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## **Pars II**

### **Summaria acroasium in sectionibus**



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parallel, Weöres relied on a landscape with strong tradition to write poems on Ancient Greek-Latin patterns in Hungarian. Therefore, one can meet very different traditions of the translating the Ancient poetry or the writing on patterns of classical forms, if to compare these two literatures in East-Central Europe. Though both are small, nation-focused, language-relative and historically similar each to other. The answer is to be proposed in the paper has based on the considering what an important role the Latin had played in the Hungarian cultural also political life up to the middle of the 19<sup>th</sup> century, influenced literary trends as well, that was far less in Estonian cultural trends.

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### **MYTHOLOGICAL TENDENCIES OF UDMURT LITERATURE IN THE CONTEXT OF THE LITERATURE OF THE WORLD**

The starting point of the paper is based on the assumption of the heterogeneous character of human psyche (Yu. Lotman, B. Uspensky), due to which the sphere of mythology has been dominating mankind at all stages of human history. The traces of this impact may be seen in all forms of human activities, including the works of literature, where myth is exposed either implicitly or explicitly by means of collective subconscious, archetypes, mythologemes, etc.

The aim of the paper is to describe the peculiar features of mythological discourse in Udmurt literature in diachronic aspect with comparative approach to the material. The results of the research illustrate that the development of mythological tendencies in Udmurt literature may be roughly characterized by the following phases: 1) naïve, or primitive, mythologism (end of the 19<sup>th</sup> century – first two decades of the 20<sup>th</sup> century); 2) socialist utopian mythology (1930s–1950s); 3) poetic experiments of 1960s–1970s directed at both depicting traditional culture of Udmurts and revival of pre-Christian animist beliefs within realistic traditions; 4) use of mythology as an important component of post-modern/ethnofuturistic aesthetics (1990s–...). The overview of these phases proves that, there is a gradual shift towards demythologization of Udmurt literature, which involves intentional use of myth for poetic and stylistic effects and includes transformations of certain mythological motives and concepts. At the same time myth as a peculiarity of human mind is tenacious enough to flourish implicitly in the texts which are not orientated at it.

Special focus on the comparison of Udmurt material with the similar trends in the history of other literatures (Finno-Ugric, Russian, Western European) provides evidence on the typology of interactions between mythology and literature as universal cultural phenomena.

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### **FINNO-UGRIC MYTHOLOGY IN HUNGARIAN FAIRYTALES**

In this paper, I would like to show how Nándor Pogány's Hungarian fairytale *Argyilus and the Fairy Ilona*, contains the largest amount of references to Finno-Ugric mythology than any of the other tales in his work *Magyar Fairy Tales from Old Hungarian Legends*. The strong Finno-Ugric mythological references in the fairytale can be substantiated by