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FORMS OF APPEARANCE AND INTERPRETATION OF
INTERTEXTUALITY IN MAGDA SZABÓ'S NOVELS ENTITLED
*RÉGIMÓDI TÖRTÉNET (AN OLD-FASHIONED STORY) AND A
PILLANAT (THE MOMENT)*

The theses of the PhD dissertation

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1. INTRODUCTION

The literary history of a nation is determined by the ever changing relation contemporary literature bears to tradition. The literary research of the 1960s and 1970s, for instance, was subsequently so radically restructured by the literature of the 1980s that instead of the outstanding values at that time it must be the creativeness of other streamlines that prove to be long lasting (Kulcsár Szabó 1994: 23). The reinterpretation of the issues of reception and receptibility might be especially important for authors whose position in the national canon was fixed in a definite way. The mechanism of rereading is, however, risky: our conceptions of value together with the contemporary critical remarks from several decades ago, with the horizon of the criticism of the age, with its existence dilemmas cannot all completely be forgotten, but the intention rewriting generic tradition as well as the twist behind the poetic changes might occasionally be suggested.

Following this train of thought, while studying contemporary Hungarian novels it might be fruitful to examine the relation which relates a text to certain discourse types. The intertextual and metaphorical modifications together with the inherited generic traditions, the narrative mechanism might be capable of presenting the operation of the creative imagination in the process of literary development (Olasz 2006: 28).

The concept of intertextuality mentioned in the title refers both to the theoretical background of the dissertation and to the chosen, applied method. The two major analysing chapters of the dissertation study the operation of the forms and architextuality-related aspects of intertextuality in two novels by Magda Szabó entitled *Régimódi történet* (*An old-fashioned story*) (1977) and *A pillanat* (*The Moment*) (1990).

1.1 AIMS, THE CHOSEN METHOD

The possibility for openness and permeability follow naturally from intertextuality. For the study of the points of intertextuality playing a central role in

interpretation it is therefore essential to simultaneously consider other aspects, such as myth criticism and metafiction, or different fields of narration. It is not sharp distinction that is the aim of applying intertextual aspects, but the presentation and accentuation of potential relations between the texts studied. The main source of interpretation is provided by the system of view-points of intertextual reading.

The dissertation studies the texts of two Magda Szabó novels with different subject-matters in two different eras. The two texts still cannot be considered completely isolated from each other, since numerous intratextual links within the life-work get over the limits of the closed corpus of the texts. Bridging the changing distance of reader expectations and experience mostly enforces the reflexive rewriting of explanative language as well. Releasing the linguistic-narrative dimensions of story telling might construct intertextual relations that may challenge the stability of genre limits and the safety of text identification (Szirák 1998: 96-98).

According to the basic hypothesis, the application of the archi- and intertextual interpretation strategy implies differences in reading and interpretation compared to the traditional¹ critical approach, moreover, it may highlight the operation of mechanisms that are outside the horizon of the traditional interpretation.

The structure of the dissertation mirrors the dialectic relation of its parts. The chapter following the introduction serves as the theoretical basis for the analysis. The phenomenon of intertextuality cannot be interpreted only as the set of literary-poetic procedures. In addition to the study of the specified links and quotations of the given text, we need to consider intertextuality creating structural, thematic or generic and genre identifying links (cp. Kulcsár-Szabó 1995: 500). In addition to presenting the trends and textual concepts of intertextuality, the theoretical part studies the contemporary receptive situation that was changed and shifted from an author-text relation over to a reader-text relation.

¹ Angyalosi believes that the aspects of intertextuality are not incorporated in the language of Hungarian literature until the middle of the 1990s (Angyalosi 1996a: 3-4).

The second, analysing part of the dissertation aims at a detailed description of the strongest interpretation points in the intertextual reading. One of the most important question while studying Régimódi történet (An old-fashioned story) is to what degree the distinct role of intertextual references can be brought to surface. When studying the operation of intertextual procedures within the life-work, the analysis of the complex system of relations among *author*, *narrator*, *life-work* becomes necessary.

