

TAKÁCS Tímea (Eötvös Loránd Tudományegyetem)

### **Estonian and Hungarian literary connections in Juhan Sütiste and György Sárközi's oeuvre**

In my presentation, I would like to examine and compare two Finno-Ugric authors' life and works from a transnational point of view. I am concerned that it must be significant that Juhan Sütiste and György Sárközi's life and oeuvre have so many details and phenomena in common.

Although they lived in different cultures, they struggled with the same traumas. They both lived for exactly the same period of time (1899-1945) and both left a fragmented oeuvre behind them due to their martyrdom. Their last volumes were released posthumously, as a last testimony of the concept they were fighting for, became examples for those who remained here. As a result of inner conflicts, they both stood next to the peasants. They rose their words for them, also by taking part in editing periodicals. One of their struggles led for forming their identity was in connection with their origin represented in their families' name change for instance. In their poetry, they gradually turned to casual forms and themes, unveiling the traumas and hardships of everyday life and suspect the danger of fascism, too. They made experiments on different genres, not achieving the same success in them. They also turned to the historical past, to show the contradictions of their present era.

The argumentation of my presentation furthermore claims that studying Juhan Sütiste and the Estonian context will give more light to the Hungarian context and György Sárközi that I research in my PhD Hungarian literature programme. To achieve that, I am going to apply contextual method, paying attention to the literary background and endeavour of the Estonian and Hungarian literature that time. I also find it necessary to involve postmodern theories in my research, therefore, my presentation is going to touch the topic of the collective, cultural memory represented by Vilmos Voigt, Maurice Halbwachs and Pierre Nora's concept. Regarding traumas and oeuvres, I am going to turn to Gábor Gyáni's volume, *Past can be lost*.