THE FEMINIST HUNGARIAN FOLKTALE AS POSTMODERN COMBINATORIALS – THE ANALYSIS OF CSENGE VIRÁG ZALKA’S STORY-BOOK TITLED RIBIZLI A VILÁG VÉGEN [CURRANT AT THE END OF THE WORLD]

L. PATRIK, BÁKA
J. Selye University, Bratislavská cesta 3322, 945 01 Komárno, Slovakia
email: bokap@ajs.sk

Abstract: In this paper we analyze the first story-book of the internationally renowned contemporary Hungarian storyteller, Csenge Virág Zalka. In the first section we investigate the differences between folktale and literary tale, storyteller and story writer, further-retold heritage and own creation as well as how the boundaries between them destabilize if we note down the folktale originally living in the oral traditional form. Furthermore, we will be discussing the female horizon prevalent in the Zalkaian tale-variants as well as the all-time topicality of the stories by putting the contemporary social and psychological analogies and taboo-breaking procedures of the tales in the foreground. In the focus of our investigation the Ribizli a világ végén (Ribizli at the End of the World) stands as a literary creation, which although we (also) analyze with an approach coming from the relevant literature of folktales and remade fairy tales, we do this all the way through the analysis in light of the postmodem text-organizing strategies.

Keywords: Hungarian folktales, feminist features, postmodern text-organizing strategies, taboo-breaking solutions, topical problem management

1 Introduction

From many perspectives folktales are wormholes: they connect distant spheres in the blink of an eye. They cross the borders of the rational and irrational worlds as well as those running in between cultures. They are about the past, they bring us back to the era of myths, and at the same time they make us face with distant spheres in the blink of an eye. They cross the borders of cultures. They are about the past, they bring us back to the era of myths, and at the same time they make us face with the present and challenges of storytelling. Therefore Zalka is a fact of scientific history that “during textualization, which is the dilemma of the primacy of the oral or written form of tales and stories has the same age as the research of tales and using a less scientistic analogy, it is similar to the case of the chicken and the egg. It is clear that people started to speak – and tell tales – orally, as opposed to in a written form, but we have ideas about what they were talking about and how they did it only since the time they started to write it down. “Therefore, the question rather is that how these written records influence speech, whether they influence it at all (obviously yes), in what degree the texts recorded in writing reflect real speech (obviously partially at most), and to what extent these recordings carry in them the unique peculiarities, the stylistic alignments etc. of the person who recorded them.” (Liszka 2015, 99). The question of primacy has also been asked from the point of view of aesthetic quality. In this regard the heated argument between Albert Wesselski and Walter Anderson is one of the most memorable ones. According to the former, only the written down, stylistically treated tale counts as artistic creation, the latter, due to the oral and folklore basis of storytelling, considers the orally transmitted tale to have artistic value as well (Liszka 2015, 100). Although it is not the consequence of this debate, it is a fact of scientific history that “during textualization, which is based on the notion of a confined and closed text, the complexity of storytelling usually got/gets lost, and it has only become the subject of scientific reflection mostly since the 1960s by the significance of performance and context gaining more attention” (Gulyás 2010, 51) in the Hungarian setting. Recently Ágnes Nagy Gabriella’s paper titled Hungarian Folktales (Ribizli a világ végén) (Nagy 2017) profoundly discussed the performative nature and techniques of telling folktales, the types of storyteller narrators and about the re-situating of telling folktales among various media. The foundation of the former is “the media anthropology established by Pfeiffer, which provides a framework to emphasize the phenomenon of storytelling from folkliver events in a way so that it still remains part of the folk tradition and it becomes visible and interpretable among the cultural phenomena of today” (Nagy 2017, 189).