The second of the analysing chapters of the dissertation investigates Magda Szabó's novel entitled *A Pillanat (The Moment)*, whose topic is considered to be one of world-literature. Fictitious narratives often follow particular *intertextual models*. The pretext of the novel *A Pillanat (The Moment)* is the epic by Vergil, *The Aeneid*. This epic functions as a code text, a literary ideal of specific eras (Lotman 1994: 61). A complex study of "realizing, restructuring or violating" (cp. Jenny 1996: 23) system of relations between the novel and the hypotext might therefore yield peculiarly interesting results.

1.2 THE LIMITS OF THE PROBLEM

In the light of the history of reception of the last few decades, it might become easier to survey the distinctness of intertextual approach, the peculiarity of its aspects. Thomka believes that the accelerated motions of the social sphere play a role in forming modern worlds of novels, in constructing and deconstructing more and more complex structures. Revising critical terms, forms of interpretation as well as outlining a new prose-poetic vision are made necessary by the variations of prose guiding principles and the quick changes in structure phenomena (Thomka 1980: 11).

The continuous, speeding change of the literary and cultural situation naturally called for the demand for the renewal of cultural-critical self-reflection (Szirák 2001: 35). In the 1960s, the reading and reception of Magda Szabó-novels concentrated mostly on social changes, the forms of behaviour of the characters and protagonists, and the character typology deriving from those. As parts of the background of professional and reader reception, the fact cannot be ignored that when the first novels were published, the memory of the "hard dictatorship" and the revolution was still

alive, and the era called schematism just ended. In this situation, the ignorance of the compulsory schemata of the narration type called “socialist realism”, the presentation of the subject as a individual entity within a family (instead of the definiteness subject to big, collective purposes) may have seemed bold and new. Criticism regarded the first novels as the continuation of the tradition of László Németh’s novels, but paid little attention to the traces of the Márai-tradition at the thematic level of the civil environment, also at the rhetorical and structural aspects of the narration. This way of reading might have registered the carefully critical way of reading that bound the publication of novels to the political, literary-political process of “amelioration”. Thematically, the novels might continue the traditions of Mikszáth and Móricz (Turczel 1961: 472), and formally-structurally they assimilate the “achievements” of western novels like the treatment of time by Proust (cp. Turczel 1961: 472; Kerényi 1961: 265).

In the early 1970s, Lajos Csetri stresses that the early, *Új Hold- (New Moon-)* like phase of the author strongly relates her to the urban, civil literature, the after generations of Nyugat, to Krúdy, Proust and Joyce. Furthermore, her first novels are worth studying as a phenomenon of the age related to the process of consolidation and not only as part of the oeuvre. He highlights her attempt at creating humanistic myth, her myth-creating fantasy and inclusion of real or real-like events of novel creation in the world of fiction (Csetri 1971: 65-69).

Régimódi történet (An old-fashioned story) published in the second half of the 1970s is not merely one of the peaks of her career, but a significant stage in the history of Hungarian novel writing. Concerning the generic parameters of the novel, criticism at the time states that the author tells the life of her mother with the help of original documents, yet her work should not be classified as a then fashionable documentary novel. Carrying on the novel tradition at several points, the writer examines the relation of the family story and history, that of a private and the big story, exploring the social- and culture-historical aspects of everyday life as well (Erdődy 2004: 329).

The contemporary reception of *A Pillanat (The Moment)* is rather reticent. Most of the review and criticism refers naturally to the unique relation of the thematic layer of the novel and Vergil’s epic, the Aeneid. Balázs Lengyel claims that the

counter-Aeneid created using maximal conventionalization, style-pastiche can be interpreted as a form of jurisdiction. Its deep layer is provided by the confession of politics, history and literature (Lengyel 1990: 155-57). In addition to emphasising the actual political interpretation of the novel, its links to the life-work and its identical patterns are also to be stressed (Simon 1991: 67).

Interestingly enough, the new wave and modification possibilities of the Magda Szabó-reception are promoted by the appearance of *Für Elise* and the thematic edition of the *Helikon* magazine about an Autobiography research. Distrust of telling the truth and of the writer's manifestations becomes stressed (Szilágyi 2003: 23). Writing an autobiography according to Lejeune, the generically expected illusion of quasi-authenticity also affect the interpretation of *Régimódi történet* (*An old-fashioned story*) and the novels considered as autobiographic due to thematic relations (cp. Károlyi 2003: 22; Kiss 2003: 97-99). Strum explains that the antique myths, tales, other literary pieces in the novel contribute to recognizing archetypical situations as well as assigning meaning to them (Strum 2004: 111). The role of intertextual references to reading experiences in describing characters and explaining their decisions is emphasised also by Júlia Vallasek (Vallasek 2003: 807). This change also noticed in critical language, the interpreting aspect placing reader attitude in a central position (cp. Strum 2004: 111-12) is followed by the description of intertextual aspects to be noticed in the novel in the analysing chapters of the dissertation.

