

Summaries

Imre Zsolt LENGYEL

Capitalism and/or art. Hatvany Lajos: *Zsiga a családban*

The paper studies *Zsiga a családban* [*Zsiga in the Family*], a 1926 novel written by Hungarian writer and literary historian Hatvany Lajos. Drawing on the theories of habitus (P. Bourdieu), performativity (J. Butler), practices of the self (M. Foucault) and ideology/utopia (F. Jameson) the paper proposes a framework to read modern Hungarian literature as part of a wide-ranging debate on the desired forms of subjectivity. Hatvany's novel is shown to represent the story of a Jewish-Hungarian family as a case study on the dialectical relation between capitalism and the subject: the first part of the book focuses on the father who becomes dominant by fashioning himself into a living embodiment of economic rationality, while the second part follows the son, whose trajectory demonstrates how capitalist thinking is able to subsume even its apparent adversaries such as the arts or nationalism. The paper concludes with a brief overview of the novel's contemporary reception, showing how both Jewish and far-right journals have taken the publication of the book as an opportunity to distance themselves from the types of subjectivity associated with capitalism.

Zoltán SZÉNÁSI

Loss, Greatness, Unity

The claiming of textual space in the anthology *Bleeding Hungary*

Bleeding Hungary, an anthology illustrated with Ernő Jeges's graphics and edited by Dezső Kosztolányi, was published in 1920. Preliminary reviews defined the volume as 'the first irredentist book.' The foreword was written by Regent Miklós Horthy and the book itself featured translated poems that non-Hungarian authors have written on Hungary, as well as the contributions of prominent members of contemporary Hungarian intelligentsia, authors, academics, politicians, religious leaders and other public figures. The anthology also featured the translated works of globally renowned literary authors who have already passed away by the time of its publication, including François Coppée, Swinburne, Ibsen and Heine. The present study, approaching from the metaphilological concept of 'textual space', examines how the texts and graphics of the anthology occupy the textual space defined by the physical dimensions of the book, and consequently, what additional ideological meaning can be attributed to the given occupation of the textual space.

András WIRÁGH

Republication – variant texts – plagiarism

Variants of literary mass production at the fin de siècle

At the beginning of the 20th century the growing number of newspapers and journals resulted in an endless flow of articles and feuilletons in Hungary. Since the main goal of editors was providing literary content consistently, publications were not always original and new texts. Republication was a common practice. Many periodicals published short stories and other texts illegally, as there was no apparatus that could have controlled (or sanctioned) this process. Plagiarism and self-plagiarism were also commonplace, but the former is hard to identify due to different authorial intentions such as deception, correction and development. Via the examples presented in the paper, I demonstrate several types of plagiarism. Gyula Krúdy's short story was probably rewritten by an editor or typist, short stories of Kosztolányi always show traces of (poetic or narrative) development, while László Cholnoky tried to cheat the publishing industry by turning towards self-plagiarism. I interpret contemporary press as a "magic notebook". On its pages, authors were able to work on their texts over many years, and they could also publish them at different stages of development.

Gábor SIMON

From fossils to maps: on cognitive approaches to poetry

The paper offers a brief outline of the application of the results of cognitive sciences to the analysis of lyrical poetry. The main questions of the study are the following: what is the relationship between cognition and poeticity, and how do cognitive poetics model and analyze poetry as social cognitive practice, or as the experience of the reader. The summary of the main theses of cognitive poetics and cognitive literary studies relies on the works of Reuven Tsur, Peter Stockwell and Ellen Spolsky. Moreover, the paper makes an attempt to shed new light on the concept of elegy through analyzing a poem by János Arany with the tools of cognitive poetics.

Orsolya PAPP-ZIPERNOVSZKY, András Bálint KOVÁCS, Gergely DRÓTOS

Comparing the reception of narrative and non-narrative filmic structures by EEG and verbal associations

In our pilot study we examined the differences between the cognitive effects of narrative and non-narrative filmic structures. Comparing the results of the EEG recordings and verbal association tests, we concluded that non-narrative filmic structure requires more active mental processing in the episodic and the working

memory as well as the theory of mind regions of the viewer's brain, while narrative filmic structure requires more effort in topographic orientation. In the verbal association tests, more concrete and object-focused answers were triggered in case of the narrative structure, and their diversity was lower, while the specificity of the associations to the non-narrative structure lay in their abstraction, diversity and relation with sensory modalities. Our hypothetical reception model assumes that narrative and non-narrative films with live actors are based on very similar non-conscious mental processes. In case of higher cognitive processes, the reception of non-narrative films is more informed by individual variations.

Márta HORVÁTH

Creating and breaking coherence, and the element of surprise. A cognitive narratological analysis of *Konyhatitok*, a short story by Ádám Bodor

Striving to reach cognitive consonance is part of our cognitive apparatus, and this effort is also evident when reading fiction: the reader tries to create a consistent and coherent mental image of the story. The main effect of certain literary texts, however, is achieved by resisting the reader's effort to create coherence. This is especially true for short stories in which a turn of events suddenly introduces something new. The reader is forced to revise their previous concepts and to process the story through critical thinking. In this study I will use Ádám Bodor's *Konyhatitok* to show how coherence creation and the element of surprise work when we read literary stories.

Judit SZABÓ

Tragic suspense. The cognitive and evolutionary psychological explanation of the paradox of tragedy

This article seeks to provide a functional explanation of suspense, as elicited by tragic plots, and the connected emotions. It traces tragic suspense back to the emotions (thrill, sadness), empathy, and the desire to punish, triggered by fictional stimuli, and makes the case that the emotional pattern colloquially known as tragic suspense has a motivational effect on certain viewers and ways of thinking, which can be considered to have an adaptive purpose. The paper emphasizes the fundamental causality of emotions in mental and psychological processes connected to the understanding of stories, basing its assumptions in evolutionary and cognitive psychological theories.

Erzsébet SZABÓ

On the „third-person narrator”

The aim of the present paper is to discuss the question of why readers accept a literary narrative discourse attributed to an “omniscient third-person narrator” as unconditionally true. The study surveys the traditional and classical concepts of the third-person narrator, discusses their flaws, and then develops a cognitive approach. It argues for the thesis that the third-person narrator does not exist. The sentences assigned to him represent the architecturally true, unmarked information of the semiotic system in question.