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Pars II

Summaria acroasium in sectionibus et symposiis factarum

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FOLKLORE AS LITERATURE,
LITERATURE AS FOLKLORE

Formular "from folklore to realism" which is used to determine processes taking place in new, young literatures on their early stages of development is as usual for us as abstract, so as some possible ways of transition from oral literature to professional literature in a written form are still not well-known for us.

There is an intact layer of the novels in the Udmurt literature which one can find on the very first stages of the development of the Udmurt literature. These novels are just in between folklore and literature. Folklore works which were published and fixed in a written form turned to be literary works because of their function and role, so as they were practically just of the same kind as literary works which had been created according to the rules of oral literature and had vast oral spreading.

But at the same time they were only folklore works by inner structure and content. Externally it could be seen in the fact that many of the first literary works were anonymous or were published under the pseudonym, where as folklore works were published under the name of the real author. Both first folklore and literary works are considered to be the very beginning of literature because mythology is their basis. Even in the novels about modern period of time and future, about new idols and leaders the author's mythologism is vivid.

Demithologization of the past is accompanied by the mythologization of the present in the novels. Even the first signs of historicism are in the form of contradiction between the past and the present. There is a forgotten circle of the novels which could be observed both as folklore and literature work.

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HOMELAND AND POSTMODERN

All poets are always free – inside of own poetical world. Namely they can choose their subjects of own works, ad libitum, and their genres, styles, rhythms, versifications appropriated to these subjects, in like manner. Nevertheless all poets and all their poetical methods are depend on their actual conditions, as well. E.g. they are depend on their homeland in expansion or restriction of meaning, geographically and historically, too.

Naturally, these concatenations – between some homeland, historical changes and poetical forms – come across in various transpositions, overtly or covertly, consciously or unconsciously. In this case I attempt to inquiry these coincidences showing by example of Transylvanian poetry last period. The later changes of historical conditions of this region which special changes mean in its poetry, especially in poetical modes of expression: figures of speech, metrical forms etc. In that particular instance I follow the example of poetic generation "I. Forras" Thrusting into prominence certain poetic manifestation, that we can name "implicite postmodern" express.

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AUFZEICHNUNGEN EINES
BAUERNLEBENS

"Das dicke Buch, in dem er über das Wetter schrieb, lag dort auf die Schublade geworfen", lesen wir über den alten Bauern Tunyogi in dem Roman "Égető Eszter" von László Németh. Solche Aufzeichnungen wurden im allgemeinen auf den dörflichen Gütern angefertigt über die verrichteten Arbeiten, über die Witterung, die Preise der hergestellten Produkte, die ausgezahlten Tagelöhne.

In der Stadt Sarkad, in Südungarn, begann der Landwirt Imre Kiss 1896 seine Aufzeichnungen. Auch war er es, der in schöner,