

PSYCHOLOGY, FANTASTICALITY AND THE TRUTH OF THE NOVEL

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The truth of psychology, fantasticality and aesthetics is one and the same in the novel but the common path leading to it has to be found by the writer himself, wherever he or she starts from. A valid, trustworthy picture of this seeking ways and means can best be given with the help of the history of the novel—that is, the testimony of the different endeavours.

Our starting point is the history of ideas. At the beginning of the Hungarian modernity the new psychological conceptions of the early 20th century were among the most influential ideas. Due to Mihály Babits, Bergson became popular among Hungarian modernists already in the first decade of our century while Freudism provoked general as well as profound thinking in “Nyugat” as witnessed by studies of reception and novels describing the period. In the history of Hungarian literary modernity, however, Bergsonism played a different role than Freudism. In 1910 Babits introduced the great French thinker as “a deliverer who brings back dreams we thought to have lost long ago and leads us to regions we did not even dare to look towards”. This deliverer, in Babits’s interpretation, makes us revolt against preconceptions as well as “the despairs of Spenserian agnosticism and the slavery of automatism”. The aim of his conception, that is, his theories of intuition and time, is to eliminate the duality of experience and subsequent systematization. It is for this purpose that Bergson qualifies the examination of individual states of consciousness as a construction of a metaphysical order and thus makes psychology part of the philosophical train of thought. It becomes understandable that the modern writers felt that Bergson got very close to the problems of the artist. Thus his influence was absorbed in the general renewal of the view of the world and it did not affect directly the birth of the inner monologue in poetics. Meanwhile it calls attention to the fact that there are questions of life and death in the new psychological conception. In this respect Bergsonism has a common point with Freudism that had direct thematic influence. In Sándor Ferenczi’s obituary Dezső Kosztolányi refers with sympathy to Freud’s great follower who “regarded man... as a mystery that cannot be expressed with any

psychological formula. He did not like the writers who popularize or apply psychoanalysis but those who associate with their instincts, with nature. He admired Gyula Krúdy." Following Ferenczi, Kosztolányi saw psychoanalysis as an intellectual revolution that caused disappointment to self-conceited man. He expected more of it than digging up motives or exploring the unknown layers of the soul. Following the new psychology, many discovered the depth of the human soul with romantic ardour. They enriched their motives by describing suppressions. Several of them rejected biologism for naturalism. Kosztolányi's character Esti Kornél says: "I want to be a writer who thunders at the doors of being and attempts the impossible." Kosztolányi's great epic works, however, would break the borders of the "psychoanalytic" novels. He was still looking for the new role of psychology within the art of narrative when he constructed his own model of the psychological novel. "Today's literature is again violently haunted by ghosts," he wrote in *Éjjél* (Midnight) (1917). "What used to be outside, is now inside us. We have the ghosts within ourselves. The crucial discovery of the new psychology, namely that we do not know a large part of our soul, took place in this age. This enormous region... is just being discovered by the fearless conquistadors of the soul... The knots of the beginning and the end have never been unbound, people have always had hallucinations and visions... There were ages though that only realized the phenomena between the two points, ages that in the harmony of earthly life were oblivious of themselves... The 20th century is very mystical. Why? Because it is unhappy. Mysticism... is an activity deriving from the despair of the human mind... What should we believe in? What should we confess? Where should we run? Frightened from the alien world that we cannot understand we run back into ourselves, escaping from mystery to mystery... there are no mystics in happy ages." (*Éjjél*. Edited by Aladár Bálint, Gyoma, 1917, p. 5.) Kosztolányi makes his characters say that understanding is already half way to victory and the beginning of love. In the attraction of the new psychology he recognized both the escape of man who has lost his values and the self-expression of the age. It is this understanding that gave birth to the new psychological aspect and, at the same time, the fullness of his novels.

The eras after the Enlightenment mainly examined the temporal evolution of man: his role in society and in nature, the effects of the changes happening there and his struggle to improve his circumstances. The examining method of modern psychology has reversed the traditional view completely. Let this point of view be called anthropological. The timeliness of the new endeavour is demonstrated by the fact that the conception of the novel of the 1920–30s reached the same conclusion from a different starting point. By studying the changes in form Gábor Halász recognized that the modern novel originated in

the technique of the early English novels—in other words the Bildungsroman (formation novel, education novel) gave place to the action novel.

