

The concept of intertextuality emerged at the end of the 1960s (Roland Barthes, etc.), and the lively debates on the topic had their highest intensity by the mid-1990s (Julia Kristeva, etc.) but this peak of interest had declined by the second decade of the 21st century. In the context of Hungarian literary theory, as if in consequence of Hungarian literature's belated acceptance of international trends, discourse strategy was introduced in a thematic issue of *Helikon* (1–2/1996) with significant articles on intertextuality in Hungarian translation. Since then, the term has been examined from diverse perspectives, but inevitably, there still remain unexamined questions, whether at the national or international level. According to András Kányádi in the preface to his monograph *Az intertextualitás ösvényein* (On the Paths of Intertextuality), his intentions have been nothing less than investigating an unexplored area.

Kányádi is a Transylvanian-Hungarian scholar who studied in Cluj-Napoca, Romania, but continued his Ph.D. studies and career as a literary historian in Paris. This external (but not Central European) view on Hungarian culture and literature allowed him to compile a collection of texts that carry the signs of difference, yet characterized by readability. Some of these texts were first published in French, but the Hungarian versions are not literal translations, the original texts have been revised.

The monograph consists of an introduction and main body divided into two parts, but its structure is not clearly linear: its central theme suggests various connections between the units, and the text itself undermines the possibility of separation between them. In his brief summary of theoretical origins, Kányádi enumerates the most significant representatives and schools of intertextuality. Then he broadens the focus to Hungar-

ian literature, referring to the works of Ernő Kulcsár Szabó, Julianna Wernitzer, Zoltán Kulcsár-Szabó, Gergely Angyalosi, Christine Rác, Ildikó Józan and Magdolna Orosz. The preface ends by specifying the author's intentions: to publish "an integrated book, concentrating on text analysis [...] according to horizontal (literary historical) and vertical (thematical) critical coordinates" (8) that would introduce the practical aspects of comprehensive research into the language of Hungarian prose.

Through the loosely connected papers and essays, the reader moves chronologically from late realism to postmodernism, and a division is made between classic and contemporary literature (by authors who are well-known in the Hungarian context and partially accessible in major world languages). Apparently selecting widely translated texts was not a criterion, and Kányádi adds a comment on popularity in the essay about Sándor Márai (one of the most-translated Hungarian authors) that there is no relation between the success of an original text and its foreign version. In case of analyses of translations – the existence of variants of a certain text in French (Mihály Babits), or examining the quality of a translation (Péter Esterházy) – the target language is French.

Kányádi applies Genette's terminology of transtextuality, but he extends the interpretation where necessary. For example, Esterházy in *Celestial Harmonies* used quarry-like quoting (in Kányádi's terms) which does not fit into the Genettean categories, and means hiding the source of the intertext to the text itself. The monograph includes two chapters that use French examples to examine the translatability of *Celestial Harmonies*, which is evidently one of the most complex intertextual experiments in Hungarian literature.

Kányádi links Esterházy directly to Zsigmond Móricz's short story „A tóga“ (The Toga), based on the cufflink-like symbols used in *Celestial Harmonies*, and this line can be drawn back to classic Hungarian literature, which is densely interwoven with allusions, as well as other intertextual relations. For instance, in case of the realist Móricz, the subdivision is not structural, but thematic: there are a few categories listed as types of intertextual development, where the text alludes to different works of art from each point of view.

The first chapter of the monograph demonstrates that unfamiliarity with this theoretical background did not prevent classic authors from using transtextual methods. On the one hand, Kálmán Mikszáth undermines the position of the reliable narrator in different ways: symptomatic topoi, ironic adjectives, oral sources, unbelievable storylines, etc.; on the other hand, he applies parody and travesty in his novels „Farkas a Verhovinán“ (Wolf in Verhovina) and „A szelistei asszonyok“ (The Women of Szelistye).

In Kányádi's reading, the works of the modernist Gyula Krúdy reflect the author's adoration of Charles Dickens, whose novels *A Christmas Carol* and *The Cricket on the Hearth* are supposed to be the hypotexts of Krúdy's *Asszonyok díja* (Ladies Day) and *N. N.* While the Hungarian author alludes to the British one, what is humor for Dickens, Krúdy twists to irony. His intertextuality can be retrospective, but he also writes further texts with continuous self-repetition, whereas his commonly used tool is the polyphony of narratives and narrators.

The opening essay about Dezső Kosztolányi's short story „Sakk-matt“ (Checkmate) connects to subsequent pieces in the monograph. The closest connection is the one dealing with an episode in Imre Kertész's *A kudarc* (Fiasco), and this line leads back to the chapter on contemporary authors. Kertész takes the chess narrative and develops it ironically into a symbolic

storyline of self-rescue which meets Stefan Zweig's typographical matrix in his novel. Kosztolányi's hypotext is linked to the episode by various motifs but the “real bet of the intertextuality is structural” (152): mirroring between the metafictional frame and fiction.

János Térey's *Paulus* connects to Kosztolányi indirectly, as its key line is the mutual hypotext of the two works: Alexander Pushkin's *Eugene Onegin*. At the end of the 19th century, the Hungarian translation of the verse novel was so popular that its influence could be recognized in various sociocultural fields, but Térey's approach is more complex: it carries all of the traumas and also (literary) theoretical inventions of the 20th century, while it presents a contemporary version of Paul's conversion. Kányádi claims that Térey applies the structural model of Dante's *Divine Comedy* (which was also Pushkin's intention, although suppressed by censorship), and at the same time he parodies both hypotexts.

In his short story „Csigacsók“ (Snail Kiss) László Garaczi also alludes to Russian authors such as Fyodor Dostoevsky or the brothers Arkady and Boris Strugatsky. This parody of style and mixture of language registers also leads us to significant Hungarian authors of poetry and prose, among others, the only Hungarian Man Booker Prize winner, László Krasznahorkai, whose short story “Herman, a vadőr” (Ranger Herman), according to Kányádi, is the contratext of Garaczi's text.

Finally, Krasznahorkai himself is represented by *Háború és háború* (War and War) which is the result of his in-depth studies of angelology, and of course, it does not connect only to the previous text: its inter-, intra- and extratextual network is elaborated in his typical long-running sentences.

This review has not intended to sequentially follow the monograph's contents, as the texts deliberately combine with each other, engaging in various dialogues, which besides the broadest sense of intertextuality – all existing texts connect with each

other – reflects a well selected compilation. However, in favor of a more representative image, it could have been complemented by some other important authors and works. Nevertheless, András Kányádi's monograph is unequivocally a relevant supplement

to the interpretation of intertextuality in the Hungarian and recipient literary environments.

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