

Summaries

András WIRÁGH

László Cholnoky and the Clipboard

Because László Cholnoky replicated and plagiarized himself in his short stories more frequently than his contemporaries did, his acts of writing could be considered in many cases acts of text-editing. He often used cut-and-paste and also copy-and-paste techniques in the framework of this economical writing routine, though in some cases not very carefully. Since he also copied many of his short stories into his novels, the textual genealogy of these novelettes has to include these operations as well. They are similar to his mosaic-texts or text-montages, which he produced by combining several single stories. The paper gives some examples of this uniquely close intratextuality, positing the cut-and-paste technique of the 1920's as a predecessor of intertextual postmodern techniques of writing.

Imre Zsolt LENGYEL

Illusio and Irony in *The Paul Street Boys*

The paper aims to show how the reception of *The Paul Street Boys*, the widely read 1906 novel by Ferenc Molnár, was constrained for more than a century by the supposed message of the book, which critics almost unanimously hypothesized to center on values like heroism, patriotism and self-abnegation. My analysis finds that by repudiating this tradition, it becomes possible to discover within the text an analytic counter-tendency detached from these values, which in some respects anticipates later theories by Reich, Adorno, Deleuze and Guattari about the desire for fascism. The paper uses Bourdieu's notion of *illusio* to show how the novel builds its plot in a way that allows the reader to reconstruct a rational motive even for apparently irrational decisions, like the self-sacrifice of the protagonist, Nemeček. It then exposes the fundamentally ironic structure of the text, which renders plausible both empathic and critical readings, thus making the attitudes of the main characters seem understandable and objectionable at the same time. In conclusion, the paper emphasizes the role of social context in propagating or excluding certain interpretations.

Csilla TÓTH

Space, Characters and Identity in the Novel *The Paul Street Boys* by Ferenc Molnár
A Contextual-Cultural Narratological Approach

The paper examines a popular item on compulsory reading lists, a novel that is an important element of Hungarian national identity in terms of space and the characters closely associated with it, using the methods of contextual-cultural narratology. Because of its connection with the characters, space, which is usually considered part of the story world, is more related to content, social and ideological issues, and therefore remains outside the scope of narratological studies. However, what is decisive for the contextual-cultural narratological analysis is precisely how space as a structural element is linked to socio-culturally relevant issues, how the work is able to produce its political socialisation effect. This requires a joint analysis of the formal elements and the context in which the novel was conceived. A striking formal element of the work is the parallel between the space of the novel and the identity of the characters, since both narrative devices are characterised by the fact that they are empty in the world of the story in terms of social status. The detailed study of the different aspects of space is linked to the method of contextualisation, which is organised around the concepts of urban history and the history of mentality: the social use of space, the mental map and urban discourse. Also, the paper briefly refers the role of the implied author and, in relation to the actual readers, to the function of the book in education.

Anita KÁLI

The Poetics of Spaces in László Szilasi's *The Third Bridge*

Closed spaces are popular venues in novels about poverty from the late 19th century to contemporary works: homesteads, villages, settlements and slums, for example. The poetics of space fundamentally determine the artistic composition of works on poverty. One of the main issues in the contemporary literature of poverty is how novels and short stories articulate poverty, how they speak of poverty as both content and form. In this paper analyzing László Szilasi's novel *A harmadik híd* [*The Third Bridge*], the governing question is how the topos of devastation and closed spaces work in the novel, and how the reference to Szeged, as well as the point of view and narrative, shape the novel's way of speaking about poverty.

Sarolta DECZKI

The Settlement as Metaphor

The settlement is a typical setting in Hungarian literature, especially in the novels about poverty, at the beginning of the twentieth century and today as well. The settlement can be characterized by sociological and topographical factors, often intertwined with each other. Inhabitants of settlements have no place in public space, they have no language in which to argue. They can't be heard and can't be seen, they are invisible for the majority of society because they are living apart and excluded.

The novels analyzed by Lajos Kassák, Tibor Noé Kiss, Balázs Antal, Sándor Tar, and Ferenc Barnás have variations of this scenario, but there is a recognizable similarity as well. This shows a structural identity throughout the century.

Lilla FARMASI

Uncertainty, Anxiety, and Special Perception as Organizers of Discourse in Mark K. Danielewski's *House of Leaves*

I would like to gain a deeper understanding of the nature of certain narrative structures and storytelling strategies that are often observable in neuronovels, such as disnarration or free indirect speech, and their possible roles in the reading process. My method of investigation combines cognitive narratology, neuro-narratology, and neuropsychology. Focusing on the structures of narrative composition and cognition, I would like to investigate the processes of sense perception, and their textualization and emplotment in Mark Z. Danielewski's novel, *House of Leaves* (2000). This novel is not usually regarded as a typical neuronovel, because it does not focus on one specific syndrome. However, it thematizes conditions such as pathological fear, anxiety, phobia, and psychosis. Danielewski experiments with the representation of these mental states in a way that favors "showing" their nature instead of describing them, and that lends his work a very intriguing form and structure. Examining the ways the processes of perception and cognition get de-automatized in the novel in the above-mentioned conditions allows us to theorize some aspects of the readers' experience as well. This kind of investigation of form, structure, and storytelling strategies in neuronovels can help us understand how these creative works function and the influence they may have on their audience beyond educating them about the subjective experience of certain neurological conditions.

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LITERATURA

„Cholnoky közel három évtizeden át bővülő életműve bizonyos tekintetben az átírások, plágiumok és önplágiumok kusza mátrixaként is felfogható.” (Wirágh András)

„Azt, hogy a Pál utcai fiúkra és törekvéseikre az olvasónak szimpátiával kell tekintenie, Nemecesekben makulátlan példaképet kell látnia, halálán pedig meghatódnia, a recepció legalább egy évszázadon keresztül evidenciának tekintette [...]”

(Lengyel Imre Zsolt)

„A kontextuális-kulturális narratológiai értelmezés szempontjából [...] éppen az a meghatározó, hogy a strukturális elemnek tekintett tér hogyan kapcsolódik össze társadalmi-kulturális szempontból releváns kérdésekkel.” (Tóth Csilla)

„A szövegben kirajzolódó tér a zártság, kiúttalanság metaforájává lesz, amely [...] rámutat a hajléktalanság valóságosságára: a terek egyszerre válnak referenciális helyé és poétikai formává a szövegekben.”

(Káli Anita)

„Kiszorulni a térkép szélére azt jelenti, hogy olyan vidéken járunk, mely meglepetéseket tartogat az utazó számára, és nem kecsegtet a biztonságos tájékozódás lehetőségével.”

Deczki Sarolta)

„Az, hogy a regény szerkesztése és elbeszélői technikái képesek kognitív sémák működését mintázni, lehetővé teszi, hogy a narratív diszkurzust az emberi tudat megtestesüléseként értsük meg.” (Farmasi Lilla)