The performative acts of telling a tale have a big role in everyday pedagogical practice as well, since preschools and primary schools are highly important stages for the living on of folktales. In case of the storytelling of children they promote...
empathy and in case of the storytelling of teachers, besides the abovementioned, they mix with the features of pedagogical communication (Horváthová – Szőkö 2016, 31–40). In such cases the repetitions’ function is not only to give emphasis or convey meaning, but they also contribute to the acquiring of knowledge (Horváthová 2017). In storytelling addressed to children or performed by them a distinguished role is played by surprise aesthetics whose elements (updating, the use of unexpected similes, delaying formulas, character monologues) can be used to make the tale always contemporary and livable and to align it to the momentary needs of the community of children (Andrásfalvy et. al. 2001, 33–36). A deeper experience of the tales is enabled if it is immediately followed by playful activity. The innovative methods and practices of interactive pedagogy, the student-centered and problem-based learning (Tóth 2019, 83–100), the various playful, team-building, communicative, personality- and creativity-improving, drama and project-pedagogical tasks (Kerekes 2014; N. Tóth – Petres Cszimadai 2015, 297–322;PUskál 2019) – which can even span over certain arts (Csehi 1998, 76–79; Csehi 2020, 46–48) and media (Zalóczy 2019, 233–234; 236–238) – play a crucial role in developing the competences of children.

Instead of further discussing the work of storytellers and the pedagogical potential of storytelling, let us steer back to the activities of tale collectors. The most popular figures of the field, Perrault, the Grimms or Elek Benedek in numerous of their publications referred to themselves as the loyal recorders of texts originating on the lips of the folk. “So there is no extra coming from our own minds which we added to the tales – we did not beautify any relationship or feature in them […], the fact that the idiosyncrasy and the phrasing of things comes from us is self-evident, but we tried to preserve every peculiarity we could notice” (Grimm 2009, 13). Nevertheless, in their tale collections we can find many remaking and stylistic strategies specifically typical of them.

On a five-step gradual scale Íldikó Boldizsár showed to what extent and with the omission/replacement of which features can the literary tale – originally born from a folk tale inspiration – get further away from the folklore. Boldizsár worked with the most extensive genre corpus: fairy tales. According to her evaluation, on the first step – on the first pole – we have the oral tradition fairy tales, which is the base form, the putting down of live speech word by word. On the fifth step – on the other pole – there is the specialized fairy tale with its own plot and motive system. The second step, the remade fairy tales, is the important one for us which includes the tales collected and at the same time remade by tale collectors who left their own fingerprints on them. These have their own peculiar style and their creators allow themselves to eliminate/replace some motives or elements which is mostly influenced by the consideration of the target audience, i.e. children (Boldizsár 1997, 15–17; 188–200). These peculiarities include: the classicist ornaments of Charles Perrault, the components of French etiquette and society integrated by him, the rhyming morals he wedged into the tales; in case of the Grimms it is the unification of the dialectal elements, the weeding out of obscene expressions, the totalization of fantastic elements and the iron hard logic; and in case of Benedek it was morality, the educational aims, the glorification of the peasant-like conduct, the amplified prosaic rhythm, the varied beginning and closing formulas and the flavored expressions (Borbély 1999; Boldizsár 2004, 71–77, Petres Cszimadai 129; 134; 144–145). Furthermore, the collectors mentioned in the above order also adapted each other’s tales and what is more, refolklorization – the getting back to the oral tradition – also contribute to the source of theirs. “What is generally true for a folk tale, artificial tale, Grimm tale, for written and oral forms is that certain text variants were almost untraceably wandering around in the past centuries from a written form to an oral form and vice versa, from a folk tale to an artificial one and back, perhaps with a short Grimm tale detour” (Liszka 2015, 102).

The American folklorist Ruth B. Bottigheimer defines two forms of this wandering. The oral form is essentially typical for the micro-spreading and it has a limited radius of impact both in time (a few generations) and space (small distances). She connects the publishers with the event to macro-spreading which allows great ranges for propagation including the crossing of language boundaries (Bottigheimer 2011). Besides the (remade) tale collections of certain collectors and published by publishers and also the (often fragmented) materials of archives and ethnographic collections, we can associate the various sound and audiovisual recordings which preserve the storytelling evenings as performance shows with the latter, i.e. with macro-spreading. Bards operating nowadays (from a medial perspective, too) can draw from a much more extensive corpus, on the other hand, the indication of the sources and origins of the tale, the drawing of the quasi genealogy of the next generation tale-variant is expressed towards them almost as a professional expectation. In fact, this is the point at which we run into the recognition of the (also originally) postmodern organizing strategy of telling and writing folktales as well as into the recurring dilemma of the question of authorship.

