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CSÖRSZ RUMEN ISTVÁN

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Summaries

History of science and methodology

- ☛ Peter BURKE (Cambridge)
History and folklore: A historiographical survey

This article was designed as an introduction to the other articles in a special edition of *Folklore*. It argues that the relationship between historians and folklorists has undergone three phases: the „age of harmony” prior to the First World War, when both disciplines were in their infancy; the „age of suspicion” from the 1920s to the 1970s, when historians tended to define their field narrowly as the development of the nation-state, and to stress their „scientific” methodology based on contemporary archival documents; and the „age of rapprochement” since the 1970s as historians ventured into new areas – popular culture, micro-history, „history from below” – borrowing methodologies from the social sciences as they did so. And it looks forward to an „age of co-operation” between the two disciplines.

- ☛ Márton SZILÁGYI (Budapest)
Ethnography and literary studies: intertwined roads

The paper maps the possible contact points between ethnography and literary studies in Hungarian science, with special regard to the events of the recent period and the perspectives. The author thinks, that the most important event of the recent period is the analysis of the “historicity” of popularity and the appearance of the textological problems of the ethnographic, archive sources as well, which are exciting research topics from the ethnographical and literary historical viewpoint. It presents, how the earlier ethnographical collections,

having lost their original context, could gain a new context in the archiving process whose exploration could enrich both research fields. It does it through concrete lifeworks and overviews of significant text publisher performances. The author expresses the hope that these type of works for text publication, exploration and interpretation can be continued in the near future too.

☛ Vilmos VOIGT (Budapest)

After Herder's view on worldwide folk poetry

One of the honorary birthdays of folk poetry studies in Europe can be marked by Gottfried Herder's letter (13th September 1773) to his publisher Hartknoch, announcing his forthcoming anthology of old folk songs: *Lieder alter Völker*. The enterprise took many years, and was followed in several countries in Europe. In Hungary it was the journalist Mátyás Rát, who by 1782 published an appeal of collecting Hungarian folk songs. In Germany during the nineteenth century texts of folk literature appeared pace by pace. In Hungary there is a long tradition of translating folk songs into Hungarian. While publishing folk songs the folklore textology took form. There are three important topics: differentiating the folk song genres – the authors of the songs – the different purposes of the publications, including copyright problems. In some cases the publication of folklore in Hungary was conducted for Europeans and in German. Hungarian-German folklore appeared in some publications.

The Herderian understanding of folk poetry stressed the fact that “everywhere and everybody” can produce folk songs. Their competence and performance are world wide indeed.

☛ Imola KÜLLŐS (Budapest)

Small dictionary for the popular poetry research

Short explanation of the most common concepts and terms

The author has been dealing with the genres, motifs and poetical-stylistic-functional features of the seventeenth-nineteenth century handwritten poetry for more than fifty years. She has published from the millenary – in collaboration with Rumen István Csörsz, literary researcher and early music performer – the pieces in varied genres of the eighteenth century Hungarian popular poetry, sorted to various source-anthologies. The main mission of those is the visualisation of the emergence of this anonym poetry which shapes and broadcasts between the literature and the folklore, its changes and Hungarian specialities as well.

Küllös and Csörsz have introduced many terms and concepts to the research discourse by the manuscripts, papers and the collective written notes of the volumes of Popular Poetry subserial in Corpus of Eighteenth Century Early Hungarian Poetry, which are not the same as the vocabulary canonized by the folkloristics or the literary studies (textology). Therefore it was required to collect and to publish the continuously evolving nomenclature of this relative new research field and just the most important professional literature of the Hungarian popular poetry. We would make the work of the young researchers and students easier in the future by this small dictionary.

Centuries of the popular culture in Hungary

- ☛ George GÖMÖRI (London)
Hungarian proverbs and joking entries in seventeenth-eighteenth century albums

As they are written by Protestant students travelling abroad, most Hungarian entries in sixteenth and early seventeenth century *alba amicorum* are from biblical texts or quotations of classical wisdom. Later the inscriptions change: one finds proverbs and humorous entries, most of which are often preserved in the *alba* of foreign possessors. This paper chronologically follows such entries by Hungarians from 1598 to the 1730ies, ranging from libraries in Wolfenbüttel through London to Göttingen. In most cases the place of the inscription as well as the nationality and the status of the inscribers is identified.