2. THEORETICAL BACKGROUND

2.1 THE PHENOMENON OF INTERTEXTUALITY

The theoretical core of the dissertation comprises three closely intertwined concepts, *intertextuality*, *the text*, and the *reader*. These are discussed in two sub-chapters within the theoretical part. The first chapter, following the bases of categorization applied in the study volume by Graham Allen entitled *Intertextuality*, summarizes the features of the main theoretical directions (linguistic-theoretical aspects, influence of Roland Barthes, structuralist approaches, Bloom, feminism and postmodern conclusions) of intertextuality.

The new conception of the concept and text concept of intertextuality also affected the language of critical thinking later on. The intertextual turn related to the works of Barthes and Riffaterre transfers the emphasis from the author-text relation to the reader-text relation. This created a contemporary reception situation which is related to the phenomenon of intertextuality in a way different from the previous eras (Kulcsár-Szabó 1995: 498-9). The structuralist approach of Genette provides the problem outlined by Kristeva or Barthes with a pragmatic solution (Genette 1992: 78). The attitude emerging from the theoretical approach of the French researcher returns in the analysing chapters of the dissertation. Besides this, feminism and other interpreting possibilities present in the postmodern intertextual approach are also outlined during analysing the novels.

2.2 TEXT, READER, RECIPIENT

The transformation of the relation of a *text*, and a *reader*, *recipient* can be associated with the change of paradigm which unfolds within the theoretical discourses of intertextuality. The second chapter of the theoretical part therefore reviews the changes in the reception mechanism. The interest in conventions and operation ways of reading radically altered the interpretation of literary works. Iser defines the position of a reader as the intersection point of retention (memory) and pretension (anticipation)

(Iser 1978: 111-2). In accordance with this, Ricoeur defines a work as the result of the interaction of a reader and a text, and the expertise of a reader as contribution to the stratified expectations of the community (Ricoeur 1999a: 330-32).

It is important to emphasise that the empty “spaces” of a text are not obstacles, but stimuli for a reader in the reception mechanism. These are never considered as gaps, since, without being aware of it, he automatically fills them. It is the reader who makes reading constantly proceed and not the text. Gap-filling, however, presupposes the choice between the meaning alternatives offered by the text. All literary texts attempt at limiting their indetermination to a certain extent. The text can be interpreted as a type of guide: it allows activities and motion at the same time, guiding them in some direction (Dällenbach 2007: 44-5).

One significant problem of intertextual reading is that during a specific reception and reading process no uniform rules can be determined for the recognition of unmarked intertextual relations. The emerging intertextual space, the context of the text in its continuous formation function as the main directing element of reception process, of “intertextual reading”. The reception process of the texts is always followed by some merge of horizon, which is affected by the given communicative situation on the one hand and the (aesthetic) empirical and expectation horizon of the recipient (Kulcsár-Szabó 1995: 517-18). The essence of literature is to be looked for in context, and this essence can be found in the effect and way of reception of a text and not in its structure. It is not only the clarification of the relation between an interpreted and an interpreting text we need to face: “a literary work can be considered as an event in a system of relations”. To exercise the principle of historicity, the position of the actual recipient in the historical process must also be taken into consideration (Szegedy-Maszák 1995: 20-36).

3. ACTIVE INTERTEXTUALITY

The starting point of the analysing part of the dissertation is the perception that the interpretation of Magda Szabó's novel can only be complete with the study of the intertextual relations and their integration. The experience and interpretation attitude of the reader, recipient is indispensable since some of the word-games in the novel cannot be interpreted without preliminary reader experience, and this statement is supported by the application of narrative devices. The expectation horizon of the recipient decides if the intertextual mechanisms operating at several levels in the novel are noticed or not. Among others, Magdolna Orosz also stresses that intertextual studies "open out" a text, and the text analysing intertextual studies aim at describing the semantic functions of intertextually imbedded text elements, at examining their roles in text structure (Orosz 2003: 107).

