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NOVEL POETICS OF GYŐZŐ HATÁR

Abstract of PhD thesis

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I.

Topic and objective of the thesis

Győző Határ is one of emblematic representatives of the Hungarian writers. Until his death in 2006, his books were published in Hungary after each other compensating his play down for fifty years till the political changes in the country. The reader interesting in his oeuvre may take a comprehensive book¹ negotiating his art. Petőfi Irodalmi Múzeum digital library gives big help to the researcher with it though, let him get the hang of his life in pictures and words in order to be allowed to read the books of Győző Határ on the internet and receive an overview from the criticism bibliography written about his works. The winning oeuvre of Határ is now closed, the processing of the details has to follow this.

Works of Győző Határ were published, however, it can't be said, that the literary world has really accepted them. Handbooks, the academic specialisation substances dealing with the Hungarian literature just take note of his working class only, did not turn into the integrant part of the Hungarian literary consciousness. Határ created not only in all of the genres of the literature, but he had an important role as a philosophical thinker. Especially interesting how he makes the philosophical thoughts the basis of his literary works, hence it does not take the reader a little effort, if he wants to follow his leader. He applied the highest standard to himself. To avoid the traps of the Hungarian literature he considered as provincial, he accounted the phenomena of the international literature a guidance point for himself. Applying periodization and terminology of Emőke G. Komoróczy I analyse his novel „written by the prisoner of the prison republic” (*Anibel*) and his two novels written during emigration (*Éjszaka minden megnő, Köpönyeg sors*) from a prose poetics viewpoint. I expect from these examinations to come to light, how the novel and the thoughts of Határ become interwoven. Furthermore, how his prose editing techniques help to open his thoughts.

I wish to contribute with my thesis and the analysis of his prose poetics to Hungarian reception of Győző Határ.

II.

Research methodology and structure of the thesis

I deal with the works of Határ since the end of the 80's. At that time, the acquisition of his works stroked in a serious snag. My antiquarian bookseller acquaintances helped in the acquisition of copies published in foreign countries. My father-in-law put out copies of Határ's works from the library of the Hungarian Academy of Sciences which could not be reached for the general public that time. When I established contact with Határ, writing my research intention, he helped me himself by sending reviews written about his books and the copies of his works. Even the allocation of the books to Hungary was quite adventurous. They did not arrive by mail, but with help of the acquaintances of Határ or of a printer's friend, József Molnár in Munich. At one time someone rang on my door and a nerve arrived with a packet in his hand. He passed a packet into my hand without a word, then turned back and disappeared. Only after opening the packet I understood why all this happened. The situation changed with the political changes, and Győző Határ became legally readable because journals published his works and Hungarian publishers issued interviews with him. Then later, by forming of Petőfi Irodalmi Múzeum digital library, more and more work of Határ became available.

The aim of my thesis is to examine the novel poetics of Határ. It takes long to perform this work, and Határ does not make easy the work of the interpreter. Philosophical thoughts

¹ G. KOMORÓCZY Emőke, *Határ Győző életműve: „Bízom dolgom az időre”*, Bp., Stádium, 2003.

constitute the foundation of his works. If the reader wants to understand the novels, has to get acquainted with the philosophical theories of Határ first of all. This is a huge work, because the extent and number of his philosophical works are large, and their train of thought is complex. Határ discussed not only about the philosophical problems but he had deep knowledge of historical sciences. He analyse religion, history and politics from the philosopher's viewpoint. His culture critical thoughts tend into pessimism and are coded in his oeuvre as well. If the reader got to the cognition of the thinking of Határ, the exploration of his language, the complicated construction of his novels and his style should be still performed. Határ was an engineer, his novels and generally what he wrote were built with high accuracy. The thesis attempts to reveal the prose poetics of the three selected novels taking into the account the above viewpoints.

III.

Main results of the research work

As if Határ would just have wanted to overrun avantgarde from the beginnings. Avantgard emphasize the crisis of the traditional way of thinking, the problematic of the position of the individuum (the artist) and the determination of the expressive strength of the traditional lingual applications. The certain peculiarities of the analysed novels as if the postmodern literature would have been anticipated already, indeed, as if they would have looked beyond it already. Határ was not concerned about the question of the ism and the desire of answering to them, he was only looking for the adequate form, with the help he may have called the attention to his message and may have sent it to the reader. If something caused a problem for him, it was that the readers became „oneballbelievers” („egylabdahívő”) and forgot the history and so he found his activity anachronistic. His vanity was offended, because he felt nothing new in the world and everything was already written before him. It is not possible to fit apathy of the western range of the modernism, abandon of the responsibility, the impersonality and objectivity or representatives of neo-modernism like Duchamp, Cage, Tinguely, Rauschenberg² with the intention of Határ. Határ came simultaneously from the art and the philosophy. He did not have an aim to decide with confrontation art and life which is the more interesting one. He tried to synthesize experiences gained in practice and in philosophical studies. His art concept can not be characterized with the acceptance of transience of art, but with translation of philosophy to art. He could not write to the moment, this would have contradicted to his thinker attitude. Határ does not share Cage's views³. Cage feels it so, that the order is not „differentia specifica” of the art. But he does not share Caraco's opinion⁴, who yearns for chaos and decay, and accuses the order for formation of bad mass, that soiled and devastated everything more than chaos. Although Határ fixes the chaos and the decay in his works though (e.g. *Az Őrző könyve*), he accuses not the order for the formation of this, but ideologies and religions.