In numerous of his papers Zoltán Németh has dealt with the phenomena of the postmodern, however, from the criteria offered by him for approaching certain works (Németh 2014) many seem to be applicable in case of the (ageless) folktales as well, since the attempt made on grasping the transcendent can be caught in the act, for example in the unidimensional worldview (Lovázs 2007, 12–21), and also in the formal tradition in the fractally regenerating elements of identity aesthetics (Andrásfalvy et al. 2001, 22–32). The healing of oneself can be discussed in connection to the characters’ masks and metamorphoses, but also with respect to the collectors/authors as well, who contribute to the tale as sort of co-authors, but since they do this within limits, it is as if their identities would merge with those of the storytellers working before them who also had an impact on the story itself. Another, perhaps the most determinant merging point is also related to this: the totalization of intertextuality, as stylistic modification and the motive-like subtraction/addition/substitution is applied to an inherited material which at times is unmarked, and sometimes is marked. A good example for the latter is the indication of sources, which when done with comments – e.g. in case of Zalka –, is documenting the process of the structuration of the text. It is a wonderful gesture from Zalka that in the inherited material she names the yet unnamed female protagonist Anica, for she retold the motif with the additional role of a heroine (Anica). The gesture is not simply paying respect or acknowledgment, but also the integration of the creator into the tale in which at this point there are not only various storytellers amalgamated, but there is a fusion of storytellers and protagonists as well, causing a multiple merging of the realities and fictions of those whose works are postmodern patterns looking back on us in this solution and also in that the beginning and closing formulas can always be read as self-reflections.

Besides these features, folktales are – exactly because of their nature of being free of reference – independent of society or age and still remain up-to-date/updatable. The subordinated voice and the traumas suggested between the lines or with a word-hint dropped here and there succeed by no means only due to the remaking of the tales and the extra added to them. This is where the expertise of the collectors becomes important, since the seemingly infinite folktales corpus already contains these, it “merely” needs some professional combinatorics to put them in the spotlight. In certain cases this can happen within certain tales, but it can be even more emphatic while editing a volume, such as in the case of Kihzeit. Csenge Virág Zalka did not replace princes with warrior princesses so that instead of a passive princess they would need to rescue a prince with the same attribute. She only retold tales which already are in this way, or in which the female and male characters are on the same level.

In light of all this – as in the postmodern in general – the dilemmas suggested previously do not get (re)solved. What is more, rather the boundary between folktales/artificial tale,
storyteller/story writer, retold heritage/own creation gets questioned or blurry. A pure folk tale does not exist, only a series of remade transcripts do, which, however, even in written form preserve their existence in variations, that is, in a certain way they safeguard the apparent form of folk tales. The (live speech, performative) activity of storytellers and the (textual) one of story writers constitute one database and arm-in-arm with the phenomena of the era they offer a source of inspiration for the storytellers of the present. If these storytellers continue telling the heritage enriched with their own creativity then they extend it with themselves, they recreate it and merge with it along the strategies of postmodern combinators. Also for this reason we can completely agree with Zalka who says that “to preserve the tale in a fragmented form due to a respect for tradition, to keep it in a sort of frozen state, even if the audience of today does not understand a thing from it, […] pays less respect to the genius storytellers of the past than if we, to our best knowledge, create a meaningful whole out of the inherited fragments” (Zalka 2019c, 229).

3 Feminist folktales?
Brian McHale's Postmodernist Fiction volume is widely considered to be one of the foundational works of the academic literature dealing with the poetics of postmodern literature. McHale emphasizes the aspirations of these works according to which they wish to give space to the voice of previously marginalized groups as well as to their historical experience, and this is something that the history functioning as the central great narrative does not count with. Among others such aspirations are the female horizons or the perspective of any nationality, racial, sexual etc. minorities. The works of the apocryphal history evolving this way often put the particular eras and events under an entirely different light (McHale 1987, 90). This aim resonates with Zoltán Németh's anthropological strategy which he describes as one of the manifestations (out of the three) of postmodern literature. It is typical for it that “it is sharply against authority, often acts openly political, it raises word postmodern literature. It is typical for it that "describes as one of the manifestations (out of the three) of anthropological strategy apocryphal history narrative does not count with."