The changes in poetics launched by new psychology first of all modified the claims and characteristics of psychological description. In the nineteenth-century novel the description of the soul, similarly to that of the age or the landscape, served to describe character development. It was a means of expressing temporal changes and effects, and it only showed as much from its subject matter as was visible from the overall point of view. The novelty that the modern psychoanalytic novel brought was not primarily the idea of describing the incidents of spiritual life even if it was a problem freshly discovered by the new trends. The most important thing here was the change in the point of view as a consequence of which the psychological theme, too, came to fulfil a structural function. Whoever undertook such a theme had to give up the principle of rational causality.

It was still a long way to the clear formula of Kosztolányi's great novels and this way demanded a struggle with genre conventions even by writers who followed the new psychology. The orientations before new psychology, on the other hand, also contributed to the destruction of the inherited rules of poetics.

When the generation of the Nyugat appeared, the best of psychological description was still represented by Zsigmond Kemény's novels. His *Pál Gyulai* differs from the heroes of the contemporary novels: exaggerated virtue drives him toward sin and destroying; he is miserable before he would be tragic. It is not because of the circumstances of his life that he becomes unhappy; his temper causes his fall. In *Özvegy és leánya* (The Widow and Her Daughter), Mrs. Tarnóczy rushes at her enemies with a passion that cannot be explained simply by her circumstances. Her hatred is mythic and her way in the novel is something like running amok. Similar characters include Senno Barnabás, Stribe Gergely and Simon Pécsi. As we can see, Kemény raised psychological description to an unusually high rank and expected a lot from the exploration of spiritual causes. We know from his biography (Papp, Ferenc: *Báró Kemény Zsigmond*. Bp., 1922.) that he studied clinical neurology and psychology at the University of Vienna. Furthermore, as an undergraduate at the Academy of Nagyenyed, he became familiar with Troxler who examined the bases of human nature and who thought that obscure emotions lay behind human deeds and character. (Troxler: *Naturlehre des menschlichen Erkennens oder Methaphysik*. 1828.) But his own confession proves, too that his interest in psychology was due to reflection. He writes in his *Pál Gyulai*: "I firmly believe that all the moods of our soul derive from our ideas but from such pairs of ideas that are too small and too fast to find shape in words and so to become perceptible. So our mood, the seed-bed of our deeds, takes shape among effects

independent from us and at the same time originating in us." (Quoted by Papp, Ferenc, op. cit. p. 360.) If we read his works after having read the psychological novels of our century we feel a sense of destiny rather than the atmosphere of the depths of the soul. Pál Gyulai, Mrs. Tarnóczy and the other characters are the vehicles of their creator's fatalism while their description refines the classical realistic analysis of the soul into a model. (Rónay, György: *A regény és az élet* (The Novel and Life), Bp., 1947. p. 61.)

From the viewpoint of modern psychological epic, another figure outstanding from the nineteenth-century history of the novel is István Petelei. He wants to recreate the ballad in prose. We can find evidence of this in the structure and psychology of his best writings which is a recurring theme of the Petelei studies. The description of the process of psychological constraint in *Őszi éjszaka* (Autumn Night) for example, reminds one of the world of János Arany's ballad. Many of Petelei's other short stories have the same elliptical, disconnected structure with the representation of the psychical processes being delayed. We are imprecise if we call the author's message psychological, as it is not the contents of the inner world that Petelei's balladistic short stories represent by means of language but rather a display of the psychical processes taking shape in behaviour and action. Petelei did not fully understand the modern psychological trends penetrating into the depths of the inner world. In fact, his balladistic picture of the world is based on an inheritance from János Arany namely the combat of moral forces. As András Diószegi observed, the "ideal" is missing from this world and man appears to be subject to the irresistible power of fate. To discuss which psychological approach is more authentic would be going to false extremes. Obviously that the representation of spiritual contents have lead to formerly unknown territories of portrayal of man but, at the same time, just like the naturalistic description of human life, it was tightly connected to the momentary symptoms of everyday life. The moral approach of the ballad's psychology had not yet integrated the determining factors of the unconscious. It presented a hero emerging from the incidental that modern Hungarian literature after naturalism wants to reformulate.