- ☛ Miklós LATZKOVITS (Szeged)
Útbaigazítás ('Giving Directions'): A cento from István Gyöngyösi's poems from the eighteenth century

The paper discusses an anonymous poem preserved in a manuscript from the late eighteenth century. I claim that the verse *Útbaigazítás* ('Directions') is a *cento* based on István Gyöngyösi's *Csalárd Cupido* ('False Cupido'), which might have been composed by Gyöngyösi, one of the most popular Hungarian Baroque poets himself.

- ✦ Géza SZENTMÁRTONI SZABÓ (Budapest)
Mausoleum idoli Cassoviensis: the case of the pasquinade of Kassa written in 1724 revisited

Pál Árva Gyöngyösi (1668–1743), the Calvinist priest of Kassa (today Košice, Slovakia) was the protagonist of a rather famous denominational scandal of the eighteenth century. The priest allegedly was the author of a pasquinade glued to the pedestal of the Virgin Mary's statue, which had just recently been consecrated by the Jesuits. As after a decade András Spangár narrated exclusively the plot of the case in his Hungarian chronicle, the pasquinade did not reach the public at large and became accessible only for a few initiates. József Hermányi Dienes gave a witty account of the scandal and its protagonist, yet he quoted an altered version of the pasquinade recorded in his collection of anecdotes written in the mid-1700s and published it only in the twentieth century. It was Péter Bod, who in his companion to Hungarian writers (*Magyar Athénás, 'Hungarian Athens'*), introduced a flawless version of the poem's first part and was also able to identify pertinently its immediate source in one of Horace's Satires. Sándor Máriássy, a Jesuit, in his Latin pamphlet (*Microscopium Pseudo-Isaiae*) published both the Hungarian version and its Latin rendering of the poem, yet Máriássy's book printed in 1724, remained hidden and did not surface nearly until nowadays. Still, two manuscript copies of the poem survived in private collections. Moreover, the *Kaprinay Manuscript Collection* held at the University Library at Budapest, preserved two further items. The Jesuit Sámuel Timon after having examined these texts erroneously assumed that they originated from one of Juvenal's Satires. The authentic literary antecedent of the poem is, indeed, one of Horace's Satires (*Saturae*, I. 8, 1–7), an account of a speaking Priapus-sculpture carved out from a useless wild fig-tree log. The pasquinade not only suggested a frivolous analogy between the speaking-sculpture of Priapus and the Virgin Mary statue in Kassa with all the inherent obscene allusions as Priapus embodied male fertility, but by imitating the speech of the antic God pointed tauntingly to the consecrated Catholic artefact as an idol speaking in metrical discourse.

- ✦ Margit S. SÁRDI (Budapest)
Spells in a late eighteenth century medical manuscript

The article presents the next Volume (No. 17) of the *Intra Hungariam* series (Attractor Publisher). The manuscript published in this volume was written by an unknown author in the last years of the eighteenth century. The manuscript contains an extremely rich collection (nearly 1600) of healing and farming recipes. It is interesting that it has a lot of advice on animal healing, and an unusual-

ly large number of recipes containing magical texts and actions to heal humans and animals, as well as common human desires. Some advice promise that with their help one can be invisible, or everyone will love them or will win in games and/or in litigation, will find treasure, or learn other people's thoughts.

☛ Ágnes DÓBÉK (Budapest)

The representation of the Furorcontrasti castle of Bishop Ferenc Barkóczy in contemporary manuscript sources

Ferenc Barkóczy became Bishop of Eger in 1745. He was the first high priest in Eger to take on a real patronage role, supporting poets, artists and publishing. He built his castle, called 'Furorcontrasti' among Felsőtárkány's hills (Heves county) following the examples of holiday villas around Rome. Today, the building is known only from paintings, but archival sources allow us to reconstruct the baronial life of the former holiday palace.

Since Barkóczy chose Furorcontrasti as the venue for important main representational events, the name „Castle of Tárkány” is often found in occasional works as well. The study presents archival documents about former celebrations in the castle, and their participants. Contemporary records, letters from Roman agents, records by the Historia Domus of the Minorite Order, and occasional poetry report about the former castle.