The first of the analysing chapters aims at a detailed description of the strongest interpretation points in the intertextual reading with the study of *Régimódi történet* (*An old-fashioned story*).

Thesis: The unfolding of the concepts of writer attitude, narrative identity, role of reading / rereading, space for writing autobiography represented in the text studied contributes to interpreting intertextual / intratextual mechanisms operating among novels.

3.1 A SAGA NOVEL AS ARCHITEXT (RÉGIMÓDI TÖRTÉNET / AN OLD-FASHIONED STORY)

Saga novels can unequivocally be defined as the most frequently quoted genre of "prose change", often accompanied by narration-organization actualizing memory techniques and sample autobiographies (Szirák 2001: 43). Interestingly, architextual, intertextual relations with (traditionally interpreted) generic antecedents play a role in the contemporary reception of the novel (cp. Kabdebó 2002: 198, 2007: 37; Belohorszky 2002: 90-1; Béládi 2002: 79).

For the generic study of the novel, another keyword of reception besides authenticity is reconstructability: “There are no living witnesses of the meeting of the best women, the scene can nonetheless be reconstructed” (Belohorszky 2002: 93). This feature agrees with the narrative procedure characterized by the conscious balancing on the boundary of fiction and by fictionalizing the author’s historical, biographical facts (Thomka 2007: 103). While the reference to a concrete event may connect the author directly to the extratextual reality (Britton 1990: 169), it is interesting to observe that besides references, allusions to historical events literary allusions, intertextual references are indispensable for the reconstruction of biographies. For instance, in Lenke Jablonczay’s biography one of her reading experiences serves as a diminishing mirror, a *mise en abyme*. The role and aim of intertextual references can be thematic according to which layer of the story they occur in. This is studied in detail in the chapter.

1. the reading of the characters
2. inserting work of different authors, written by the characters
3. intertextuality takes part in describing the characters in the form of a simile or a metaphorical identification

Intertextuality facilitates the forming of the characters’ personalities and in the authentic forming of the environment, but the author takes part in the virtual process also as a reader, not only as a narrator or commentator.

3.2 INTRATEXTUALITY

During the interpretation of *Régimódi történet* (*An old-fashioned story*), it proved to be important to examine the role of intertextual relations within the author’s oeuvre. In addition to the intertextual references, various procedures of intertextuality can also be found in the novel. We know that the author calls back her works from her own opus in the case of the novels classified in the “space for writing autobiography”, and this self-citation reinforces the permeability between the works. Certain thematic, motivating analogies can be observed in several novels by Magda Szabó.

The relation of *the space for writing autobiography* with the text emerges in the intertextual relation with the same authorial name, and it allows the interpretation of some pieces of the life-work (Z. Varga 2002: 252). Even the self-reflection mechanisms in the title, the expectation horizon related to the reception of the novel made the review of the system of relations around the (writer) - author – oeuvre necessary.

In Magda Szabó's (auto)biographical novels, some topographic features of the female autobiographic genre emerge (such as individuality, the depiction of a smaller social sphere, the moral development of a personality and the self-consciousness of the body), the pieces of work also show the construction of traditional, authoritative autobiography with its totalizing feature (inasmuch as the latter refers to an outstanding meaning assignment to her own story (cp. Nagy 2003: 909-914). Merging reality and fiction in an elaborate, subtle way can be regarded as a typical and recurring feature of the authorial set of devices.

3.3 STORYTELLING OF LIFE

Raising the questions of the previous chapter, it becomes necessary to thoroughly examine the adjacent interpretability of the categories of fiction and reality, the dilemma of historical, literary, fictitious and non-fictitious stories. When drawing a distinction between autobiographies and novels, the question of differences in reader attitude emphasised also in various interpretations arises while interpreting *Régimódi történet* (*An old-fashioned story*). In certain situations, at some levels it is rather difficult to differentiate between events that happened and those that did not. Their status should be revealed for the reader by "story telling". Storytelling, however, either is unable to do it (e.g. due to indefinite sources), or has identical aims. In such cases, the reader can decide about the referentiality of the "story" on the basis of pragmatic signs (e.g. generic conventions) or elements coded in the text, thematic about "storytelling" (Orosz 2003: 65-6).