The order-mind of Határ can be proved by the precise structure of his novels. He understood however, that the matter-of-factness of society is over and the reality-feeling of order in society and economics got lost. Győző Határ experienced the lurching of order through the absurdity of his fate, but as a thinker his believe was not shaken, only its form became different. We may experience the materialization of this in his analysed novels.

² „The life is more interesting, than the art, the acceptance of the transience of aiming for impersonality, experimenting with the chance, the art, they all work on the border of the low comedy with pleasure.” Frank KERMODE, *Mi a modern?* Bp., Európa, 1980, 25.

³ *ib.* 26.

⁴ Albert CARACO, *A káosz breviáriuma*, Bp., Qadmon Kiadó, 2012, 55.

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About the action treatment of *Anibel* – the in Hungary arose novel – one can state that some story appears in the novel action „in medias res”. The reason of this will be clear only later, when the narrator himself complements the introduced situation with absent elements which are necessary to understand the story. This technique makes the synthetising reception difficult, because the novel has a huge number of characters and chiselled stories.

The main character's memories have important place in the novel. From their narration we can find out, what the lover of his student age was like, how was the war, the concentration camp. These situations and events happened in the past, Határ sketches as novel present. The present is always what Határ just tells a story about.

The political relations of the fifties ensure the continuity of the negative experiences after the war and the camp. The fact that the characters of the story live in a field which cannot be defined and they do not direct their fate themselves serves the characterisation of the plot. Fate-brute-god/Heimarmené sows the fates here and there. The characters get into situations into which they do not want, but occurs with them after all, and the movers of the happenings are not clear. One may live his everyday, boring life, but nothing depends on him.

His novel *Éjszaka minden megnő* is the story of the hero's erosion and destruction. The presence of the elusive field which was recalled in the novel *Anibel* too, transformed the world into the collection of anomalies. The mediocre man is powerless in the face of the absurd situation and naked. Határ's hero, Archie lives from day to day, the planning for him is quasi impossible. He is a typical form of the „narcotic consumer animal” described by Határ, who became a brute predicted⁵ by Baudelaire, and „one-ball-believer”, illiterate mankind. Not even the „new redemption” is able to help the welfare society's consumer culture.

In case of *Köpönyeg sors* we may see the process how the refined mind slips out from the handcuffs of the Arian Christianity and becomes a devotee of Hellenism known already from childhood. In an even more general form: how somebody may turn into free one amidst the total oppression. Forming the Iulianosz story shows Határ his antipathy against the state. He draws up the myth of state's functions in detail. Iulianosz is the prisoner of this jumbled reticular tissue. He is a prisoner in a net. And this is the feeling that pursued Határ in his whole life. The novel shows how can one stay in alive with the help of the uninhibited compromise as the prisoner of the power.

The „foundling existence” is Határ's fundamental experience. The novels are the record outputs of the presentation of the foundling defencelessness. *Anibel*'s Sömjén Simon is a motherless-fatherless orphan, the *Éjszaka minden megnő*'s Archie, the unknown milkman's child is a foundling as well. But in his own family he stays the same, well yet after the wrack of the world. His own relatives killed Iulianosz's parents in *Köpönyeg sors*, he enriches the number of foundling protagonists. All of their existence positions are identical. In the given situation, both for Határ and for the reader, from all of the attitudes Iulianosz's solution is the only acceptable. Huge self-control, skill for the forced acceptance of the situation, survival by hook or by crook, skill to the world's cognition, education on the highest level. Iulianosz cooperates with the enemy, although his profit is only the survival, opposite to Sömjén Simon, for who this cooperation yields existential profit. Határ created the novel of the elite consciousness with the *Köpönyeg sors*.

