

Theses of PhD Dissertation

The Reinterpretation of the Tradition of Tales in the
Hungarian Literature of the 20th Century

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1. The aim of this dissertation is to examine how can a traditional genre exist in the 20th century Hungarian Literature or in other words whether tales are not an anachronistic genre. Beside up-to-dateness there is immediately another question: how tales can be fit into the life's work of the author.

My line of thought's main point is the elaboration of the approach of the genre and looking through it theoretically: taking methods of different disciplines and researchers and viewpoint of their analyses into account; on the other hand coordinating their systems and to make a conception as a conclusion. The approach of my first questions can be applied to analyze the tales as a genre for coordination of the tradition and life's work, and beside morphologically, poetically, stylistic and worldview analysing methods, the intertextuality, the literary-historical key notion formed to the postmodern tendency.

After wording the viewpoints with the deductive method, the motivation of the author and the introduction of the relationship with the genre I am going to analyze the different tales. The relationship between the author and the genre, the motivation of writing a tale, and the genre that takes part in the life's work of the writer and its importancy is very different: from Örkény István who was less known as a tale writer through the tales of Pilinszky János, which were received in a controversial way and Mészöly Miklós' own collection of tales to the "great story-teller", Lázár Ervin.

I hope that at the end of this present dissertation the differences and identities between folk tales (népmese) and tales (műmese), identities and their poetical-esthetical importance, the disproval of the hypothesis of the anachronism will be clear.

2. I am going to take the doubts in connection with the genre into account and I would like to disprove these with the help of the exclusion of psychological, pedagogical and rather didactic viewpoints.

Tale can be found in the life's work of those authors who are known not as a tale writer (Örkény István, Pilinszky János) and also in those authors' who are famous for it (Mészöly Miklós, Lázár Ervin). The first association in connection with tales and folk

tales is the limit of the age of the recipients that gives the reason of the controversial attitude from the part of the authors and the place that tales took in the discipline of literature. The genre that is classified into the children literature is a kind of viewpoint that can be analyzed, which narrows or limits the approach as instead of esthetical aspect, tales are analyzed in a pedagogical and psychological way. Tales are originally not written for children although there is a quite large group of them that is intended for the younger generation. In these kind of tales beside the esthetic expectation, the didactic viewpoints and the guidance to the features of young children are much more emphasized.

The uncertainty of the genre's judgement can also be found in those studies that are dealing with tales. In these studies present a kind of strategy in which the researchers' theories are the following: they put the analyzed tales into the life's works of the authors' context so calling it as a part of their oeuvres. With the help of it they leave behind the scientific antipathies in connection with the genre; on the other hand they exclude those pedagogical and childpsychological aspect that make the interpretations distort.

3. The methods of the tale's approach. The starting point can only be the folk tale the definition of which is an irrelevant expectation. Instead of the colourful and even controversial interpretations among the specialized literature, I accept the notion of Lovász Andrea, according to whom the valid theories can be interpreted in a complementary way. So they can only be treated as effective and consistent approaching views.

The comparative analysis of the tales and folk tales' source is, in my opinion, the entry of tale written by Martinkó András in *Világirodalmi Lexikon*. According to him the tale had been moved away from the religious-mythical faith; it makes the transcendent vulgar and exiles it into the world of fantasy. The stories cannot be applied to typological analysis or working out structuralist and semiotic tale models, as there are less stereotypes in them that are suitable for classifying.

The theory of Martinkó András is disproved by the notions of Boldizsár Ildikó, which was built on Vlagyimir Jakovlevics Propp's views about morphology worked out for magic tales.

Propp's interpretation about the magic tale's synchronic and diachronic analysis based on the discovery of the smallest components (morpheme), because without them it cannot be worked out comparative researches. Propp chooses those invariant tale components that according to their syntagmatic relationship contain the structure of the tale and it can be found from tale to tale. It shows that the specificity of the magic tale is given not by the motifs but those structural units around which the tale motifs are grouped.