The (re)evaluation of reality references with Magda Szabó is by all means a significant issue, since the signs² of personal experience can be detected in several of her novels. Extending the concept of narrative and historical truth defined by Spence to literary works can be applied to the treatment of the contradictions in Magda Szabó-reception (cp. Spence 2001: 127-8).

An integral part of this set of problems is the *narrative identity* constructed by presenting the actual events and forming a life story using them. In the case of narrative identity (similarly to narration-organization) Thomka 1999: 44), the act of representation has a decisive role: the emphasis is put on the relation between the events that took place and their presentation in the form of a life story. Narration is inserted between a person and his life and its formation makes the person telling the story of his life construct himself, not only recit, story, biography is created (Thomka 1999: 46). This identity under construction, the personality forming before (and during) writing the novel together with its representation can also be read in the novel.

3.4 FICTITIOUS AND NON-FICTITIOUS SCHEMATA

The emphatic changes of voice in the text forming the novel convention, the insertion of notes, remarks, letters, poems, diary entries of various authors alter the operation mechanism of the text. According to Thomka, the fragments belonging to and taken over from the biographic documentation in the novel indicate the direction of penetration between non-fictitious and fictitious discourses. The question naturally arises whether diary entries, parabolae/remarks, tales, narration, descriptions, letters, poems or notes not uniform either generically or regarding the narration modes can result in polyphony. (cp. Thomka 2001: 49). Figure 1 illustrates this shift in the text of the novel.

² As already referred to it earlier, the well thought-out referentiality is the most problematic with Cili's character, but naturally there are also references to non-existing buildings and stories in Debrecen.

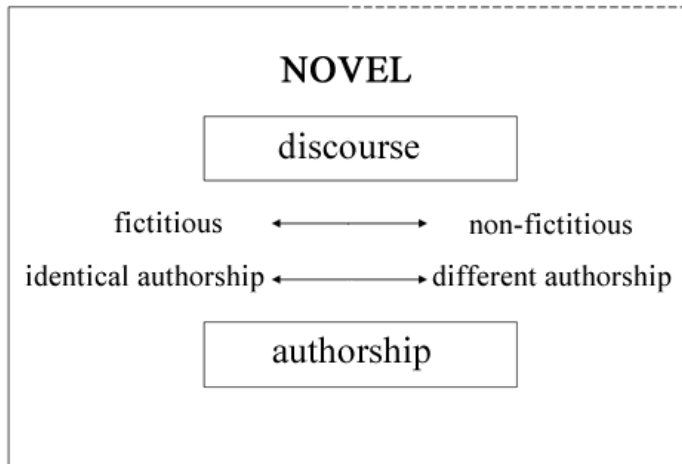


Figure 1: Modification of form and authorship

In *Régimódi történet* (An old-fashioned story) various examples of the above mentioned text elements can be found. Magda Szabó quotes nearly 20 pages of newly found poems, diary entries, parts of novels by Jablonczay Kálmán Junior (RmT 57-76). Besides these, excerpts from household notes or trousseau data can also be found (RmT 124-25). These text elements with different authorship and inserted in the story assume the preservation of memory and the successful reconstruction of the past in the text in addition to modifying the operation of the authorship mechanism.

Discernibly, the gesture of providing references, the reading of references as references are the essential narrative intention of the text. This is why the inserted text elements with different genre and authorship play an outstandingly crucial role. The story makes use of authentic documents, which influences the time- and space structure of the novel. The narration model created is capable of projecting the bottom- and top-view history onto each other, applying a form of alternative narrative logic by relating great historical events to the smaller living spaces of the characters.

4. INTERTEXTUAL ORDER OF REFERENCES

The second analysing chapter of the dissertation studies Magda Szabó's novel entitled *A Pillanat (The Moment)*, whose topic is considered to be one of world-literature. Fictitious narratives often follow particular *intertextual models*. The pretext of the novel *A Pillanat (The Moment)* is the epic by Vergil, *The Aeneid*. The novel does not refer to Vergil's text with applying the known translations: the epic is worded in a living poetic language never heard before. One interpretation of the moment highlighted in the title is that the text rewrites the compelled truth and rearranges tradition (Kabdebó 2002: 176-82).