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In Határ's examined novels, actions are not carried ahead by the characters, but things happened with them. The plot is the subalternation of the stories about the characters. *Anibel*

⁵ cp. HATÁR Győző, *Özön közöny*, London, 1993, 104.

works with a huge number of characters. Story blocks getting into a partial overlap with each other, later running beside each other initially form the novel. Határ builds the characters of all historical blocks with meticulous story lacing. Each essential character has his own story. Határ strings them with these stories into the novel world, justifies his characters' actions, their mentality or development of their fate. The characters' life stories are independent stories in the story. The author intends an important role for the characters introduced with strange elaboration (e.g. Ernike, Anibel, Verderber, Keve Tibor etc.) in the procession of the novel, they see through the fate of the narrator. The characters only simply exist in a given dangerous field, before „Big Brother's” vigilant eyes, they vegetate. Their everyday thing is made, but these activities are not used for being taken ahead. Their actions, their conflicts stay on the level of the weekdays, petty: jealousy, conflict between colleagues, between grandfather and grandchild etc. The real conflict would be between the characters and the field, but, who want to clash with the network's superiority? This alternative does not arise. It can be well perceived, that in the novel world – yet, if on victims' price, but - everybody avoids this: the books bought as a result of the violent canvassings of the party agitator land on the garbage, but they get to purchasing for the mood of the peace; it is just a participation in a common gamble, because the party agitator forces it; Simon makes favours, just leave him in peace, or later let him be allowed to convert it into cash („balls-salt”, art object business). The political, agitative lecture criticism of Verderber, the leader of stagehand workroom, foreshadows the development of a potential conflict already, but everything stays within the frameworks of the trade finally. At the very end of the novel, clashing with the field comes into existence after all by chance. Small fire, which induces the most violent aggression in the guards of the field, breaks out in the theatre. Because the field did not provide the conditions of the normal living, the characters' majority tries to survive by corrupt actions. Everybody commits illegal action or something else what can be declared as illegal. The screws of the field, whose ears and eyes can be found everywhere, know about everything. So, under cover of the theatre roof fire, everybody was arrested and recalling sabotage people were dragged through the mire. The found weapons induce an extreme reaction in the (terrified) system. For the characters this mean tortures, and long prison years for some of them. After the theatre fire the world's order recognised before fire could not be re-established anymore. This is the caesura in the novel. Then Határ cuts it short and quickly, maybe too quickly sews the threads. The well-known characters got disperse, the friendly contacts break up, everybody is going on his own fate and on the field dictated road. In this way the Ernike- and Anibel-love also stopped. Simon comes to port though, but the reader says goodbye with displeasure to his hero collaborating with the system. The privacy of the narrator, Simon, can be treated totally separately in the text. He gets in front of us primarily because of his obsessed Ernike and Anibel love. The reader looks at Simon's efforts slightly uncomprehending. The object of his craving is inappropriate in both cases. The love for Ernike is moved by his past memories and his wish to re-integrate into the society. Simon, a foundling from the camp struggling, try to make his first steps clinging on the love memory of the past in a new world created by the field. Visiting his old hopeless love was a hook to this. However, he realizes his mistake soon, and is not able to form a pair with the jealous fury for a long time. Anibel, the mother is not simply the subject of his love, but she is the mythical womanhood for Simon. Heavy to accept the fact, and he does not accept that Anibel is not the person she looks like, the beautiful middle-aged woman, the mother, the female principle, but person following the way of the sin at the same time. Not only with the world, the one in which Simon moves, but with Simon himself is nothing OK. His love relations he is attracted only by women, who's type can be found already at the beginning of the novel. Simon calls them „weasel-women”. So he is able to form a couple at first with Ernike and with Anibel, and at the end of the novel with a weasel woman, Verderber 's grandchild, Hangyálka. The

contact both with Ernike and Anibel was not successful. Although he forms a couple at the end of the novel with Hangyálka, the reader can foresee that this contact will not last. Határ has a distressing opinion regarding the love: „... Is it possible? To separate the love from the outrageousness: well, is it possible?!⁶

Cast of *Éjszaka minden megnő* is far not of that size, than it was in case of *Anibel*. There is only one active character, Archie. The other characters serve the understanding of the circumstances, the charging of dreams. In the world of the novel everybody is dead except Archie. Everything just happens with Archie and around Archie. Archie's activities tend to the everyday survival, to see the circumstances and they are aimed at the implementation of the „negative redemption”. This latter is the only action affecting the procession of the novel. The self-crucifixion of Archie and his death destroys on one hand the hero of one-character space, and on the other hand brings back the old world to a life. Because of lack of companion character, conflict can not be formed. We may not talk about the character development of the protagonist of the novel, rather - in the frame of abnormal anomalies - his physical degradation, and with this in parallel the psychic processes entailing this. The hero is in a hostile field, which he perceives though, but is not aware of this. The field tests him physically and psychically equally. The author-narrator does not conceal that the final goal is Archie's death. The work in this way is the novel of „Archie-redeemer” suicide. For the reader neither the sketched Archie, nor the sketcher is nice. The reader deems repulsive that the writer is amused by Archie pursuing into a death. It is also thought-provoking, that there was actually no choice given to Archie. He was allowed to do only, what the third party field determined. His fate was decided in advance. So, if a field standing outside of us is given – as it is in the analysed novels of Határ – our fate is decided. Our margin is narrow, it is mostly reduced to the everyday life, otherwise we are naked to the field standing above us. This is what Határ often calls „fate-brute-god” or Heimarmené.