Propp states that the function of the tale characters are constant independently from the fact that who and how carries it out. The number of the functions are 31.

According to Propp the order of the functions are always the same and this truthfulness does not relate to the literature tales. Not every tales contain all the functions but despite missing functions, their order remain. Beside the 31 functions the characters of the functions are also constant. Propp defines seven characters (the antihero, the donor, the character who helps, the tsarine/her father, the person who helps somebody to start his road, the hero and the false hero). All the seven characters have well-defined role as they are suitable for many functions. So, Propp analyzed the tales from three aspects: on one hand the time order of the functions; on the other hand from the point of the constant characters. Analysing the characters and the functions' and their orders' relationship Propp had a conclusion that *'all the magic tales belong to one type'*.

4. The two main points of the theory of Boldizsár Ildikó are Propp's morphology and Honti János' theory which was worked out in her book titled *'Varázslás és fogyókúra'*. In this volume tales are analyzed as genre with particular worldviews and attributes of form while using the results of different disciplines present in the research.

Propp's categories (functions, roles, characters and their features) are analyzed not from historically-gramatically, but content point of view. Using Propp's categories

above all it can be claimed that it does not analyze the role of the different functions in the narrative structure but thematic, semantic context so trying to give new comparative views beyond morphological analysis. Its aim is to define those poetical attributes that make tale to a tale, paraphrases to the basic form of the tale and looking through its varieties, in other words the further living of the folktale in literature. In the comparison it observes the changes of the structure of the tale, the different units, wonder and the magical worldview. Based on this view the theory makes difference between 5 categories. According to the divergence from the basic form of the categorization: the adapted tale remains the characteristic features of morphological and worldviewing attributes, the main difference is in a stylistic sense; the 'inverse-substituting' tale diversifies from the basic form as far as form and worldview are concerned; in the case of the assimilated-specialized tale the form changes but the worldview remains.

5. To the tale typology of Boldizsár Ildikó was added to further viewpoints by Tímárné Hunya Tünde in her study in order to highlight the main differences between tales and folk tales. She states that the plot of the tale is much more difficult, the cause of the events is a kind of inner force (mental/inner crisis, wish etc.). While in the folk tale the fate of the hero is determined by the 'absent-state' and the hero is put to the test in order to reach his or her aims, the hero of the tales is uncertain and is not characterized by his or her action. The stress is on the description of the psychological process instead of the description of the acts and deeds. The goals of the hero is also much more complex and abstract. The characters of the tales cannot be divided into bad and good ones as we can find this categorization in folk tales; the characters in the tales are much more complex, their personalities are 'individualized', they are not typical ones. Their characterisation is more varied and is in contrast with the static features. It is very frequent that the hero is a child with its purity and innocence, the harmonic relationship with Nature, the wish to know the universe, which are expressed in his/her pondering attitude. The child's way as he/she is looking the way of the world is innocent, his or her worldview is not influenced by the adults' rational way of thinking.

The individualization of the main hero affects the perspective of the narration as well: the tale has an inner perspective and the personal interpretation opposite to the impersonal narrator of folk tale, who is independent from the plot.

The narrator of the folk tale is talking about those events that are far from him, on the other hand the narrator of the tale puts himself into the time of the plot. Tale and folk tale are departed from each other as far as handling time and place is concerned. The folk tale is not connected closely to concrete time and place: the frame of the 'real' time of the tale strengthen the starting and closing phrases, while the acts of the adventures' time structure is inconsistent with the most basic experience: time handling of the adventures, and the tests are characterized by compression through the coexistence of three time dimensions. The relationship between folk tale and time is twofold: on one hand there is the usual sense of a social being and the subjective personality on the other hand. In tales there cannot be found so often the introductory and ending structures and instead of present time reference of the folk tale we can discover past and future one as well. To tie the tale to place and time it refers to reality; real circumstances, criticism of the era and society and autobiographical references appear as well in tales. The criticisms of the tale originated very frequently from the sceptic worldview, which determine the controversial tone of the genre and makes it possible to show the worldview in an absurd and grotesque way. The pessimistic worldview of the author appears in style as well, which shows clearly who the writer is. The language of the folk tale is simple, reticent and to this style is added new formal elements: form written in verse, pun and motifs filled with symbolical meaning.