Thesis: In a novel, intertextual reading might bring out the sense constructing functions and meaning creating power of its architextual relations, metafictional procedures, or stereotypes sometimes common in several novels.

4.1 INTERPRETATION OF TRADITION (A PILLANAT / THE MOMENT)

An epic functions as a code text, a literary ideal of specific eras (Lotman 1994: 61). A complex study of "realizing, restructuring or violating" (cp. Jenny 1996: 23) system of relations between the novel and the hypotext might therefore yield peculiarly interesting results, since intertextuality, which has a role in creating an epic and is based mainly on imitation, assigns a totally different status to the original pretext compared to modern and postmodern texts from function historical aspects. This is further tinged by the statement that the novel as a genre parodizes (discloses/unveils, reinterprets, re-accentuates) the other genres (Bahtyin 1995: 332). Hence intertextual grafting (*greffe*) raises numerous questions. The most interesting among these are related to how the already existing manifestations are assimilated, how these manifestations are related to their previous state. The epic appears – using the expression of Magdolna Orosz –, as an essential intertextual foil (cp. Orosz 2003: 265) in the novel, but presumably it refers to other texts and / or authors.

Vergil pays homage to emperor Augustus with his work, and wishes to create a Roman national ideal (Tóth 1907: 13-6). The novel changes this authorial intention to its opposite: the fictitious ancient Latin lyric and epic authorial self created by the writer: the life of M. Sartorius Saboas is in sharp contrast with Vergil's relation to emperor Augustus.

A certain layer of the novel in fact undertakes to consciously "put the preconditioned text in order", to rewrite it in a critical way. This is shown by the title, too: *A Pillanat (The Moment)*. Creusa experiences the rare and exceptional moment when she has a chance to change her destiny, she seizes the opportunity and thus rewrites (could rewrite) the canonized story that has been for a long time present in traditional legends and that begins with Aeneas founding the home for his nation and that makes emperor Augustus legitimate. The conscious reflection to the Aeneas-story and the deviation from it reflect the operation of the effect mechanism of the novel.

4.2 REFRESHMENT OF GENERIC MEMORY

Evoking the formal features of an epic may create a novel model that refers to tradition but at the same time it constantly deforms it. The way of appearance of conventions, norms and traditions can vary in the repertoire of the fictitious text. According to Iser, recurring conventions, social norms and traditions gradually are diminished to interaction poles in fictitious speech. They get away from their original connections, hence they are suitable for other connections without completely losing the old one that used to mark them (Iser 1980: 50).

It is important to emphasise that Genette defines the *Aeneid* as a trans-generic text. A group of texts belongs here that embraces certain canonical genres (e.g. pastiche, parody, travesty) and also merge other genres (Genette 1996: 88-9). Considering this we can see that the formal, structural shifts of the novel, its system of solutions and mechanism do not differ a lot from the writing conception discovered in the epic. The novel makes also the differences emphatic by referring to the traditions and ideology of the original epic material (the voice of Creusa, the character of a new goddess, constant self-reflection). It is considered an analogy that the constant epic

devices can be found in the novel, too. The study of the appearance and role of the literary allusions in the text also exemplifies the actualization mechanism of the epic.

4.3 THE METAFICTION PHENOMENON

The *metafictitious approach*, making the fictitious processes conscious greatly influences the reading of the novel. During the study of the fiction creating process, besides the set of problems of reality – art, truth – lying, also authorship, fiction creation itself and the role of a reader become thematic. Among the metafictional procedures, the chapter discusses the operation mechanism of *irony* first.

Pointing out from the text, grotesque, irony and humour direct attention to intertextual reading, since a text can be effective only in intertextual reading (Riffaterre 1974: 278). The various deictic functions of the text (e.g. ironic nature), however, can only be evaluated historically, as it is influenced by the given understanding of aesthetic traditions (Kulcsár-Szabó 1995: 514). The vocabulary- and collocation-level study of ironic deformation, ironist intention related to the literary convention exemplifies a way of applying irony.

