

## Summaries

István DOBOS

Anecdote and Play: Crossing Genre Boundaries  
Play and Philosophy

The study suggests that in Ferenc Molnár's play *The Game in the Castle*, the staged and narrated versions of the performance together form a blended genre in which humor is complemented by a philosophical perspective. In the foreground of the play is a rehearsal process of an operetta about to be performed. The story of the play is inextricably intertwined with the real-life love story that takes place in the castle. The castle is not only a place to stay, but also an auditorium and a stage. A natural gateway between life and art is opened in the play, infinitely crossing the boundary between the real and the fictional, personality and role, true and false. The play calls into question whether referential reality can be identified. Molnár's play presents both the performance of the story and the story of the performance. This poetic experiment was inspired by the self-reflexive variety of anecdotal narrative, in which the storyteller also enacts the performance itself to enhance the effect on the reader. Molnár's work is constantly interpreting itself: it is literally about creating artificial illusions. Molnár's theatre is linked to the aesthetics of crossing boundaries, as it experiments without pause to cross the boundaries (art and life, auditorium and stage) that emerged at the end of the 18th century.

Ágnes MAJOR

The Afterlife of an Unfinished Musical Play  
Géza Csáth's and Tamás Fodor's *Zách Klára*

The Hungarian reader might associate the name of Klára Zách with János Arany's ballad or perhaps with the *Illuminated Chronicle [Képes Krónika]* but not with Géza Csáth. There are several reasons for this. The eponymous one-act musical play composed from ten scenes by Csáth has remained unpublished for decades. Although its libretto was discovered in the sixties and Zoltán Dér published it in the selected works of Csáth in 1977 (*Ismeretlen házban*), it has never been adapted to stage, because of a lack of musical parts. Because the unpublished play *Zách Klára* remains one of Csáth's lesser known works, it is surprising that the screenplay of Tamás Fodor's 1996 reinterpretation was included in the collected theatrical works of Csáth, edited by Mihály Szajbély in the same year. Fodor's *Zách Klára* is not a simple adaptation, as he adds several other texts of Csáth to the script of the play. In my paper I analyze how Fodor's text transforms the original works of Csáth, and what kind of intertextual connections exists between the two works.

Márton SOLTÉSZ

One in the Other, or the Critique of the Source  
On Tibor Szobotka's Diaries

Although it was certainly written for professionals interested in the biography of Magda Szabó, her husband Tibor Szobotka's diary does not seem to be a masterpiece in terms of either its technical execution or its philological apparatus. Despite the inaccuracies and inconsistencies, it is still an important publication; but it is no coincidence that the writer did not publish it in her lifetime. From the point of view of Tibor Szobotka, the contradictions of private mythology suggested and consciously developed by his wife become visible, as well as the addictions that fundamentally determined the development of Magda Szabó's career. The present paper, which uses both a psychological and a power theory approach, seeks to contribute to the interpretation of the diary by presenting the actors of the era and their relationship.

Magdolna BALOGH

Self-discovery, Family-History, Trauma  
Interpreting Andrea Tompa's novel *The Hangman's House*

Andrea Tompa's novel gives insight into a teenage girl's coming of age during the last decades of the Ceaușescu regime, but it is both more and different than a simple dictatorship novel told from a teenager's point of view. Its crux is the journey of self-discovery, which develops meaning in the context of the family history. This duality is reflected in the complexity of the novel's genre, with elements of the autobiographical novel, the *Bildungsroman* and family history combining into a hybrid form. Telling the story of three generations of a Transylvanian intelligentsia family from the 1940s until the fall of the dictatorship in 1989, the novel depicts all the crucial moments of 20<sup>th</sup> century Transylvanian history. The family's story is edifying not only for the individual, but also for the greater community as well, their experiences showing the constant exposure to violence that those living in Transylvania have had to bear. Through postmemory, the traumas of the parents and the grandparents become a part of the protagonist's personality as well, compounding her and her family's experience of living in Ceaușescu era Romania, shedding light on her own childhood traumas (her relationship with her father and its background). Self-discovery and family history are joined together in the protagonist's character, as the traumatic experiences of the family past become crucial parts of the protagonist's self-knowledge and personality through postmemory. The novel's poetic solutions – the fragmentary and mosaic-like structure, the long sentences, and the handling of timelines – all serve the protagonist's particular process of self-discovery.

Dániel FENYŐ

„HEAR MY WORD! I ACCEPT YOUR TRUTH.”

Tibor Hajas' Early Poems in the Context of the Trial of Downtown Gang

The focus of this paper concerns the criminal proceedings against Tibor Hajas and the Downtown Gang [Belvárosi galeri] in 1965. Tibor Hajas – born Tibor Frankl – who was 19 years old at the time, was sentenced to prison on charges of incitement. This paper relies on various archival documents relating to the trial. The aim of the study is not to provide a detailed narrative of the trial, but to analyze the characteristics, social and poetic context of the speech that the state authorities detected as fascist rhetoric. Tibor Hajas' early poems, which were branded by the authorities as antisemitic and incitement, show parallels with the conventions of the Downtown Gang subculture. By imitating and detouring the discourse of fascism, the poems attempted to construct an imaginary position of counter-power that was typical of the later neo-avant-garde art. The antisemitic, fascist discourse that appeared in the communication of the young Hajas and the Downtown Gang can be derived from the Kádár-era's image of the hooligan, to which this subculture adapted its own self-representation.

Ferenc KŐSZEGHY

The Post-Digital State and New Media Experience in Balázs Kerber's *Conquest*

Digital technologies have changed the infrastructure (and consequently cultural-social structure) of the world. This raises the question of how Hungarian literature reacts to this changed state (the post-digital state as Florian Cramer calls it) or how is it transformed by it. Or, from another point of view, we can say that literature (and culture at whole) creates cognitive processes, and these cognitive processes are the only ways for us to interact with the world around us. Therefore, if we want to understand the new digital world, we have to explore the ability of our literature to imagine the world in relation to the digitalization of our world, and in relation to the new power-dynamics that this digitalization has brought.

In this paper, I try to present these questions through a case study of Balázs Kerber's *Conquest*. Kerber's work tries to depict mental images of the new media, which is strongly related to the above-mentioned post-digital state. His depictions draw mostly on videogames, especially on *Civilizaton*. However, Kerber's work is somewhat unique, because the digital is not just a theme in it, but a poetics-transforming force. I therefore examine the concepts, poetics and aesthetics of his work (critically) from the angle of the digital, using mainly the work of Lev Manovich, Alexander R. Galloway, and Jean Baudrillard.

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# LITERATURA

„Molnár a játéknak bölcséleti távlatot adott, figyelmes újraolvasást igényelve a könnyed lektűrként elkönyvelt irodalomnak.”

(Dobos István)

„Talán idegennek hathat, hogy Csáth egy történelmi narratívát választ alapul: az életmű darabjain végigtekintve alig találunk hasonló alkotást.”

(Major Ágnes)

„[...] Hajas Tibor szövegeit olyan írásokként értékelem, amelyek mögött a poétikai döntéseket erőteljesen meghatározták azok a közösségi gyakorlatok, amelyeknek a versek szerzője is résztvevője volt.”

(Fenyő Dániel)

„[...] habár a mű »belépési küszöbe« valóban magas, illetve speciális, a kötet témája mégis univerzális: olyasmiről szól, ami alapvetően meghatározza kortársi létezésünket, egy olyan állapotról, amelyet Florian Cramer nyomán posztdigitálisnak nevezhetünk.”

(Kőszeghy Ferenc)