Feminist folktales?

3 Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?

Feminist folktales?
scene’s uncovered happenings and presumable looks shared among each other, however, the last two words of the boy are the expression of treating each other as equals. He does not consider her a fool for not talking clearly – like his brother did – but rather he asks for clarification. He is curious. It is important though that the protagonists of some of the tales do not find a mate. For example, despite the offer, the last member of the trio in Haptkár, Kerdáj, Rékcung, does not wish to marry the princess who has played him so many times; instead he very consistently chooses Julecs, her handmaid.

Romantic intimacy appears in between the lines and in forms of references in the stories. After a short dilemma, for example, it becomes obvious in the Az aranyhajú kertészbojtár [The Goldlocks Gardener-Boy] at the point when the girl finally “without a word took the comb from his hands and she continued to comb the golden hair” (Zalka 2019c, 89). However, Ribizli is driven away and turned into a lizard by the convent school director because “she was displaying herself in the window [of the convent]” and “was seducing the princes” (Zalka 2019c, 70), which – even despite the intense protest of the girl – is counterpointed by a statement from the narrator earlier: “she wasn’t keen about a life in a cloister; she was always looking out of the window” (Zalka 2019c, 70). Ribizli [Currant] “was given this unique name because since her childhood she wasn’t keen about a life in a cloister; anything else was to her something empty at home…” (Csejtei 2020). The treasurer of Vidám Királyfi [Merry Prince] confronts us with embezzlement and corruption, whose position ultimately is filled in – as sort of a counterpoint – by the fisherman father-in-law of the ruler, who due to their poverty did not even want to let her daughter into the court, despite them asking her to be the queen. At times this is enough for drawing full characters. Similarly to the two older princes of Ribizli a világ végén who, contrary to their brother, tried to solve all their tasks with money. The A három vádsélfa confronts us with hostility and the sometimes meaningless declaration of public opinion, when all subjects know which prince should the king choose – it is just that they have nothing to do with it. “[T]opics which are at the minimum flabbergasting appear here. The escape from the toxic family, abusive husband or harassing father; Growing up in a broken family. The cursing of children and the difficulties of lifting the curse. The overcoming of the boy-father or tyrant-mother arbitrariness, free mate selection, the taming of the unrestrained powers” (Stenzszy 2020), but also respecting the elderly comes up in many tales. The A szegény asszony és a sárkány [The Poor Woman and the Dragon] confronts us with the situation that the Igazmondó Lőrinc vitéz [Truth- Telling Valiant Soldier Lőrinc] makes us face harassment, where although the guilty gets the punishment, the case is not closed with this. “And for you, my daughter; I do not simply allow to spit in the eye of anyone who wishes to hug you and laugh, but I urge you to say ‘no’ as well!” (Zalka 2019c, 160) – the ruler says with a roar. With this the tale not only reacts to the scandals of our recent past, but it also emphasizes: if we want to put and end to harassment, the first thing to do is that the victims have to break the silence.

In several stories some of the motives of ancient Hungarian culture come to life. In Incula not only the eponym princess is a táltos [priest, healer, sage], but the only cure for her father’s illness is the turul bird [ancient Hungarian mythological bird]. Here the (ancestral) national symbol and the cure are in a metonymical connection, and the liberation of the turul can symbolize the aspirations of revealing the past. In this sense the latter is also a self-reflection, since, to a considerable extent, this process is only made possible by the results of ethnography or by the conveying and the keeping alive of inherited traditions – for example with the telling of folktales. The fact that at the end of the tale Incula becomes a táltos princess resituates the place of women in old Hungarian culture. The A híres szitnya királyfi fiai [The Sons of the Famous Scythian King] guards the memory of the adventure era. One of its heroes, Aladár, is not only the eponym of the Botond monda [Botond legend], but all the more can be put in parallel with the Biblical David through his fight with the giant. A princess of the same tale, Heléna, shows kinship with Helen of Troy from Iliad. The tripled golden apple throwing
of the Az aranyhajú kertészbotár evokes the course of Paris and the goddesses of antiquity, and the A sărböl gyürt léany as well as the A pirosma (The Red Piglet), due to getting – here slightly alternatively – blessed with a child quite late draws a parallel with the story of Abraham.