6. A literary work is not an independent, autonomous unit, but it exists in a kind of relationship kept with other texts. To use this theory Jenei Teréz claims that the main divergence between tale and folk tale is in the different language usage and stylistic sense. That is the reason why she suggests to put the notion of intertextuality into account. Intertextuality of the text and genres can be interpreted as a particular method and it refers to the relationship between themselves and tradition. According to this view literary work is an open structure which is manifested through the active interpretation from the part of the recipient. It does not mean concrete works that are influenced by each other, but the struggle of the norm and convention systems in the

recipient's mind, in other words, the supertext and its varieties accepted as an invariant text created through abstraction, and coordinating the different types of texts in a permanent way. The distinction that refers to the genre can be built on the differences of language and the structure of the texts. The knowledge of the recipient in connection with the type of the text is global and morphological at the same time, which affect to each other through the interpretation in a horizontal and vertical way.

To analyze the literary genres as a sort of a text, we can interpret the analyzed tales as a variety of a genre, so determining with this inductive method the relationship between the genre and its variety.

7. *Örkény István* is the writer whose works I am going to analyze first. He is not known as a tale writer, he never wrote anything for children, apart from the 'tale-correspondence' with his own children, which was published in 1999. But the tale as a genre appears many times in his oeuvre: as a fairy tale (*A beszélő hársfa*) and as an 'egyperces' - a so called 'one-minute-story' - (*Fiaink, A nagy menetelés*) or as a bit didactic featured story for children (*Szombatesti mese*). As far as the motivation of the author who wrote these stories is concerned, we can find outer and inner causes as well. The latest one is much more interesting, because it is related to the determination of his writer-role. The basic literary worldview of Örkény is the 'puritan prose', the 'valid sentences', and the human language, the expression, the profession of the writer and the scepticism towards the traditional form. The only way to 'exist' is the self-expression, the forming of the text, the result of which is the text itself and it reflect this duality.

In the fairy tale of Örkény (*A beszélő hársfa*), which was written to order, he does not make the elements of the magic tales schematic, but he is able to fill them with particular content. He insists on the rules of the 'ancient' genre, he uses well the possibilities that are given by the 'form', he does not make stereotypes but he is thinking of relevant life problems, so he managed to create a valid variation of genre. He respects traditions although he is able to put a particular tone and worldview to the story, which shows clearly who the writer is. This also proves the validity of the ancient genre and refutes its anachronism.

Beside of forms of fairy tales other types of tales are also written by Örkény (Csalimese /*Fiaink*/; *láncmese* /*A nagy menetelés*/) in which he uses the conditions given by the form and in the different genres and forms the possibilities of architecturalism: he increases the tension in the interpretation in a way that he crosses only genres, but he does it in a one-minute long size.

Örkény sees through the grotesque contrast of the traditional forms which are connected to the traditional genres. These tools are narration, dialogue, feature and description. The intertextual contrast created in this way does not result in a simple parody, but gives a sense which the permanent correction of the conventions constituted in the recipient's mind, so strengthen the scepticism and faith originated from the text.

One of these tales transformed to a one-minute story is titled '*Fiaink*', in which there can be found characteristics of other groups of tales: on one hand from among the formulae-tales the feature of the storytelling of 'csalimese', on the other hand the stereotypes in the fairy tales. The most characteristic feature of 'csalimese' is its shortness, in other words after arousing the attention comes the interruption of the story. All these are connected to the artistic aim wording through the one-minute-stories, while it is in contrast with the characteristics of the fairy tales.