☛ Gyula PERGER (Győr)

The “Nyájás Múzsza” (Amiable Muse) and the “Leo”

In 1790 five books of János Nagy, who belonged to Miklós Révai's circle, were published in print. The most prominent of them is a collection of poems called *Nyájás Múzsza* (*Amiable Muse*), which provoked a response among the contemporary literates which surpassed the real aesthetic value of the book. According to a review of the *Ephemerides Budenses*, János Nagy's poems “are pleasant, devoid of any foreign allures; they teach and delight at the same time, have a clear and national-like style, so the volume is an example of the popular propagation of the native-language culture”. Gedeon Ráday considered the author to be an outstanding translator. Miklós Révai proposed him to be an honorary member of the future Academy of Sciences. At the same time, however, Leo Szaitz described the author as “a stinky-mouthed curate”.

The reason of the lengthy debate – fought even with mock-poems – was János Nagy's “mocking and cheerful songs”. These were examples of the popular poetry and represented an aesthetic value that was inaccessible and unsupportable by an

ex-Jesuit author holding an ecclesiastic position considered – believed Leo Szaicz –, the most distinguished conservative critic of the time. Due to this humiliating debate, later János Nagy couldn't write outstanding works, but his “own poems” from his book of poems appeared in several handwritten song-books and printed collection of songs, which indicates a change of the taste of the public.

☛ Rumen István CSÖRSZ (Budapest)
István Sárközy and the mourning nymph

István Sárközy (1759–1845), a moderately rich nobleman in Somogy county was an important personality in the Hungarian literary life in Transdanubia in the 1790s. He was known either as one of the founders of the Csurgó Reformed College, or as a good friend and patron of Hungarian poets (Mihály Csokonai Vitéz, Ádám Pálóczi Horváth), or for his great private library as well. Sárközy wrote poems himself and translated from German poets (Schiller, Schubart, Pfeffel) too. His most popular song was the *Sóhajtozik egy szép nimfa magában* (A beautiful nymph sighs alone), which might be of German origin. It was composed on the popular German-Austrian tune (*Mädchen mit den blauen Augen, komm mit mir!*), so it became an early, fashionable representative an entire group of poems. The song was published in a little anthology in three editions (1801, 1803, 1823), although without the approval of the author. The paper explores the variants of this poem, and later its topic relatives and paraphrases written by the poet friends of Sárközy and unknown authors, which works were in interaction with the song of the nymph, and finally reviews the international and Hungarian folk music relationships of the melody.

☛ Lujza TARI (Budapest)
German song, Deutsch, Ländler, Galopp – in the shadow of *verbunkos*

The new Hungarian instrumental music genre which was formed from the early Hungarian music during the eighteenth century became an independent music style on the turn of the eighteenth and nineteenth centuries and the beginning of the nineteenth century. This music style later called *verbunkos* which have large literature today. Many fashionable European music have already been used in the Hungarian music life, similar to other European countries. The paper investigates the presence of German and Austrian music in Hungary in the *verbunkos* period, which have got less attention so far.

German and Austrian folk songs were recorded into Hungarian music manuscripts either with German lyrics, or with Hungarian translations, or with

completely different Hungarian lyrics. The paper points out in the case of the *Aria A Schüsserl und ä Reindl* and the *Gutes Mädchen, du sollst leben* based on a Hungarian music manuscript (1832), and tries to explore the origin of these German songs.

The paper follows up the spreading of Deutsch, Ländler and Galopp dance tunes in musical manuscripts, Hungarian sheet music publishing and contemporary use (balls, concerts). It states, that these music types remained in fashion until they were pushed out by the newer European dances, and especially by the new Hungarian dance, the csárdás. This happened in the case of the Deutsch in the 1830s, while the appearance of csárdás was in 1840s. Some Ländler tunes are preserved by the Biedermeier musical watches of the Hungarian civil homes too.