The cast of *Köpönyeg sors* is worthy of the volume of the novel. As it is usual in the dramatic genre, the author lists the characters in three pages at the beginning of the novel. The main character stands in the centre of the work. The other characters are interesting in proportion as they indirectly or directly influence his fate and intellectual development. The work, like the previous novels, is rich in (inside) happenings, but poor in actions. This may not be differently, if the author places the protagonist's inner, intellectual world, his development into the centre of the work above everything. His father and his mother became the victim of shedding blood inside the imperial family. Although he survived, after all, he himself is in a life-threatening situation, surplus in the imperial family. The protagonist's life segment presented in a novel is going on in the frame of the terror, hiding and the learning due to this. He is not terrified and in hiding as the prisoners of Gulag, who try to be invisible in the prisoner mass. Because of his origin, distinguished residence and provision are due to Iulianosz. He is younger than his brother, Gallus, so he is less interesting from the viewpoint of the ruler. He is a prisoner in gilded cage. Iulianosz does not give himself up to the moment, the chasing of the delights, than Gallus his older brother. He observes an other life strategy. Works, is training his body and his mind, studying, analyses the changes around him continuously.

The author drives his protagonist cross three big phases of exile, in Macellum, in Constantinople and in Nikomedeia. The first phase detaches him from the Hellenic world of his childhood and gives him into the hand of Arian instructors. He obtains the prohibited documents however through his mentor. He receives the first rhetoric lessons and behaviour pattern of the galileus here. He may not forget during the short half year in Constantinople that he is a prisoner, but the world opens for him: the emperor's library, his lecturer halls, his

⁶ HATÁR Győző, *Anibel*, Bp., Szépirodalmi Könyvkiadó, 1988, 12.

artifacts. We may recognise the complicated chemical laboratory of the empire through Iulianosz eye, in which the power is made. He may learn to think here in bigger dimensions. He gets a friend, people walking in the city pick up on him and he becomes popular. The power may not tolerate this already. Soon he is interned to Nikomedeia. He gets here to the discernments, because of which he turns away from the galileus belief and he puts his confidence into the Hellenic faith. With help of his friend comes to the for him prohibited orator, philosopher, Libanosz lectures. Because of his confidence sowed into his clerk noticing his speeches, and from his friend's narration recognised kaldeus priestess, the current archetypic mother⁷ picture of the novel he is rushed into danger. With help of intellectual self-discipline practices learned in Macellum he is able to force back his disgust to persons controlling him. Határ condenses his practical experiences in Iulianosz's shape: „the whole life is – enormous lesson on compromise”.⁸ If Iulianosz wants to survive, he has to take his life context into consideration, and has to adapt to it, even if it is against his mood. We find out several things about Iulianosz: about his exterior, his living conditions, the characters surrounding him, their relationship, his thoughts, his meditations. However, we do not remember to a real man, but his intellectual attitude, his raising of questions and resolution attempts. Even Iulianosz authorised actions fit up setting the thematisation of the problems. He is doing research about libraries' coils, recruits it and makes copies. His talks are not personal, but they revolve around theoretical questions mainly. Iulianosz is looking for his truth, everything is subordinated in creation of his personality.

Iulianosz compromise is different from that of Sömjén Simon. This arises from their different social position. Simon starts from the lower border of the society, Iulianosz lives for on an exposed place, near the top. In addition to the survival, Simon works on the grading of his career and does not deal with it, what kind of ideology consists in the background. He is doing his job and serves the current power. He may not allow himself to think. The ancestry entails privileges and duties for Iulianosz. This ensures that he obtains high-level education. His creative thinking is built atop this. An any kind of career may come up in his case. Simon and Iulianosz are able to survive at least, but the hero of *Éjszaka minden megnő*, Archie has not even the opportunity to survive. Archie's enemy is the field where he exists, and himself. Határ does not like any solution represented by his heroes. He hates Archie and sentences him to death, but neither Simon's, nor Iulianosz's solution are found his mind. The reader asks the question inevitably: Why does he have to be this so? The answer can be find in Hanák Tibor's analysis about *Golghelóghi*. „The powerful side is the bad one. Not the creator god is the lord, he is only a potter servant, a potter prisoner, the lord of everything is Master Satan. For our Christian god merely a subordinate role is left. He has to obey the huger, beam light, „timeless-young” Satanael.⁹ So, if Határ has to choose, he puts the vote down beside the dominance of evil. The evil works in the word and the heroes have to hold their ground opposite this strength. There is no really good solution opposite this strength according to Határ's practice.

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Határ puts his characters into a thoroughly installed novel world. In case of *Anibel* - the novel written before 1956 - the political surroundings of the fifties following II. world war give the background of the work. The reader finds streets, spaces, interiors, castle damaged by the war, but the public buildings look the same. This damage reflects not only on the objects,

⁷ cp. JUNG, *Alapfogalmainak lexikona I.*, Bp., Kossuth Kiadó, 1997, 69-74.

⁸ HATÁR Győző, *Köpnöyeg sors: Iulianosz iffúsága*, München, Aurora könyvek, 1985, 35.