We can also highlight the family structures which differ from the traditional model (a more recent volume of the storyteller, Szélesnős és Napkelte [Wind-Sibling and Sunrise] [Zalka 2020a]). In the A feneketlen kit ([the] three princesses were born – from three mothers” [Zalka 2019c, 5], but were growing up at their father’s. There were differing reasons for why the first two wives left. One of them was a fairy and when the fairies left the human world she went with them “up to the starry sky” (Zalka 2019c, 6). This phrasing suggests that death might have been the reason for the end of the marriage. The second wife, a women of science ultimately had to leave because of her science, since people in the court were accusing her with witchcraft. Here the reason was also not the spoiled king-queen relationship, although the gossip might have established a basis for this. Only the third girl has a simple mother, however, they do not quarrel with each other, and the king does not make exceptions with any of them either. Furthermore, with the first wife it was a multicultural one, while with the second one it was a marriage of two with different “educations”. The female hero of the Tengörü Hereher (The Śāra), the one hero of them either, at most she renders them with a rhetoric solution. For instance the green dragon is beaten by an umbrella, or that they try to roast him in a frying pan and on a roasting dish. His wife happens to have a coffee glass while the king of Vitéz Rozsa likes to read newspapers. In the Ayasamur, (Shoes) they send for firefighters to help the poor man get off from the church tower, and the princes of the A három vásártéri mark their path, out of the three available ones, with a pocketknife.

As closure we might mention the genre-related self-reflections which are the strongest in the tale titled Egy halottan hét eleven [Seven Living in one Dead]. In a certain sense the beginning and closing formulae always count as strong ones, but here we have the following overturing: “Once upon a time – if there hadn’t been a time, I wouldn’t be telling you about it – there were two lovers in a village” (Zalka 2019c, 76). Therefore, at this point, the love is already interpreted as a given, only its social fulfillment is blocked by existential and financial issues. The boy gets into the bad ways when he tries to solve his problem by stealing, but he gets collared and the punishment is hanging. Only his lover can save him if she can come up with a riddle which nobody can answer. “The more she was thinking, the more she became worried that none of them will be good enough. She learned riddles since she was a child from the elderly of the village, her parents and from the other children; they were shared by word-of-mouth whether any of them would be recognized by someone from the village” (Zalka 2019c, 76–77).

Thus the riddle here functions as the key to survival, and due to the previously mentioned features, it is the analogy of the tales as well. As the self-validating insertion in the beginning formula of the story is a reference to the all-time validity of tales, the solution of the story, the creation of a new riddle (in other words tale, or maybe tale-variant) founded on real and contemporary basis is the key to the rescue and survival of the boy, storytelling and also to folk culture.

The volume is illustrated by the unique and ageless pictures of László Herbszt. The patterning solutions of the latter whose industrial elements, while evoking the parts of a machine – which return the same way as the backgrounds and the surface-filling patterns –, are the manifestations of the depths residing under the surface and the repetitions specific to folktales in a different medial context but at the same time being operationally analogous to them (Kocsis 2020). We can rightly consider the rich, vivid and saturated colors of the figures as updating markers, and “the pattern on the inner cover can also be found under the titles, reminding the reader for the revived folk motives fitting for the revived texts, and also showing that they can find the permanence referring to tradition and the innovative visual world in the geometric shapes and colors of the drawings” (Parti 2020).
5 Conclusion

As it could be noticed on the continually integrated details, Csenge Virág Zalka uses a “clean but at the same time dynamic and poetic” language. An enormous merit of hers is that she found that a written, but also readable language for the tales narrated by her which can move both the feelings and the imagination of the reader [“Because If We Write a Folk Song, Why Not a Folktale?” Folktales in the Hungarian Literary History of the 1840s, Akadémiai, Budapest, 352 p. ISBN: 978-8963057851].