Örkény uses the same method in his tale '*A nagy menetelés*'. The 'adapted' story type (csalimese) having the tension itself, as it only imitates the story. Instead of plot he uses the repetition structure of '*láncmese*' so creating the illusion to be a tale. The form (*láncmese*) offers the possibility of the increase of the characters, it is the continuation in it as well, but there can be found its senselessness at the same time. This 'outer' characteristic is built on the inner formal one and also the parallelism of statement and its denial's. The hidden aim is to show the values of the human life.

Despite the shortness of the short story it gives an intensive experience: instead of storytelling there exist only the illusion, the association role of the characters and plot, the march of the whole human civilization without reason and aim.

There is no clear message, the story itself is a provocative question, the 'cruelty' of which is taken the edge of it by the sense of humour. The recipient is who has to find out the answer. But in my opinion the answer is not so important, but to show the contradiction of life, and to make the reader face with it for a moment.

8. Pilinszky János started to write tales for children to the order of Kormos István. One of his book of tales was published in 1957 titled '*Aranymadár*' and it contains four tales (*A naphajú királyleány, A madár és a leány, Aranymadár, Ének a kőszívű királyról*). In 1974 another volume was published titled '*A nap születése*' containing the former ones and two other stories (*A nap születése; Kalandozás a tükörben*). Apart from these books one of his tale was published in his anthology titled '*Ég és föld gyermeke*' in 1961, but the book published in 1974 does not contain it. The tales were received in a controversial way. The history of literature is not able to define the place of these tales in the oeuvre of Pilinszky - and the reason of it may be honour, consideration or simply uncertainty. Pilinszky himself also increase the uncertainty of the judgement by 'segregating' these stories from the 'adult' life's work judging them to the periphery. Might he feel that writing to order cannot result works with high standard? One possible reason can be the fact that tales for children are not classed into the literal genres. On the other hand his tales are notable to categorized in the expectation of a tale, as the order of the world which was unbalanced does not appear in them and to understand some of them it needs life experience of an adult.

One of the aim of this present dissertation is to highlight these uncertainties and make clear and to try to approach them to an objective evaluation.

The basis of the research is the presence of the tradition in the literary tale and to find out the link between the tradition and the own style and marking system of the author.

First of all, about one of Pilinszky's tales, titled '*A naphajú királyleány*', can be claimed that in this case he insists on the typical forms of storytelling, while his worldview and way of expression are also appear. This tale does not differ from its epic feature, as Pilinszky assimilates the turning points of folk tale in a valid way, but

the 'intersubjective' way with the help of which the unspeakable is expressed by the area and also the complexity and experience.

The tale of Pilinszky titled '*A madár és a leány*' seems to be the denial of the former statements as far as the atithesis is concerned that connected to epic forms, folk traditions and ancient structures. There is no plot in opposition with the series of plots and events of '*A naphajú királylány*'. In this symbolic place and time we can see a symbolic process without a worldview restoring in a traditional way and with an open ending. The tragedy of the tale is not in the highlighting of possibilities of the relationship and its missing forever. Pilinszky does not close the symbolic story of the girl and the bird. This hypothesis is strengthen the restarting structure of the tale (da capo a fine) and the cyclic changing of the seasons or its better to say as Pilinszky called it only two seasons (winter and summer), which means not a process but the passionate hesitation between two extremes. In the complex and extremely controversial sense of life this is equal with stanzas of the tale: existing offers the possibility of fulfilment, but this can be reached only for some moments. Pain connected to it is also a complex one: it is a permanent feeling of lack in loneliness, the wish for a partner, the incapability of expressing feelings, independence, fear of losing freedom and finally sadness. There are some experts who consider the first three tales a trilogy with the reason of the fact that all these tales use the formal tools of folk poetry: '*A naphajú királyleány*' is a kind of folk tale while '*A madár és a leány*' has ballad features. '*Aranymadár*' can also be connected to folk tales as it can be compared with the summary of '*Sárkányölő*' which is completed in my opinion the typical elements of '*Hálás állatok*'.