☛ Vilmos VOIGT (Budapest)

Proverbs and parables from Szeged, noticed by András Dugonics

Polymath, Piarist priest and university professor, prolific patriotic writer, András Dugonics (Szeged, 1740 – Szeged, 1818) through his life wrote down and popularized proverbial lore (about 12.000 texts), which he grouped, published and interpreted. His *Magyar Példa Beszédék és jeles mondások* („Hungarian Parables and Outstanding Sayings” in two volumes, 1820, Szeged) has also been used by later generations of writers ever since. The paper describes the sources of Dugonics, as well as the material used by Hungarian folklorists. Special attention was paid to the texts, derived directly from proverbial lore in Szeged. In order to pay attention to the „Szeged lore”, the paper imitates the vernacular of the Szeged region.

☛ Zsanett NEMESNÉ MATUS (Győr)

“I had a lot of work to collect this”. Two pasquins from István Bodroghy Papp

István Bodroghy Papp (1796–1859), a poet of the lower nobility previously unknown in literary history, assembled a collection of poems under the title *Faragószék* (‘Carving Board’) in over 300 pages. Although the poems are original, the author followed Dániel Berzsenyi, Mihály Csokonai Vitéz, Gábor Dayka and Sándor Kisfaludy in their composition. He did not follow them to the extremes, so he cannot be considered their epigon, rather he was a dilettante, partly, because he lacked the necessary talent and partly, because he voiced his momentary feelings, actual existence and state of mind in his poems. Due to

the fact that the individual and collective knowledge appears simultaneously in his works István Bodroghy Papp can be categorised as an author of the popular poetry. The paper presents two works, two pasquins both of which confirm the influence of popular poetry.

☛ Gábor VADERNA (Budapest)
The Sebestyén Family Bible

The essay is about a privately owned Bible. The 1794 edition of the protestant Gáspár Károli's Hungarian Bible translation was originally owned by István Kocsi Sebestyén (1761–1841). He was professor of theology and Jewish language at the Debrecen Reformed College, then at the Pápa Reformed College. His entries can be read on the front page: he collected interesting Bible passages as he prepared for his classes. The book later came to his son, Gábor Sebestyén (1794–1864), an amateur poet, lawyer, politician and not least a practicing graphoman. He wrote birth and death data into the volume, as was customary in the early modern period all around Europe. However, he did so in an unusual way: with some personal notes, he described the joyful and tragic experiences of his family. Gábor Sebestyén's son, Pál (1828–1891), eventually completed the missing data. He was the first professional intellectual in the family: a modern and precise clerk. He was already following another writing practice. Thus, the Bible was a family property that could serve as a medium for different writing practices of three generations. The essay examines what kind of social practices this object was used at.

☛ Mariann DOMOKOS (Budapest)
The story of the 'Snow Girl'. The publication of a Grimm tale (KHM 53) in the printed Hungarian literacy

The study shows the process in which the Brothers Grimms' tale called *Snow White* (KHM 53) was published and spread in the nineteenth century Hungarian culture. The plot of *Snow White* first appeared in Hungarian literature in a literary tale by János Mailáth compiled from folk tales, which was published in his collection of tales and legends intended to represent Hungarian folk epic prose in 1825 in German. Mailáth inserted the abridged and rewritten version of the Grimm tale as an independent text (*Die Geschichte vom Schneemädchen*, [The story of the Snow Girl]) into his narrative titled *Die Brüder*, compiled from folk tales, which was published in Hungarian only several decades later, translated by Ferenc Kazinczy (1854, 1864). From the second half of the nineteenth

century other adaptations and translations of the tale were continuously published in children's books, student books and chapbooks in Hungarian. These were often published without the authors' names. By tracking down these publications, the present paper is intended to draw some possible ways in which this tale became widespread and popular in the Hungarian printed literature, through which this book tale became folklore. The Grimms' tale called *Snow White* had a clear and significant influence on the oral tale treasure of the peasant society by the first half of the twentieth century.

☛ Márton SZILÁGYI (Budapest)

János Arany and the fictive epitaphs with a popular poetry origin

The paper deals with fictive epitaphs, a not widely analyzed genre group of life-work János Arany's (1817–1882), one of the most significant Hungarian poets in the nineteenth century. The texts which are not to be considered as part of the poet's lifework, even if they remain in autograph manuscripts, but may be perceived as recordings of a popular poetry living, community works. The paper concentrates on the problem of how many various and gender traditions the texts recorded by Arany can be categorized into. The texts, which were notated by Arany as graphic rebuses or fictive epitaphs also exported in community usage as a lyric poems and proverbs, so any of these could serve as a base for the textual knowledge of János Arany.