12. Grimm, J. & W. (2009): Csáldai mesék [Family Tales], ford. Adamik L. – Marton L., Kalligram, Pozsony, 688 p. ISBN: 9788801810268.

13. Gulyás J. (2010): „Mért ha írnak népdalt, mert ne népmesét?” A népmesés az 1840-es évek magyar irodalmánban [“Because If We Write a Folk Song, Why Not a Folktale?” Folktales in the Hungarian Literary History of the 1840s, Akadémiai, Budapest, 352 p. ISBN: 978-8963057851].

14. Hansági A. (2020): Hansági Ágnes ladációja [Ladáció for Ágnes Hansági], Hubby = http://hubbyinfo.blogspot.com/2020/06/hansagi-agnes-ladacioja-zalka-csenge.html

15. Horváthová K. – Szüllő K. (2016): A pedagógiai kommunikáció [Pedagogical Communication], Selye János Egyetem Tanárképző Kar, Komárom, 138 p. ISBN 978-80-8122-175-0.

16. Horváthová K. (2017): Redundancy in the verbal communication of teachers in primary education, Journal of Language and Cultural Education, 2017/3, 93–107. p. ISSN 1339-4045.

17. Hubby (2020): Év Gyerekkönyv Díjak – 2020, [Best Children's Book of the Year Prizes - 2020] Hubby = http://hubbyinfo.blogspot.com/2020/06/ev-gyerekkonyv-dijak-2020.html

18. Kappanos A. (2019): Az elveszett ártatlanság és a visszanyerhető íintérítés [The Lost Innocence and the Retrievable Intimacy] = H. Nagy P. – Csendes J. – Paládi Kovács A. – Petercsák T. (2001): Műsorok és események – Közi és közép-európai tanulmányok a modern nyelv és szövegteremtés terén [Topics and Events – Central and Central-European Studies on the Modern Language and Text Production], Magyar Naranca = https://magyar.naranca.hu/konyv/aki-megfurdik-megoregszik-132657

19. Kerekes V. (2014): Mesét Misként. Népmese és drámapedagógi az óvodai nevelésben [Tales in Another Way. Folktale and Drama Pedagogy in Preschool Education], Fordúpont, XVI. évf., 63. szám, 49–55. p. ISSN 1585-2474

20. Kocsis K. (2020): A pillanat, ahol átfordul a mesét – interjú Herbsz László illusztrátorral [The Point Where the Tale Turns – Interview With Illustrator László Herbsz], Kultúra.hu = https://kultura.hu/herbszt-laszlo-ribizli/

21. Liszka J. (2015): Népmese vagy műmese? Gondolatok egy Grimm-mese kapcsán [Folktale or Artificial Tale? Thoughts Regarding a Grimm Tale] = H. Nagy P. – Keszér J. (szerk.): A párbeszéd eleganciája. Közönségi költemények [The Elegance of Dialogue. Salutation Volumes] = Komáromi G. (szerk.), Komárom, 99–114. p. ISBN 978-80-8122-120-0.

22. Lovász A. (2007): Jelen idejű holnemvölgy [Once Upon a Time in a Present Tense], Krónika Nova, Budapest, 184 p. ISBN 978-963-9423-79-4.

23. McHale, B. (1987): Postmodernist Fiction, Routledge, London – New York, 278 p. ISBN 9780415045131

24. Németh Z. (2014): Az elveszett ártatlanság és a visszanyerhető íintérítés [The Lost Innocence and the Retrievable Intimacy] = Méhecske L. (szerk.), Adamik L. – Dombi E. (szerk.): Zeneiakadémiás, zenehallgatói személyvek a gyermek és ifjúság részére I. [Excerpts from Music Literature and Music Listening for Children and Young Adults], Lilium Aurum, Dunaszerdahely, 99 p. ISBN 978-80-806-20240.