It seems that this tale belongs the most to the folk tale tradition, but both in the metaphors and the plot and the featuring of the characters can be discovered Pilinszky's particular worldview, his symbolic system. Instead of the acts of the hero in other words the plot structure of the folk tale, this tale lines situation and mood up according to rank and psychological validity. The tests that become more and more difficult help Mihály reach not only the princess and the glad satisfaction but the self-consciousness and to undertake his decisions. It is interesting that despite the description of the characters the human characters do not speak except one - the king who is resigned to the fate of his homeland. The changing psychological

processes' valid background is the series of the transition from the hopeless dark night of the introduction to the eternal golden shiness of the ending.

In the theme of the tale titled '*Ének a kőszívű királyról*' is also much more far from the tradition of tales than the former ones: its main theme is sin and punishment, the possibility of purifying, its genre is close to ballad. It is related to Pilinszky's poetic oeuvre as far as its worldview and moral content is concerned.

The research's main point is the analysis of the periodic connections of the tale as Pilinszky builds his own time-consciousness to the time structure of the folk tale: for him time is not a kind of biological necessity, but basic component of a cognitive process towards the world. The man who lives according to the ethical norms does not suffer from the passing time but makes a connection between past and future so being able to coordinate the personal the wordly and the cosmic time.

The most controversial tales of Pilinszky is '*A nap születése*'. The critiques by the experts are diverge from each other both in interpretation and evaluation. There are some researchers who interpret it as a story of Creation, while others deny the Christian mythological content.

In my opinion beyond the former theories there can be found further interpretation. It is not a Genesis myth-paraphrase which statement is rooted in the analyses but to put it into the life's work's context, we can claim that also in this case the world is the inner world of man: environment, the outerworld, the mirror of the soul and the place of the dramatic feature of the soul. It is a dialectic work because from the thesis of blur and the antithesis of the celebration of sun's nativity a new synthesis was born: the order set by the rhythm of time where both the light and darkness have place as night is followed by daylight and the way as death follows life.

The beginning of the work and the interpretations cannot be questioned if we do not call the first part of it a simple allegory. The self-sacrifying union of the stars for the common goal's own good may be interpreted as a service for a holy cause, the turning point of the darkness of the soul or the answer of the Creator, which set the

aimlessness of the divergence human lives. We can experience only in this way the human 'enlightenment' in the dramatic flow of the tale.

In his stories there is a tendency instead of the forms of poetry, the Baroque style in the pictures, in its language and in the stanzas' sentences. In this tale the form and formulae of rhyme and rhythm. According to Kovács Lajos this tale is the least complete and well-structured as far as content and form is concerned.

'*Kalandozás a tükörben*' is one of the most mysterious tales of Pilinszky which, as it seems, is far from the tale traditions.

The structure of it follows the traditional fairy-tale structure. It is similar to the fairy tales but the symbolic and particular worldview of the person is much more emphasized than any other element as a conventional tale. Pilinszky uses the basic motifs of the fairy tale decoding and transforming them with the stylistic tools' usage.

The controversial symbols and the structure express the duality of the world: the impossibility of reaching a good partner with limiting freedom, restriction of fantasy with the difficulties of the 'creation', the child's life with author's life.

It is special and unique in its fate the '*Ég és föld gyermeke*'. This tale was left out of the anthology published in 1974. It is still unclear that it was a conscious act by the author or not.

The tale is a story with long introduction as the plot itself, I mean the boy's story starts only in the 35th section. One possible reason for it can be that in order to understand the 'child's fate we need a valid introduction part. During the tale the symbolic fate of the boy enlarges as he is playing the pipe, inherited his artistic heart from his mother while he looks back and wish to go back to Earth as his father's personality 'whispers' it. So becoming his fate more and more hopeless than his parents'. The fate of the boy's parents' is that they can only unite in their son; and the boy's fate is to live and sing the controversial talent given by his parents.