The pressure of poetic conventions was first felt by those writers who preceded the lyrical revolution of the Nyugat or even experimented with new types of narrative technique. They examined the coexistence of poetic conventions and new formations. We have to examine the presence of the principle of rational causality to find the turning point of modern narrative. This study first of all wants to throw light upon the experiments of Viktor Cholnoky. Looking back at Cholnoky from the viewpoint of modernity he appears to be a typically transitional writer bounded by many inherited literary conventions

who also made several attempts to complete and to requalify the inherited picture of man. His contemporaries and successors, who could make headway towards the aims of modern narrative on the way already started, found the new medium defined both by the new messages and the new conceptions of genre either in the new description of the soul or in abstract objectivity expressing human existence. Viktor Cholnoky tried to orientate himself in both directions but he still justified his new psychology with the rational epic probability and did not create the homogenous medium necessary to his abstract objectivity either. He searches for the inner world and secrets of man but he finds *peculiarity, remoteness and weirdness*. This strange thrilling world observes Hungarian anecdotal rules which incline the writer to unfold the secret of his mysticism and fantasticality with the help of a rational motive. Examples include *Szürke ember* (The Grey Person), *Bertalan Lajos lelke* (The Soul of Lajos Bertalan) and *Trivulzio szeme* (Trivulzio's Eye). But the constraint of epic probability is only a symptom in Viktor Cholnoky's narrative art. In his *Kövér ember* (Fat Man), for example, he does not force the rational explanation. He creates a situation similar to those of Franz Kafka—but without Kafka's truth.

The constraint of rational epic probability can be felt in the works of authors who created modernism. In Géza Csáth's early works, for example, the principle of rational causality is conveyed in the main story while in the inner story chronology and memory merge into one another. After 1907 a world of visions, memories and elementary moods flourishes unrepressed alongside these "true" stories. This is Géza Csáth's way to the often quoted *Anyagyilkosság* (Matricide), that is the self-definition of the modern psychological short story. There is hardly any story here and the faint convention of epic probability has apparently become subject to reflection. The whole novel describes the accumulation of motives for the matricide. Psychology is not contained in the representation of the inner world but in the characters' deeds. They appear cold and dispassionate. The murder is a senseless act, too, with its senselessness representing the vanity of existence and indifference to the laws, morals and ideals of life. The standard of this new psychology in Hungarian narrative literature is Kosztolányi's *Anna Édes* but his short stories preceding the novels are already regarded as evidences pointing to it. The private tutor of *Sakk-matt* (Checkmate) rebels against his sick pupil because of being humiliated by him. The story is the summary of a psychological process beginning with the revolt of self-respect and reaching its climax in the irrational want to win. It is quite striking that although the author speaks in first person singular, he does not submerge in the flow of consciousness but leaves the psychological motives to narration. *A Kövér Bíró* (The Fat Judge) is

the representation of the same type of irrational force. The heroes of this short story are children who hate the judge simply because he is fat. Their passion does not break out in cruelty but is dissolved in sympathy aroused by the judge's mother when she recalls his son's childhood with painful nostalgia. The reverse psychology of the cruel joke is represented in *Április bolondja* (April Fool): the lodger of an Üllői road student room wants to pry into the loneliness of his room-mate and becomes the victim of loneliness. In these early experiments Kosztolányi is attracted by the findings of modern psychology, regions of human life which had not yet been conquered by 19th-century literature. The excitement of discovery is undoubtedly a new source of energy. But the inner force of the short story nourished by it is only potential, and the more familiar the new environment—the subconscious layers of the soul—is, the weaker this inner force becomes. A consistent writer must realize that the new territories of the soul can only be a starting point. It is not by accident that young Kosztolányi feels at home in the world of the children, in a world which is the borderland of transition and universality in natural life, too. But later he is unsatisfied with the inner reserves of his raw material and tries to express universality in the incidental details of the whole structure of his short stories. The turning point of Kosztolányi's narrative is probably *Lidérc* (Nightmare) written in 1911. The narrator/hero meets drunk workers on a dim road, anguish overcomes him and he escapes into a restaurant of bad reputation where he is soon followed by his supposed persecutors. He is identical with his psychological state, his anguish, further increased by the provocation of his persecutors. This provocation imperceptibly raises the novel from reality to irreality. His persecutors think he is an old friend who does not remember them. If the short story ended here, it would be the expression of the decadent way of looking at life in which memories are more real than things. But the hero continues his escape and runs home where he is seen as a stranger. When he faces himself in a mirror in the street the face that glances back frightens him. Is it the story of schizophrenia? Or is it the representation of feeling lost? Both can be the prefiguration of Babits's *A gölyakalifa* (The Nightmare) and of *Epepe* by Ferenc Karinthy as well. At the same time its abstract objectivity resembles the world of Franz Kafka because the hero's nightmarish visions take the form of things and actions. Only at the end of the short story can we read the deliberately enigmatic sentence: "The face... was motionless... (in the mirror) like a dead man in a glass coffin and the dream did not want to come to an end." Is this said by the narrator qualifying the foregoing as a dream? A stylistic knack showing simultaneously the reflection of the dead man and the man in the dream? In my opinion, this enigmatic ending of the short story is the amplification of the essence of the author's message. The final sentence