⁹ HANÁK Tibor, *A filozófia: kritika*, Bécs, integratio, 1980, 208.; cp. HATÁR Győző, *Az ég csarnokai*, (*Aurora ezotéria 7.*), London, 1987, 121.; HATÁR Győző, *Alapigazságaink: Nagardzsuna, műhelyforgácsok egy bölcséleti aforisztikából*, Bp., Szabad Föld Kiadó, 2003, 201.

but on the people, workplace and on a private sector. The politics contribute to this situation. There is no chapter, where the reader could not find the agitative manifestations of the new system, or the manifestations of the behaviour relating to the new system. This may manifest itself in the names of the novel's space (names of streets, factory names), in the effect of the deprivatisation, in the effect of the deficiency economy has on people's life (breadline, energy deficiency, corruption in all areas). Agitative placards in the workplace, the party agitator tracking the colleagues, party secretary, the communication continued with each other, the form of address, all of them are attributes of the infiltration of the politics. The penetrating of politics into the private sector signaled by the landlord of Sömjén Simon calling him a comrade. The fate of the family of former Ludovika military officer Kinézer Ede is a typical example of showdown with the followers of the old system. The politics forces carefulness and tenseness into the novel milieu, and prepares what at the end of the novel culminates in the authorities' reaction to the theatre fire. The case leaves no illusion regarding the nature of the system in the reader. The signs indicating the peculiarity of the system, on what Verderber, the stagehand workshop's leader joked a lot, form bloody reality in case of the theatre fire. Intimidation, brutality, disregard of the human personality characterize the new politics.

The scenes of the welfare and consuming society constitute the background of the novel *Éjszaka minden megnő*. We see the symbols of richness, shops with excessive, unnecessarily large supply, the citadels of sexual- and religious-consume. These all point beyond a given country's borders in a globalized period. Határ expresses his criticism here not simply against the state, but the culture existing under the „politically correct” democracy's protective shield. While in *Anibel* the world is shiftless because of the state and economy working dysfunctionally, in the *Éjszaka minden megnő* we may see the bankruptcy of a dysfunctional culture. In the *Köpönyeg sors* again the sovereign power, a brutal organization is presented, and Határ does not leave doubts about his views. „Határ Győző sees the state as the ancestor trouble, the human edge ruining, the monster. His state philosophy is an anti-state philosophy”¹⁰. In the novel *Köpönyeg sors* the state power as a background is formulated more specifically, than in *Anibel*. The constantinople episode initiate the reader in the structure of a byzantine system in details. The promoters become clear, named the persons, the hierarchy, the net. Határ shows not only the power, but the sceneries of the rich culture surrounding Iulianosz. The grandiose creatures of ancient architecture and fine arts, the art of orators and grammarians, the current state of the institution system of religion and their views are represented there. We see libraries with the very valuable books of ancient authors'. In Macellum we have an insight into the sports, in Nikomedeia into the kaldeus myths, into the formalities of the Hellenic religion, in his mysteries, in the process of the initiation. Határ, when he writes a novel, puts his heroes into background drawn up scrupulously in all case since these backgrounds and displayed objects authenticate the narrative represented by the protagonists.

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In a summary about Határ it is not possible to leave without a word his topic accompanying his art all the way along with elemental strength, the motive of the WOMANHOOD. This means in his case not simply the love himself, but the animality, the motherhood, the good and wrong in one. He is unable to get free from this principle. This is the main thread in *Anibel*. Sömjén Simon's all women are weasel-women, the protagonist obtain negative experience with all of them. It is equal, if she is Ernike, Anibel, or she is

¹⁰ HANÁK, A *filozófia: kritika, op, 210; Cp. HATÁR, Alapigazságaink, op, 25-27*

picked up from the pub, the lovemaking Tusi. In this novel the embodiment of the symbolic womanhood is Anibel, the Magna Mater, who fascinates Simon – despite the experience of all negatives – even in the last rows of the novel. In the novel *Éjszaka minden megnő* the women are dead. Archie's wife, who is shown to the reader by the dream, does not differ from Határ's weasel-women however. She fob his husband with the milkman, but this is a tradition already in Archie's family. He himself is a descendant of an unknown milkman, his mother fobbed his husband similarly, as he was also fobbed. This a rule already in Archie's world. We don't even have good memories about the dead prostitutes of the red-light district. Everything unmasks the earlier world. The number of women character's relating to the protagonist in the novel *Köpönyeg sors* is not too big. Majority of these women's are used by the protagonist. He is developing a symbolic relation only to one woman. This is Szozipátra, the Magna Mater. Her fabular fate, her existence as a kaldeus priestess, her expertise in love are such facts fascinating Iulianosz. It belongs to Szozipátra's face however, that she is jealous. She discovers the sexual desire of her servant girl to Iulianosz seeing into her mind. She can not tolerate this, and drives her away on a vulgar manner. The Magna Mater figures are identical in that way, that they reign only on the man but do not really let them into body contact. These protagonists all are weak men guided by their emotions, instincts and sexuality, who are disposed towards a stronger, much more dominant woman.