Pilinszky may talk about himself in the most personal way in this tale. Not about his painful fate and tragic worldview but about his mission. This might explain his own tragic fate.

Pilinszky does the same in tales as he is in poetry. His tales are closely connected to the way of thinking appearing in his poems with the help of which can be managed to create homogeneity of various genres.

9. In the interpretations of Mészöly Miklós' tales it is much more easier to place his works in his oeuvre than in the case of Pilinszky or Örkény as Mészöly published his views about the genre both in interviews and an anthology of essays. It helps to interpret the tales the author's gesture to integrate the genre his comments on the tale, or the consciousness manifested in the structure of the book.

The first of his storybooks titled '*Hétalvó puttonyocska*' was published in 1955 which was followed by '*Cserép királykisasszony*' in 1964 and a year later another book '*Az elvarázsolt tűzoltózenekar*'. '*A pipiske és a fűszál*' was published in 1976, and '*Kerti hangverseny*' in 1977 by Móra Könyvkiadó. '*Az elvarázsolt tűzoltózenekar és más mesék*' was published in 1980 as a tale anthology. A serie of his life's works was published in 1998 titled '*Mesék*' which is a representative anthology of Mészöly Miklós' oeuvre.

The importance of the genre of tale shows clearly the fact that we can find tales in essay anthologies as well for instance the '*Sötét jelek*' published in 1957. There are 15 essays and 9 tales; the first representative book titled '*Alakúások*' published in 1975 contains 6 tales, the introductory work of '*Merre a csillag jár*' is a tale published in 1985, and we can find 2 stories in '*Az én Pannóniám*' among prose, poetry and extracts of essays. Mészöly structures his anthologies in a way that he edits tales for children and for adults separately. The former ones mentioned above are from among tales for adults.

In his novels there can also be found extracts or motifs of tales as a genre.

One of these extracts is in *'Az atléta halála'*. To the originally objective description was written a tale. Its role is controversial because of several reasons. One of them is the reflective point of the relationship between the 'atléta' and the characters, on the other and the denial of the tradition and the lack of its expression. In the novel Mészöly Miklós does not want to doubt the interpretation of life but the tools that can be used to express it were found inadequate by him. His intention is to exclude all those things that do not belong to the actual experience of the heroes in the novel, which he called 'közérzet'. The valid manifestation of human reality and 'közérzet' is *'tale in the novel'* (like *'regény a regényben'*) which is a possibility to make the everyday practice of the two dimensional experience to 'extremes'.

In *'Saulus'* the main point is also the parabola of the blind beggar who is searching for his sheep. The tale is built on reticent dialogues, inspite of this, it highlights and interprets the relationship between the characters of the novel, concentrating them on the mythological scene instead of giving examples.

'Mesék', which was published in 1998, based on the idea of the 'oeuvre-serie' compiled in 1995, helps a lot to give detailed information about which tales and in what ways found Mészöly important to emphasize them. The structure of the book and the time of narration are divided into three times of a day so following the tales of morning, afternoon and evening one after the other.

The *'tales of morning'* were interviewed to the youngest so they are short, their structure is simple (in most of the cases they belong to 'láncmese' → *'A Pipiske és a fűszál'* or other kind of nursery rhymes-like stories → *'Kerekecske-dombocska'*, *'A tíz testvér'*, *'Hovámész'*) their heroes are animals with human characteristics.

In the animal stories - following the tradition - the animals are playing human characteristics and their points are morals (lessons) with humour, with the help of which these stories get far from didactic intention (*'A róka meg az ugorka'*, *'A bánatos medve'*, *'Mese a vörösbegyről meg a két harkályról'*).

Tales about objects follow the tradition of Andersen with the optimistic sense of folk tales. It comes to life as *Vakarocska* that is from folk tales. From among the loaves of

bread in the oven finally Vakarocska will be the amulet of maternal love. So the story ends from where the different adventures of tales begin: the beginning of a journey.