☛ Éva MIKOS (Budapest)

Tales, legends, folklore and popular poetry in Balázs Orbán's Székely Land

The paper introduces the reader to the origins of Balázs Orbán's *A Székelyföld leírása (A Description of the Székely Land)*, a travel book written in the 1860's. In its long subtitle this work promises to provide archaeological, historical and ethnographical knowledge to its readers, but it also includes a significant folklore collection consisting primarily of historical and local legends. Relying mainly on circumstantial evidence, this paper tries to reconstruct the possible sources for these folk narratives. Its aim is to prove that these legends were not, or not exclusively, the products of peasant oral tradition, as folklorists in the twentieth century supposed. Instead, the majority of these texts may have come from the members of the local elite, from priests, teachers, notaries, and landlords. As this research also reveals, orality in this period still had a rather significant role amongst the rural middle class, and popular poetry, which existed both in orality and literacy, has also produced prosaic texts that were formerly less known to posterity.

- ☛ Zoltán MÓSER (Bonyhád)
Poems “furnished” by self-rhymes. Vogul like poems by Attila József

The important paper by Wolfgang Steinitz about the Vogul and Ostjak folklore (Hungarian version was published in the volume *A vízimadarak népe* [The people of the water birds: Finno-Ugrian people]) came into the author’s hands 30 years later again. The Finno-Ugrian “self-rhymes” can be connected to the characteristic group of poems written by the young Hungarian poet Attila József (1905–1937) in 1920s. The paper articulates the opinion, that Attila József could not get this rhyme-idea from Hungarian folklore, neither from the *Kalevala*, so only from the Vogul-Ostjak folk songs, published by Bernát Munkácsi (1894). But there is a question: could Attila József read this book before 1924, his study at the university of Szeged?

International popular culture

- ☛ Natália PIKLI (Budapest)
Hobby-horses, emblems, and the cultural context in the sixteenth and seventeenth centuries (János Zsámbéky/Sambucus, Geoffrey Whitney, Henry Peacham, George Wither)

The paper discusses the meanings and associations related to hobby-horses in several early modern emblem books and other forms of popular print, from Sebastian Brant’s late fifteenth century *Das Narrenschiff*, through a broadsheet depicting the famous fool, Will Sommers, to George Wither’s English emblem book (1635), while charting the complex cultural traffic between continental and English emblem authors and artists. Since the word ‘hobby-horse’ enjoyed widespread popularity at the turn of the sixteenth and seventeenth centuries in England, its appearance in the visual or verbal part of emblems needs to be interpreted against the varied background of this polysemantic noun, which had five distinct meanings then (a breed of a horse, the toy hobby, the ritual half-man, half-horse character of the morris dance, a fool, a loose woman). The favoured use of the hobby-horse in continental emblem books was the inclusion of the children’s toy hobby in the *pictura*, alluding to foolish childishness, however, the moral message of the emblem showed considerable variation in different emblem books and reading contexts. Sambucus’s elite rendering (1566) was partly imitated, partly modified by the first printed emblem book by Whitney in 1586, and original pictorial or verbal use of hobby-horses characterised Henry Peacham’s (1612) and George Wither’s (1635) works, resulting in a naturalised,

'Englished' variation on the theme of foolishness and hobby-horses in emblems. The detailed examination of these emblems and emblematic contexts also addresses issues of different forms of influence and the question of intended audiences of these emblem books.

☛ Csilla VIRÁG (Budapest)

„prostituting their base and pestilent merchandize, not onely at such public Merriment; but also in privat houses”: Music and its defilers: minstrels and musicians in Early Modern England

Music and musicians constituted an important part of everyday life in Early Modern England. As such, they also prompted heated disputes in contemporary printed literature. We can gather a consistent (negative) account of contemporary minstrels and musicians as degraders of music from these printed, English language, and in their opinion otherwise rather divided texts. To discover whether this account can be regarded as the manifestation of a widely shared opinion in society, or rather just an elite concept meant to be disseminated in popular print, the paper compares these printed texts with a manuscript text, a speech addressing the minstrels and musicians themselves at an annual meeting of the Tutbury Minstrel Court.