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The construction of the novels has engineering accuracy. *Anibel* has three capital chapters, which divides up into subsections, and further additional part chapters. Határ supplies all units with numbering. All capital chapters and subsections have a motto as introduction in Hungarian language. A frittered construction contributes to the fact that for the reader is quite heavy to understand the story. However, this is not the only reason, why it is heavy to see the novel as a whole. Beside the frittered construction, contributes to the fact that there is not an action to which the heroes would relate in the novel. The detailed stories of the happenings and the heroes spin round in monotonous greyness after each other, and they live beside each other. Határ keeps recalling in his life story the carcass-greyness of the era many times, what disturbed him remarkably. This experience of his is reflected unambiguously on the novel construction. From the world of the monotony rise merely the personal petty conflicts and the staggering elements. It belongs here the conflicts of the narrator, Simon's inner, love troubles. These manifest in the development of the dreams, and have forecaster function.

Certain parts of the novel are disproportionally long, their redundant development is markable. The long, detailing chapters of the story being about the spiritualists are like this. But so is the dialogue of happy, babblers and the conflict one's phase of Ernike-love. These phenomena receive an emphasis because of their volume, as if an important role would be played really the construction of the novel or even regarding the story.

The typical moment of Határ's novel editing, that he places the largest, deciding conflict of his novel-world to the end of structure. This conflict takes shape in *Anibel* on the end of the novel, under cover of theatre fire. This the conflict that makes a radical alteration to the life of the novel world's main characters. After the conflict being settled nothing may continue as before. The road leading to the evolving conflict can be deducted retrospectively. The theatre fire is a pretext to the reckoning of the power-owners in the novel field. After the conflict, Határ loses his interest for the new situation, and only laconically sews the threads of the story. Probably Határ felt himself, that he crammed too much story, happening, and character into his novel. To approximate the structural parts falling far from each other, he repeats structural-semantical units in the later chapters. He solves the linkage of the chapters

punctually. He finishes the previous chapter generally in such a way, that he can refer to it at the beginning of the next chapter, and from there he can continue the story.

The editing of *Éjszaka minden megnő* is also accurate. The author divides it into thirty numbered chapters. The usual motto here can be found only on the front of the book. The narrator walks through the novel following systematically the novel spaces, and presents the meaningless world of the objects and the man-carcass of the former integral beings. He makes the protagonist confront the world's increasingly newer and newer anomaly though. Having been to the novel space and time linearly, he demonstrates that the loneliness, the disintegration of natural order of the world, the destructive effect of the environment without the stimulus, how the protagonist's psychical and physical condition is ruined step by step. In the procession of the novel, Határ provides always something surprising in order not to lose interest of the reader. The dream displayed in the novel is an essential circumstance for Határ. This effect is not absent from this novel. With help of dream episode we may recognise the protagonist's place occupied in his family, his relation to his wife and the being of a foundling. As he made in *Anibel*, the capital conflict influencing the procession of the novel, the protagonist's self-crucifixion and death, he leaves for the very end of the novel. And, as we may have observed in *Anibel*, he only sews quickly the threads of the revitalized world on the last pages. Határ is there with the protagonist everywhere, observes all his steps and analyses them. Not even a detail is lost. He follows Archie even into his dreams. Határ did not show a world in which the reader would stay with pleasure in his previous novel, but Archie's world is even more depressive, even more catastrophic. Archie does not stay there for a long time, soon will commit suicide.

The *Köpönyeg sors* is the synthesis of the novels of Határ. It's structure consists of five big chapters and additional subsections. The construction of the novel gets organized along the novel spaces. The first part presents Iulianosz family, the context, into which he has been born, then it is layed in the space of the exile in Macellum. We may recognise the protagonist's character in this part, a dreamer's, a fan's, a thinker's nature. Határ forces Iulianosz across several obstacles. His hero has to endure the environment poor in stimulus, preparing for the Arian baptism and attending baptism, the visit of the imperial followed by constraints, the failure of the building of a church. However, these events lead him to the delight of the search for justice, the analysis, the joy of a white-collar job. He starts to build up the gnosis for himself here based on his reading experiences, and he gets more and more further from Arianism. He learns it here a lifetime, that the life is a training to dying, and, the life is a lesson from a compromise. Határ sets marks at the end of the structural parts, demonstrating that soon changes will happen in the hero's life. The supernatural sounds, the collapse of the grandstand of the chariot race stadium, while Iulianosz in the church from the miracle of the wild asses gives a lecture, informing the hero on the fact that something has changed. And in deed. It turns out by the time he gets into the palace that his older brother was taken away from Macellum. But has to leave his usual world, he is ordered into Constantinople.