does not want to give a rational explanation of the anguish but it does want to raise it from the medium of psychological naturalism. In this way does *Lidérc* (Nightmare) become an authentic psychological record and an insight into the existential problem experienced by a person falling into loneliness and despair. This is why Kosztolányi will be able to represent the three-dimensional man in his great narratives, an individual who is part of history, society and of universal existence.

It is probably not by accident that the greatest test of the narrative influenced by the new psychology, the representation of the fantastic, soon lead to new experiments. Two from the early Hungarian psychological novels are based on fantasticality and, by expressing the role of fantasticality they try to express psychological problems.

Babits published his *A gólyakalifa* (The Nightmare) in the *Nyugat* in 1913. Three years passed before his first novel was published in book form, eight more years for a review in his own literary periodical. His critic was Frigyes Karinthy, a congenial colleague who justified his deepest motives. According to Frigyes Karinthy *A gólyakalifa* represents the most painful and the most noble driving force of Babits's psychology, philosophy and poetry: the problem of dualism. Philosophy calls it conflict, but the living person, the most vivid being, the poet sees it as the condition of life. "One will never become two: the lonely womb is sterile" as Babits writes in *Kabala* (Cabbala). But the twin poles of being create such a tension the discharge of which can only be death. The human mind can only comprehend one life and if he is confronted with its duality then he meets the gap of madness and voluntary death is preferable. He must be content with the credo of the "I do not know it for sure" and the brave hesitators suffer the martyrdom of uncertainty for us all: they live instead of the dead and die for those who live. As we can see Frigyes Karinthy finds the indivisible common ground of rational and irrational endlessness in *A gólyakalifa* and identifies the credo of this world with enlightened doubt. But about the shape, the form of the whole novel he only writes one declarative sentence: "This time he has created something bordering upon a narrative masterpiece."

Nyugat attempted a new interpretation of the novel in 1932 the pretext being its third edition. The critic was Endre Illés who examined how Babits's material related to the concepts of Freudian psychoanalysis. This question first necessarily leads him to the separation of the novel's psychological, naturalistic and fantastic elements and after that he recognized that in themselves. Endre Illés reaches the conclusion that creation makes process from the sequence of the elements and at the same time is the form of the writer's inner world. The critic recognizes the medium of the work of art and he names it timidly and

uncertainly. "Is it fantasticality? Yes, it is! But fantasticality of noble material is a more real representation of man, human soul and life than unstructured reality."— Illés writes in his summary.

What are the distinctive features of the novel's cohesive force? Illés raises the question whether the fantastic novel has a special mode of existence, whether it has any uniqueness in the theory of the novel; whether formerly, naturalism or new psychology has created such new value, new pattern, or to use a very popular term, new paradigm.

When critics attempt to define what type of novel *A gólyakalifa* is, they use the adjectives "psychological" and "fantastic". They do not openly accept the presence of a naturalistic motive, although we can discover the presence of the formerly revolutionary trend's conception of reality not only in the description of the joiner's shop, the suburb and the brothel but also in the presentation of passion. When the tormented apprentice starts to beat his master's son left to his care, he vaguely feels that what he does is villainous cruelty but his anger causes him pleasure. Later on the prostitute's patchouli frees him from his inhibitions and transforms his disgust into wild passion. And finally he feels the same pleasure of "evil" when throttles his victim. Of course, the contemporary critics are right if they say that these motifs cannot define the medium of the novel even if they are stressed. The question remains whether fantasticality or the new psychological theme itself are already preformed materials of the novel, whether they automatically contain a new form of novel. The reader of our day has probably got over the sensation of science-fiction. And if we consistently consider the "lesson" of this genre we must admit that the effectiveness of scientific or pseudo-scientific theses can only be realized in fiction. Science-fiction has to transcend itself just like social or historical novels. Naturalism has not even gone by the easier way of applied literature and it thought to be useful to exclude fiction from the demanded truths in the hope of conquering a higher realm. So its followers became the victims of an illusion of the theory of the novel. But from a historical viewpoint it is clear that philosophical novelties or those of life could temporarily appear as new values of the genre. And this illusion defined the first experiences of modern psychological novel.