☛ Pál RICHTER (Budapest)

The first success of modern mass media: the English super-melody

In England, in the period of Shakespeare, single-page prints became popular, spreading the popular ballads of the time (only 1 penny). Of course, the ballads were not recited, but sung. In large numbers of publications in London, there was rarely a sheet music, most of which referred only to the applicable melody. Literary history has a total of about 8-9000 English ballads in the sixteenth-seventeenth centuries, to which approximately 1000 melodies were associated with about 2000 different song titles. They also quoted the most popular melody with more than one title, to which almost fifteen percent of the lyrics were sung. The melody and its variants moved to the continent, conquered Europe, and reached the Carpathian Basin, but instead of their original secular use, they became well known in church text.

✦ Zsófia KALAVSZKY (Budapest)

Aspects of popular poetry in Pushkin's lyceum poetry and the rewritings of an Ukrainian song

The study offers new perspectives for the analysis of the lyceum years of Pushkin's poetry in terms of popular poetry research. It proposes that beside the poetic and biography perspectives, we can also examine the lyceum poems based on aspects of the sociology of literature and communication research. The poems written during the lyceum years were born during a communal period intense with social interaction. Most of them existed as so-called "active poetry" and spread before Pushkin's literary reputation became significant in the wider public sphere. In the second part of the paper the following are examined: the regular and popular poetry rewriting of the Ukrainian song *Їхав козак за Дунай* in the poems of Aleksandr Pushkin, Wilhelm Küchelbecker, Anton Delvig, and count Ferenc Teleki. Through its Ukrainian, Russian, Polish, German, and Hungarian aspects, the analysis offers additional data for the description of the international cultural transfer that uses the channels of both popular and regular poetry, emphasizing the complexity of the process.

✦ György C. KÁLMÁN (Budapest), Mihály KÁLMÁN (Budapest)
"What Does It Want to Say?..." The Wanderings of a Question

Sándor Kányádi (1929–2018), the excellent poet, published a collection of Transylvanian Jewish folk songs in 1989, and one of them has recently become very popular among Hungarian pop and world music performers. The fine, sophisticated structure and the poetic qualities suggest that the song may have literary rather than folklore origins – and it is in fact a folklorized poem by Avrom Reyzen, first published in 1902, followed by a stellar career in the United States. The paper follows the adventurous path of the poem, from the tradition of Talmud learning to "high" culture and then to the folklore repertoire.

✦ Gabriel FITZMAURICE (Moyvane, Ireland)

Where history meets poetry. Local history and its reflection in the Irish ballad

In this essay Gabriel Fitzmaurice (1952) Irish poet, renowned musician and singer, pays homage to the great traditional musician Con Greaney (1912–2001) from Co. Limerick, whom he met for the first time in 1975 while he was collecting local ballads in the South-West region of Ireland. Such a local ballad is "The

Valley of Knockanure'. It memorializes an atrocity that happened during the Anglo-Irish War on 12 May, 1921 in Co. Kerry. In the incident three unarmed members of the IRA were shot by the British forces. The incident has been commemorated in several ballads. Fitzmaurice compares four of them composed by Tim Leahy, Bryan McMahon, Joe Heaney and Dan Keane at various dates from 1921 up to 2005. He also draws in legal witness statements and official military reports meticulously pointing out factual inaccuracies in the texts of the ballads resulting either from the poets' sympathies or their ignorance. Thus he demonstrates the process how a historical event gets transformed into legend via fictionalization. The essay is concluded by Gabriel Fitzmaurice's own ballad reviving the character of Con Greaney.

✪ Andrew C. ROUSE (Pécs)
Terry Pratchett, Discworld and the Ballad

Science and fantasy fiction have been divided into a variety of types. One of these is that of the parallel world, partly a "might have been" but partly a "never could have been" world. To what extent is this true of the ballad? Can parallel world theory be applied to ballads like (e.g.) "Geordie"? Some ballads already possess a parallel world of Faerie, a wish-fulfilment that is definitely fantastic. Maybe so-called "historic" or "journalistic" ballads can be approached in a similar manner. This paper examines the ballad as fantasy fiction.