The stories in which the main characters are children they are wandering with their pets and toys and they experience the adventures together. These kind of stories are adventurous one fitting into the specific features of a child but do not fulfil the requirements of a classic tale in a poetic sense. In these stories children do not need to look to the world as an adult (*'Kiskati meg a napernyő'*, *'Hogyan járt Guru'*, *'A Duna-parton'*).

'Tales of morning' are closely connected to folk tradition, their scenes are set in rural environment, and their worldviews - as in folk tales - are optimistic. Mészöly follows traditions of folk poetry as far as form and source is concerned. His style is perceptible and tangible, its vocabulary is vivid (in most of the cases) the author uses 'rural dialects' which are unfamiliar both to the adults and children and which can be known from the proses for adults.

'The tales of afternoon' can be divided into two groups according to the relationship with folk tradition. Tales in the first group recall and use the folk motifs in the plot, while to the other category belong to those literary tales that were built on fictional and narrative technique. Tales of the first classification follow the rules of fairy-tales' genre: from the traditional starting and ending formulae through the structure of the fairy tale-plot and the bipolar value structure to the optimistic worldview. Their 'originally' derives from the vivid and tangible language.

Tales belonging to the other large classification are characterized by the source of the belief of folk tradition and superstitions creating a magical dimension above the realistic one of the rural environment. The relationship between the everyday life and the world of superstitious beliefs are not questioned.

The *'Tales of afternoon'* serie is ended with the story of *'Jelentés egy sosevolt cirkuszról'*. It is related to the short stories of Mészöly, I mean the traditional structure of tales. In this story both of the descriptive ways of Mészöly can be found. The metaphysical approach in which the elements of the story are linked to each other

without using the everyday logical sense; on the other hand, without motivation he creates a mysterious atmosphere where the phenomena of the everyday life exist side by side with the laws of the independent world.

The next 'tale-cycle' is '*Este meséi*' intended for adults classified according to the metaphorical age, which appeared in the short story anthologies as well. The obvious characteristics of the stories belonging to this category is that the disrupted order is not restored they are without optimism and their structure is ballad-like. Their inspiration is in most of the cases a folk song, a song for children or a nursery rhyme included in the story.

After analyzing the various tales of the third cycle it can be claimed that Mészöly wrote in all varieties of tale as a genre. He went consciously on the tradition of folk tale to the modern prose, entrusting the decision to the readers whether they read them as a tale or a novel. The traditional genre is both a starting point and a flexible form to discovery of the valid ways of expression.

10. In Lázár Ervin's oeuvre tale is a determining genre but it cannot be divided into short stories, tales and other kind of proses. In the reflection of this statement I am going to analyze an anthology '*Csillagmajor*'.

The short stories published in the book can be analyzed first of all from their worldview's aspect and not because of the reason of tale structure. Although all of these tales are appropriate from the point of view of restoration of world order with the help of supernatural elements. The worldview's part in the tale is wonder as an everyday experience these are those means that make the world a better place. This worldview is manifested by the the characters who knows well that events are in opposition with their experience and reasons, but they see them natural phenomenon like when wonder disappears.

This works' worldview is related to tales: the relation between tale and reality, its structure's basic principle is historical time and being out of time; the controversion of everlasting life and monumnetariness.

It is also difficult to define clearly the *'tale novel'* as a genre as to the two components of this compound we cannot have exact definition. We can define the characteristics of both genres while analyzing them. From the point of view of the novel the structure of fairy tale widens with further adventures that increase tension of place and time and it may bring the contradiction of worldview and the complexity of the hero's character. It has to reflect the basic relationship of human life beside compositional rules and archetypal motifs, universality of processes that create tale, which are independent from time and place. All of these motifs can be interpreted as a symbol of reality created by abstraction. In the tale novel the symbolic values of the tale would not be damaged; instead of it, it is completed with the psychological description of the characters, with motivation of acting and with the unusual places.