The second main part of the novel is laid in the capital, Constantinople. Iulianosz is accused of escaping at the time of his arrival, and the close arrest waits for him here initially. He can recognise the closed hierarchy of the imperial palace. The capital opens for him with his sights, his baths, his works of art after the dissolution of the captivity however, with his academy, the imperial library. More and more people recognise him walking in the city, the people call him „sire” and invite him into their flats, he will be popular. Iulianosz does not recognise the life-threatening character of this phenomenon, but the reader feels that this may be fate turning, because with the popularity he turns into a potential competitor inside the dynasty. He is occupied with a lot of questions affecting the religion and his fate, memories (the circumstances of Constantine the Great christening, his family's extermination, the truth

experienced about the emperor in Macellum). These refer back to the part of Macellum and they are connectors. Határ creates those elements in the second structural part, to which from the next structural part he may refer. This kind of new phenomenon pointing forward is the organization of the copying of imperial library's books; the friendship with the aristocrat Licinius; the gift of Licinius; or the appearance of Szozipátra's name in the communication with Licinius; the discussion with Nikoklész Luko. In his nightmare, in his talks continued with his former schoolmasters he takes the problematic parts of the Arian faith one after the other. This is what we can already suspect in the first structural part: the Arian faith of Iulianosz became uncertain. It occurs secondly that he may meet the emperor. In this occasion the stagy reception helps to live the greatness of the power in opposition with the memories of the human frailties of an emperor in Macellum. As the imperial visit in Macellum did not bring anything good for Iulianosz, so the participation at the imperial reception in Constantinople. It yielded constraints in Macellum, in the capital though the cessation of his freedom of movement, and the designation of the next station of the exile. Returning from the reception, he learns that he is an outlaw prisoner again, this way the arc-like construction locks here. Compared to the captivity of a previous chapter, it is a novelty that he may prepare himself for the exile at least. He is not resigned simply to this situation, haggles about the conditions dictated for him firmly. Iulianosz is no more the same person who left Macellum, he is a conscious, determined Flavius offspring.

The third, fourth and fifth part take place in Nikomedeia. The Nikomedeia part is bigger in volume, and differs in structural construction from the first and second parts. The explanation of this may be that both the Macellum and Constantinople parts are only preparatory parts for Iulianosz's intellectual culmination. In the Nikomedeia part we see an adult, conscious man again, who organizes his life and knows what he should do with his limited freedom. Furthermore, he gets here to the definitive ignoring of the galileus faith, and his faith consolidates in the Hellenism. The freedom of Iulianosz he experienced in the capital is lost, the threat comes into the front, his aim is the survival again. He likes the the airspace of Nikomedeia with his Greek spirituality. The real Hellenic ones cannot be rewarded. His activity, his mentality faces the sympathy of the local people, this sympathy almost caused his destiny once in the capital already. He deals with his library's organization. Hiding is obligatory not only for himself, but for his books, too. He puts titles of authorised books to the prohibited (Gnostic) literature. He is thinking and he asks the favourite ontology questions of Határ (Leibniz, Heidegger): „– Why we are here and there is everything, instead of we would not be, neither we, neither nothing: in the all-infinity before nothing – the Not-to-be in the Nothing ...?! – Why do the gods need the created world and us, the toys put into it ...?!¹¹ He gets to the great discernment in Nikomedeia: the galileus faith is St. Paul's fabrication.¹² Iulianosz gets so far in the denial of the galileus faith that he feels it so, that he has to hide it, and he has to prove his loyalty to the empire. His intention building of a second church serves this, which is a feedback to the first structural part. The appearance of his friend Licinius in Nikomedeia refers back to the second part. Licinius's role is important. In one hand he refers to the metropolitan part, on the other hand his gift (gold bronze tripas) and his stories about Szozipátra take forward the novel plot. His role in copying the lectures of the prohibited orator is also not negligible. Mardoniosz plays a similarly important role. He is a Scythian slave, inherited from the family, who appears and disappears in the novel from time to time. He is the person who teaches Iulianosz carefulness and survival from the very beginning. When he appears, we know that he brings news, and wants to warn. In the third novel part he warns for the control approaching because of the evasive reports of the orator and spy Nikagorász. To lull the suspicion, Iulianosz talks about his plans about building a

¹¹ HATÁR, *Köponyeg sors, op.*, 268.; Cp. HATÁR, *Szélhárfa, op.*, 120.