The coexistence of naturalism and new psychology at the time of the birth of the modern novel is a natural phenomenon, so to say. The success of their coexistence depends on whether they can create a new generic formation. And if they can, even their interbreeding with fantasticality is possible making irreality an autochthonous and universal reality.

The intention of the author of *A gólyakalifa* is to create such an autochthonous and self-asserting world. Its hero is the victim of schizophrenia who

can look upon himself consciously. His prognostic symptom differs from the examples of psychology in such an extent that in him both personalities know the other and this knowledge finally destroys the walls between them and real life and the life of dreams merge together. So *A gólyakalifa* is science fiction because it extends and represents a psychological thesis. But is it a novel in the sense of having a valid fantastic world? We can answer yes if we think of Babits's concept of the world in which there is no sharp distinction between rational and irrational, good and bad, and man's life is an on-going struggle against his own extremes and conflicts. But is the hero's autobiography enough to make an epic serving as the frame of the novel? It probably expresses the psychological problems if it is combined with inner monologue.

But inner monologue in itself cannot verify fantasticality. The writer describes one of his smaller characters, the very learned teacher: "This strange reader was mainly interested in curiosities... The facts of the psychology of the abnormal, that are so important in the philosophy of our day, were only interesting curiosities for him, nothing else." At another place he makes his hero think of the essence of poetry: "Things that were only data and curiosity to him, gained emotional and aesthetic value in my soul." This emotion and aesthetics, i.e. the created world of universal validity is missing from the fantastic world of *A gólyakalifa*. Thus the epoch-making experience of modern Hungarian psychological novel remained unaccomplished.

A gólyakalifa is present in Hungarian literary life from its birth. A similar experiment, Kálmán Harsányi's first novel, *A kristálynézők* (The Crystal-Watchers) is hardly more than a work interesting only for a literary historian. It belongs to the circle of ideas of such literary challenges such as *A gólyakalifa* and *Elsodort falu* (The Village Swept Away) by Dezső Szabó. Its fantasticality associates it with the former novel while its point of connection with the latter's conception of Hungarian tragedy. "The most vivid problems of *Az elsodort falu* are all lurking in this novel" László Németh writes." You can feel that you only had to be clean and educated and you could understand if you wanted how the remnant Hungarians should think in this colonial town and country sinking as low as becoming an unloading ground of cosmopolitan products." And we have to bear in mind that this warning was written five years before Dezső Szabó's cry and Gyula Szekfű's analysis. We may add that *A kristálynézők* is a milestone for descriptions of the 1910s among *Állomások* (Stations) by Margit Kaffka, *Szegény magyarok* (Poor Hungarians) by Gábor Oláh, *Fáklya* (Torch) by Zsigmond Móricz and *Vulkán* (Volcano) by Marcell Benedek. To find the roots of modern Hungarian psychological novel we again face the work of Kálmán Harsányi somewhere between the naturalistic spiritual diagnosis and the mystic short stories.