Parodies as metafictional forms are also suitable for extending the corpus of fiction (Rose 1979: 13-14). The novel breaks the epic pattern systematically, at numerous levels: makes the epic characters ridiculous, and questions the legitimacy of the creation of the Italian home by the exchange of roles. An inversion created anti-structure is discernibly outlined, where the discourse answers an earlier presumed discourse. The writer takes the archetypes to pieces, breaks them down in a systematic way. Among the modification-types categorized by Jenny, which the texts are exposed to during the intertextual process, *exaggerating expressions*, *amplifications* (Jenny 1996: 44) can be recognized in the text.

4.4 FORMS OF META-NARRATION

The *meta-narrative layer* is also emphatic in the novel. We know that the interlocutions of the fictitious narrator can relate to the (literary) conventions influencing the text structure, intertextual patterns, the text creating process, the text-like nature of the narration and its own narrative function (Orosz 2003: 83). Writing, reflections regarding art, poetry or language, narrative self-reflections (Thomka 2001a: 54) interlace the narration of the self. The fact that not only the alluded but also the alluding part of text is marked shows the intertextual contact creating ability of certain meta-procedures. The linguistic construction of the text and its visual notations can also call attention to intertextual references by influencing the reception process. In addition to ungrammaticality, code switching, semantic-syntactic contrasts, other “hypertextual” procedures can also direct reception, these, however, become concrete mostly in the “retrospective horizon” of the reception process, during “interpreting understanding”. Meta-procedures include various typographic procedures as well: quotation marks, different fonts, notes (Kulcsár-Szabó 1995: 511-14).

Further perspectives may be opened out for intertextual reading by the study of narrative procedures on the confines of genre-poetic convention, of narrative (authorial) “border crossings”, that is the phenomenon of *narrative metalepsis*.

4.5 MYTHIC ELEMENTS

The final sub-chapter analysing *A Pillanat (The Moment)* finishes with the presentation of the *mythic elements*, mythic layer of the novel. The presence of the *mythic layer* is emphatic as early as the first analysing chapter in *A Pillanat (The Moment)*, and because the last sub-chapter studying *A Pillanat (The Moment)* analyses its relation to the myth, namely to the Trojan cycle, the organic coherence of the topics emerging from intertextual reading becomes obvious. The ironist language of the novel also affects the operation and functioning of the mythological apparatus.

To found the consequentiality of the fiction, several modifications can be observed in the mythological layer of the novel. Magda Szabó latently changes the

components and the theme combinations of a complex myth known from an epic when Creusa murders her husband and taking his armour she escapes from Troy under the name of Aeneas.

The Aeneid	inventive solution of emergency	-	-
The Moment	inventive solution of emergency	(quasi)-transformation	murder of Aeneas

Figure 2: The complex components of the myth: topics of the starting situation

The text of the novel keeps an ironic, parodizing distance from the ethos of the original epic, and the creation of Eskies, the non-existing goddess plays a crucial role in the writer's attempt to rewrite the story. Mythological allusions cross the fictitious world of the text of the novel, emphasising further opportunities for studying intertextuality created between various pieces of the life-work.

SUMMARY

The analysing chapters of the dissertation investigate the intertextually interpretable sets of problems in Magda Szabó's novels entitled *Régimódi történet* (*An old-fashioned story*) and *A Pillanat* (*The Moment*). In the case of *Régimódi történet* (*An old-fashioned story*), these could be made thematic by *unfolding the concepts of writer attitude, narrative identity, role of reading / rereading, space for writing autobiography represented in the text studied, by interpreting intertextual / intratextual mechanisms operating among novels*.

As for *A Pillanat* (*The Moment*), intertextual reading highlighted the architextual relations of the novels, the operation mechanisms of its metafictional procedures, the sense constructing functions and meaning creating power of stereotypes and mythical elements.

The methodological starting point of the dissertation proved to be especially adequate to explore the many-layered system of intertextual references in the texts of novels. The analyses of texts confirm the idea that the collection of aspects emerging from intertextual reading may contribute to both unfolding the sets of problems in the Magda Szabó reception and interpreting neglected mechanisms.

The continuation of the present research, and a new perspective of the Magda Szabó-reception might be outlined in creating an "open" intertextual typology, which could bring out relations between texts (novels, short-stories, interviews) created in various periods of time. A precise picture could be provided about the intertextual operations, architextual and metatextual relations of texts connected to one another, about the forms of appearance and changes of author – narrator – (re)reader roles becoming thematic in the space between texts with the help of a more extended corpus of text.

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