¹² HATÁR, *Köponyeg sors, op.*, 273.

church to Hekeboliosz who is coming to his inspection. Meanwhile, he does not pay attention to keep recalling the name of Szozipátra in front of his lover, the jealous clerk slave woman. The conflicts with the young jealous woman are signs for the reader, that Iulianosz will be given away. The insecurities around the power, the war between Magnentius and the emperor at Mursa, the problem of christening of Constantine the great, the rhetoric practices contra the Galileans and pro the Mithrász faith, the library extension, and the works around the church construction take up the energy of Iulianosz. The fourth chapter attaches to the closing thoughts of the third chapter and continues Iulianosz's theoretical explications. This, from chapter to chapter attaching technique can be seen already in *Anibel*. That is why the chapter borders become almost invisible, and the novel is felt for a coherent story block despite the partition. Iulianosz's thoughts are pervaded by anxiety caused by uncertainty. He feels his life in danger. How is it possible, that the two renowned orators in all situations survive? Comparing his own position to Themisztiosz and Libaniosz orators' position provides essential discernment again: Themisztiosz and Libaniosz are „the girders of the ornamentation of power – without asking a part in it, I mean, in the power. Without the Themisztiosz-like standing persons and without the Libaniosz-like falling persons the power is not the same; synods come and synods go ... but they: they are the same. The champions of the survival. They are indispensable”¹³, but the mantle of Iulianosz cannot be turned, since he is an offspring of the prevailing family, thus, he is a potential heir.

His adoration complexion is known for Iulianosz himself, he does everything in order to escape Szozipátra, but the unreliable informations about threatening his existence drive him to act. The magician and a prophetess may know the reliable information only. As soon as Iulianosz manages to establish an effective contact with the enchantress, loses his friend Licinius. Their roads get to a contrary direction: Licinius becomes Christian, Iulianosz becomes Hellenic. Szozipátra becomes an essential anima figure, the Magna Mater of Határ. She is much stronger than a man, with special irradiance and ability, and a symbolic female character simultaneously. Iulianosz submits himself to the woman's influence. He interrupts the Szozipátra scenes with the library, the building operations, the palace, the description of agendas from time to time. It is very difficult to obtain the visions of Szozipátra, but if he manages to get to it and to interpret, they proved to be accurate. Határ proves that the cult of the enchantress representing the Hellenic sphere of thought works compared to the Galileus religion. It turns out however on the pretext of the story of the construction of the church, that the Christianity is not the reason of the decline of the Hellenic faith. The faithful ones simply forsook, the neuron corrosion attained the Hellenism. The Hellenic priest's narration is incomprehensible for Iulianosz, and he did not give up with the plan of putting a holy talisman into the basis of his church under construction. The signs that forecast the failure of Iulianosz endeavours start thickening however. His church's ditches were being buried, before he could have put the talisman into it, before Licinius became Christian and would redeem from him Melinoé. Mardoniosz appear at him, and brings negative news about him. Gallus knows, that Iulianosz forms speeches against the Galileus faith. The jealous Melinoé, his clerk and his lover was the betrayer. Panic attacks Iulianosz, but Szozipátra consoles him. His prophecies do not confirm Iulianosz's fear. Iulianosz does not calm down however. Because of his incorrect situation evaluation, he sees his rescuer in Gallus, who is near the power. Similarly to *Anibel* and *Éjszaka minden megnő*, Határ puts the big conflict structurally to the end. Iulianosz holds on to the very end of his views, and always finds a helper, with whom his plans turn into feasible ones, his views find an affirmation. But he loses all of his hopes when reading the amerencing letter of Gallus. The turning point of the novel is here, from where Iulianosz does not see a way out anymore. The fifth chapter fixes additional losses of

¹³ HATÁR, *Köpönyeg sors, op.*, 415.

Iulianosz and the road, which the protagonist has to follow to survive. He has to put it on the hiding colour, and with the help of the Galileus gestures acquired in the childhood, the forms and contents he has to refute the untruth of betrayals about him. The world turns upside down, a slave rebellion threatens Nikomedeia inhabitants. Szozipátra escapes, Licinius takes the lead of the slave rebellion and steals Melinoé, who was sentenced to a hard work because of her betrayal. The gift of Licinius, the Hermanubisz tripos was broken by the slaves breaking into the palace, and stolen the values concealed in it. Only the ANKH was left there, as a warning. Iulianosz lost everything what he liked. Gallus sent his minion, the non-consecrated Aetiosz to discipline and reeducate Iulianosz. In this way gets lost Iulianosz's partial freedom of movement as well. There is no choice left for him, he has to put the hiding color on, and take on voluntarily Galileus mask expected by the emperor. He starts practising excercises learned in Macellum, recalls the learned regulations, collects arguments why he should not hate, but like Aetiosz who controls him. „It is necessary to love bitchy people. Love your Aetiosz, as bitchyourself”¹⁴ - trains himself. At the end of the novel he melts externally into the Galileus world totally, because the game is over for him. His fate is decided. He dug deep his Hellenic thoughts criticising Galileus, to avoid appearance accidentally in inappropriate time, on inappropriate place. The novel returns to the first chapter with this. The uroborosz snake bites into his own tail. However, the reader perceives clearly the schizophrenic situation.

IV.

Publications related to the topic

MOHÁCSI János, *Határ Győző: Görgőszínpad*. Vigilia, 3, 1989, 234-235.

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MOHÁCSI János, *Határ Győző prózapoétikájáról*, Szombathely, Életünk, 2013, 210-227.

¹⁴ HATÁR, *Köpönyeg sors, op*, 573.