Fantasticity, psychology and description: it is not the first time that these coexist in the world of a novel just at the revolution of the genre showing the effects of new-romantic attractions and the recognitions of basic poetic concepts. The fantasticality of *A kristálynézők*, just like that of *A gólyakalifa*, is given by an interesting psychological problem. The hero of Kálmán Harsányi's novel identifies himself with a hypothesis of occult psychology. According to this "the capricious visions of autohypnosis can be governed and forced to view reality." His Indian predecessors still contented themselves with being hypnotised while staring at a crystal and they dreamed their capricious and perplexed dreams about anything the illusion projected onto their mind. Kálmán Harsányi's crystal-watcher reversed the process and became the master of his dreams, dictates them and sees not a tale but reality. In addition, he is able to make this reality vivid and if he looks back at a historical figure he sees his features gained by learning in the medium of his personal ones given by nature. And as he regards this autohypnotic vision of reality as the hidden gift of the human mind, his fantastic experiments broaden and deepen the picture of man, complete the rational dimensions of life with spiritual and ontological dimensions. Thus the experiment in *A kristálynézők* always changes its ways: now it approaches the novel towards the contents of universal human spirit, then it is supposed to raise the state of consciousness that is evoked by scientific fiction. It is perhaps unnecessary to prove that the two ways should meet in order to help the novel get to that fantasticality which could make a homogenous medium for motives of different origin. The world of the novel should be self-justifying and its inner logic should be defined by the laws of fantasticality. But the psychological experiment of crystal-watching is a motif of a realistic story in Kálmán Harsányi's work. Its main character, Fábíán Balogh escapes into the mysticism of crystal-watching because his wife killed their child and destroyed his autograph. She was perhaps driven by vengeance or by hysteria. When she appears in her divorced husband's life after seven years she harbours thoughts of revenge again. Her new lover, Tamás, is Fábíán's young friend and the embodiment of his patriotic ideals. Of course, her ex-husband hinders her from making Tamás her victim, too. The reaction of the woman could be a deep spiritual drama as she herself is a victim, too, in whom the want for salvation is awakened by human and heavenly law. But Kálmán Harsányi shows this heroine only from the outside and puts her into the one-sided role of relentless vengeance. The ex-wife, Júlia, knows her husband's sticking to the resort found in the light of the crystal. She gets her friend, an actress, to deceive Fábíán by justifying the reality of the world suggested by crystal-watching and then to reveal her betrayal. The woman's vengeance is successful, at the end of the novel Fábíán, locked up in an irreal world, meditates on his loved and despised Budapest.

This real Budapest medium has an important role in *A kristálynézők* because in his normal, worldly status Fábíán is a man with national, moralistic and artificial ideals who passionately struggles against his modernized world in the hope of an ideal Hungary that bridges the past and the future. He thinks that Budapest is the prey of conceited cynics who work with trickery, the victim of fashions in art and politics and of a stolen cosmopolitan culture. In contrast to these, the genteel poverty, the unpractical but more valuable element, the community of inefficient and deadly wounded people. This love and hatred shows Budapest as the "girlfriend of anyone" whose "every drop of blood is deadly poison but her face is beautiful".

This conception is part of the criticism of culture at the beginning of our century but it refers to the conservative past and the alarming modernization at the same time. We may call this attitude conservative radicalism provided that we accept the truth of paradoxes. And we can probably accept them because from the studies that examine Kálmán Harsányi's entire career we may know that he really tried to reach a historical synthesis and while he was wrestling with the modernists, he also had to struggle with orthodox conservatism. But, of course, we can only consider properly his ideas of nation, society and philosophy of art in the context of their inner structure. The complexity of this consideration is shown by the "rural versus urban" dispute of our day and the parallels of Kálmán Harsányi's conception. Our conclusion can probably be that we do not only have to restart modernization but we also have to face the destructive paradoxes of Hungarian revolutions.

But the epic truth of *A kristálynézők* does not depend on this unfinished historical, sociological and philosophical evaluation. Fábíán Balogh's behaviour and concept of the world could be valid even without this if the inner structure of the novel's world would justify it. But this inner laws would only work if the fantasticality, the criticism of society and of art would be built together in *A kristálynézők*. There is an attempt to it on the level of the story. According to Fábíán, only those can get into the circle of the crystal-watchers who are wounded and helpless because crystal-watching is an intellectual suicide. The inefficiently righteous, the gentlemanly Hungarians who refrain from the rush, are exactly like this and thus the tragedy of the crystal-watcher could be the symbol of their fate. And it would symbolize it if the logic of fantasticality became a congruous element in the novel. But the pseudo-scientific experiment of crystal-watching gains a subordinated role in the history of the society and in the critique of art as well. So its fantasticality remains a sheer curiosity and conceptions of nation, society and art have to be valid in their abstract medium.

Harsányi's characters are losing the ground from under their feet, too. They do not have real dimensions, their credo is not surrounded by particularities. In the preface, the writer tries to defend his characters by saying that he only believes in the truth of the points of views and this is why he tackles that his characters are torn out from the "fullness of life". At another place Harsányi regards every problem as novel because he thinks that this genre is the "criticism of man and every criticism has a certain point of view". So he takes it for granted that the characters of a novel are mouth-pieces of the author. It is not important to prove the problems of such a theory of the novel. He would have been able to create a self-justifying fictional world inspite of his teachings. This motive, the idea and invention inspiring each other, that would have given birth to a living organism, is missing from *A kristálynézők*.