We have to focus on the surplus while analyzing the characteristics of the genres from the point of view of the dual genre: on one hand the relationship with the tradition of fairy tale and its basic philosophy, the balance of the world that are wished to come once; on the other had the actual reality of the narrator.

In the case of *'Szegény Dzsoni és Árnika'* the first step is to give the definition of its genre. The 22 tales in the volume titled *'Hétfejű Tündér'* are various. Among them we can find traditional features of folk tale - like stories, which according to this feature - are not tales, like *'Álmos Palkó'*, *'Mese Julinka'*, *'Szökevény szeplők'*, *'A kislány, aki mindenkit szeretett'*.

To the next group there belong to those tales that follow the rules and the structure of nursery rhymes: *'Mese Julinak'*, *'Mese reggelre'*, *'Ödönke és a tízmeletes'*, *'Virágszemű'*, *'Ha háromlábbon gyábokorsz'*. Their source of joy is the secret language that were built on repetition, rhymes, the atmosphere of words, alliteration, which are far from reality.

In the Andersen-like tales (*'Mit ugrálsz, Hideg?'*, *'A Kék meg a Sárga'*, *'A lyukas zokni'*, *'Kék reggel'*), which caricature human feeblenesses. These are perceptible, simple and they are about love.

The philosophical tales (*'Nagyapa meg a csillagok'*, *'A molnár fia zsák búzája'*, *'A kislány, aki mindenkit szeretett'*) deal with the basic questions of mankind (death, love, false decisions).

They have an interesting and strange feature: these tales are open ended, which can be interpreted in a tragic way as well they also do not give ready-made answers but asking those questions that are intended to all of us and to which everyone has to find the answers himself or herself. It is the writer's 'duty' to make the readers face to emotions and experience. The animal-tales which can be found in the volume (*'Az igazságtevő nyúl'*, *'A fába szorult hernyó'*, *'A hazudós egér'*, *'A nyúl mint tolmács'*, *'A nagyravágyó fekete rigó'*) seem to be the synthesis of the former ones. The animals have human characteristics and weaknesses and these characters show the viewpoint of the clever, independent outsider. The sense of humour saves the stories the traditional didactics its aim and in a painful way but the readers get the main points of it.

Stories belonging to the fairy-tales are the followings: *'Szurkos kezű királyfiak'*, *'Rácegresi Pácegresi'*, *'A Hétféjű Tündér'*.

In *'Szurkos kezű királyfiak'* we can find some characteristics of a fairy tale but it differs from its expectations in the sense of form and content: there is no ending-formula but open-ending.

At the end of the volume we can find a tale titled *'A Hétféjű Tündér'* which is a summary of form and content. Even the title contains the fight of Good and Bad, prejudice and to know something, success and failure, illusion and reality. The motifs which are familiar to the readers and the structure reminds them to the precedents of fairy tale.

11. In the last chapter of my dissertation I am going to summarize the conclusions and prove the hypotheses that I mentioned in the first chapter.

From the point of view of folk tales it is clear that the tales that I analyzed preserve the natural worldview of the genre. As these tales relate to the order of the functions that is the reason why their structuralist approach is questioned. They break the syntagmatic relationship off, they decode them so opening the closed structure but retain the naturalness derived from worldview. The decoding of the elements according to the author and the genre's rules seem to be far from basic form but they retain wisdom of tale. To the basic form in verse, ironic worldview, puns and it can be added to motifs that are topped up with symbolic meaning.

These tales can be analyzed from the context variety of the traditional genre of modern tales as far as tradition is concerned (morphologic, poetic, stylistic, and according to worldview), from the point of view of the oeuvre's context.

In the life's work of the authors tales are gloomy basic topics, motifs and questions appearing from time to time, which seem to be unfamiliar to the genre but they all appear in the writers' tales. The traditional genre offer the arranging these, basic topics and the gesture of the meaning of the hidden relations in the world and the possibility of the flight of fancy the showing of the individual worldview, while hiding the denial of the anacronism in itself.