eötvös College, a satellite of Budapest university, in 1900–1904. In spite of his self-proclaimed role as a people’s tribune and a man of primordial instincts, Dezső Szabó was actually a „highbrow”, a highly educated philologist versatile not only in Hungarian, its cognate Ob-Ugric and Finnish languages, but also in French, Italian and German languages and cultures as well. The author analyzes Dezső Szabó’s poetic language from the lowest level of phonology through the higher levels of morphology and phrase structure, touching upon also the highest level of syntax. The author demonstrates: in addition to the dominant features of Hungarian, Ob-Ugric and Finnish linguistic devices, there are also traces of French, Italian and German poetic figures in Dezső Szabó’s linguistic universe, a constellation that makes Dezső Szabó, no matter how exotic, a completely European literary gentleman.

Petra BOZSOKI

„Pioneer of Hungarian Feminism”? Emília Kánya in Cultural Memory

Emília Kánya (1828–1905), the first female journal editor in the Austro-Hungarian Monarchy and founder of the journal *Családi kör* (1860–1880) is an important point in women studies. She was clearly exceptional both in the contemporary social context and in Hungarian women’s history, but not for the same reason. This paper analyzes the different representations? of Emília Kánya, concerning both obituaries and other forms of posthumous reception. The author’s question is: what is the relationship, what is the difference between the textual self-portrait (which was drawn in her articles and in her memoir) and the por-

trait, which was created by contemporary and subsequent cultural memory. According to the paper's main statement, there is a difference between these images; this phenomenon has ideological causes, from which we may derive some conclusions about the writing of (Hungarian) women's history.

Rita GLÓZER – Annamária TORBÓ – Barbara GEISZ
„Young Adult”, Fan Fiction and Amateur Literature in Social Media

Since the Millennium, young adult fiction has become increasingly popular in parallel with the diffusion of online communication. The unexpected transformation in teenagers' reading habits is evoked by the digital public sphere, and has had a major impact on film production as well as fan activities. Several film adaptations of popular young adult fiction works were released and various forms of fan contribution became widespread. On social media platforms, more and more specific ways of producing and consuming amateur literary texts and fan fictions are presented. In their study, using the notions of *transmedia storytelling*, *media convergence*, and *user generated content*, the authors unfold how production and consumption of literary texts has been shifted from offline scenes to social media platforms which are partly designed for writing and publishing amateur literary works, while in other cases social media sites with general social functions are appropriated by literary fans for their specific purposes.

József HAVASRÉTI
Salon Culture, Literary Criticism and the Fetishistic Character of Opinions on Social Media

The workings of the literary public sphere have changed due to the spread of social media. Most of the literary criticism voiced on social media arrives in the form of layman opinions and interpretations. This paper primarily analyses phenomena such as the intensifying visibility of reader reviews, the assembly of top lists and rankings, and online reading „challenges”. The popularity of the User Generated Content (UGC) found on social media (likes, shares, rankings, top lists, parodies, visual memes, etc.) parallels the global changes dominating web journalism. The boundary between layman and professional literary criticism, between tabloid and highbrow journalism is increasingly eroding.

Gábor BEZECZKY

The Merits and Limits of Arcanum.hu

Arcanum.hu is already an enormous and fast-growing database comprising the complete run of hundreds of Hungarian newspapers, journals, magazines from the early 19th century to the present day. It has about twenty million pages in searchable portable document format (PDF). This seems to be a breakthrough in digital humanities in Hungary. Arcanum.hu has certainly changed the rules of literary history, because the vast majority of literary works were published in newspapers, journals and magazines, and only a fraction reached the book format. Until now, literary histories have been based almost exclusively on books. Due to Arcanum.hu, that will have to change. However, Arcanum.hu is far from perfect. First, the character recognition algorithm it uses is quite flawed. This means two things. First, the search for any word will either miss an unfathomable number of existing occurrences or offer a large and frustrating amount of misreadings. Second, the gaps are considerable. The daily *Pesti Napló* was published between 1850 and 1939. But the years 1859–1865, 1870–1893 are missing from the database. Still, Arcanum.hu has already become an indispensable tool.