

## Mosaics of Mészöly's „pannon fresco”

Two problems became into theme in the works of the young writers in the '60-s. They experienced in their own lives the political determination of the creation and the existence as a creator. At the same time a central question were the ontological doubts of the cognition, the possibility to tell something. These problems were especially effective in a period when political factors restricted the possibilities of the poets and writers to manifest themselves and the interpretation of their works. All of these caused the birth of trends which experimented with new methods of self-expressing and reconstructed the literary concepts of the creation and interpretation.

In my planned presentation I interpret Miklós Mészöly's art as an answer the problems of his time. He avoided the current political and social questions in his work. But – by his attitude to the literary tradition and abstaining from the public role – he communicated a special “cultural identity model”<sup>1</sup> which opposed the public cultural policy.

His work going back six decades is not unified. Considering the topics, at the beginning of his career he narrated unique stories by a new technique. These narratives transmit some kind of universal experiences but in the point of these are the characters and some determinant elements of their lives. These stories represent correlation between people, events and circumstances, and throw light on essential aspects of the existence.

In the '70-s was a big turning in Mészöly's work: the narrative-like was pushed into background and the structure of the stories became decentralized, mosaic-like. In addition the theme of the writings also changed: a literal “pannon fresco” crystallizes in these, and the ambition to describe authentically the experience of the existence narrows a “general feeling” which is attached to a concrete locale, Pannonia.

I try to approach the mentioned changes of the oeuvre from a concrete aspect, by emphasizing the meaning construction. In this process has important role the network of metaphors and symbols. I hope that this way can provide further results in exploring of Mészöly's work. Although the critics admit the role of the metaphors in Mészöly's prose, they have not examined this and their function in the text yet. While the changes of the oeuvre (the disappearing of the plot which was fundamental element of the text until the modernity, and consequence of this the much more ambiguity of the writings) justify the detailed examination of the semantic structure and the alternative possibilities to make the text coherent.

The summary of the symbolization in the whole oeuvre could throw light on the possibility to reinterpret the works in a wider context. This way is justified by Mészöly too, who published his short stories in volumes whit changed composition. He thought that by connecting his writings in another way he can create a “literary pannon fresco”. The structures of patterns and symbols are especially important in this process.

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<sup>1</sup> THOMKA, Beáta: *Próza archívum: szövegközi műveletek*. Kijarat Kiadó, Budapest, 2007. 70

The presentation examines the possibilities to interpret the volume titled *Szárnyas lovak* in this approach, and look into how it is connecting the volumes of Mészöly's "pannon period".

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