25. Németh Z. (2012): A postmodern magyar irodalom hármas stratégiája [The Triple Strategy of Postmodern Hungarian Literature], Kalligram, Pozsony, 133 p. ISBN 978-80-8101-640-0

26. Nagy G. A. (2017): Hagyományos (népmesemondás) [Traditional (Folk)Tale Telling] = H. Nagy P. – Csendes J. – Paládi Kovács A. – Petercsák T. (2001): Műsorok és események – Közi és közép-európai tanulmányok a modern nyelv és szövegteremtés terén [Topics and Events – Central and Central-European Studies on the Modern Language and Text Production], Magyar Naranca = https://magyar.naranca.hu/konyv/aki-megfurdik-megoregszik-132657

27. Németh Z. (2012): A postmodem magyar irodalom hármas stratégiája [The Triple Strategy of Postmodern Hungarian Literature], Kalligram, Pozsony, 133 p. ISBN 978-80-8101-640-0

28. Németh Z. (2014): Költészet és nemiség... Hálózatelmélet és irodalomtörténet-irás [Poetry and Sexuality... Network Theory and Literary History] = Csanda G. – H. Nagy P. (szerk.): Költészet és... [Poetry and...], Szlovákiai Magyar Írók Társasága, Pozsony, 87–102. p. ISBN 978-80-971166-6-8

29. Pál J. – Üjvári E. – Borus J. – Rutkay H. (2001): Szimbolómrt: Jelképek, motívumok, témaik az egyetemi és a magyar kultúrához [Symbolism: Images, Motifs, Themes from Universal Hungarian Culture], Balassi Kiadó, Budapest = https://regi.tankonyvtar.hu/hu/tartalom/tk/szimbolumrta/ch03s03.html
30. Parti J. (2020): Meséld újra! Ribizli a világ végén [Retell It! Currant at the End of the World], Mesecentrum = https://igyic.hu/konyvajanlok/meseld-ujra.html

31. Petres Csizmadia G (2015): Fejezetek a gyermek- és ifjúsági irodalomból [Chapters from Children’s and Young Adult Literature], Nyitrai Konstantin Filozófus Egyetem Közép-európai Tanulmányok Kara, Nyitra, 256 p. ISBN 978-80-558-0903-8.

32. Puskás, A. (2013): What is a woman? Female Identity in the Mirror of Feminist Criticism = Bárczi Zs. – Petres Csizmadia G (szerk.): Narrative construction of identity in female writing, Eötvös University Press, Budapest, 9–38. p. ISBN 978 963 312 181 8

33. Puskás, A. (2019): Higher education challenges: Improving cooperation and creativity by using drama techniques in EFL teacher training = Callaos, N. – Chu, H.-W. – Horne, J. (eds.): IMCIC’19: The 10th International Multi-Conference on Complexity, Informatics and Cybernetics, International Institute of Informatics and Systematics, Orlando, 153–158. p. ISBN 978-1-941763-97-1

34. Stenzszy C. (2020): Feminizmus a magyar népmesékben [Feminism in Hungarian Folktales], Irodalmi Jelen = https://irodalmijelen.hu/2020-aug-17-1128/feminizmus-magyar-nepmesekben

35. Toth P. (2019): A problémaalapú tanulás [Problem-Based Learning], Selye János Egyetem Tanárképző Kara, Komárom, 112 p. ISBN 978-80-8122-337-2

36. Vas K. (2014): „Mesés” lehetőségek a gyógyításban és az oktatásban [“Fabled” Possibilities in Healthcare and Education] = Erdélyi M. (szerk.), Az irodalomtudomány új kihívásai [The New Challenges of Teaching Literature], Gondolat Kiadó, Budapest, 199–222. p. ISBN 978 963 693 539 9

37. Zalka Cs. V. (2015a): Feminista Magyar Népmesék 4. – Béla kisasszony [Feminist Hungarian Folktales 4 – Lady Béla], A Tarkabarka Hőlgy Naplója = http://tarkabarka.blogspot.com/2015/12/feminista-magyar-nepmesek-4-bela.html

38. Zalka Cs. V. (2015b): Feminista Magyar Népmesék 2. – A szépen zengő pelikánmadár [Feminist Hungarian Folktales 2 – The Nicely Ringing Pelican], A Tarkabarka Hőlgy Naplója = http://tarkabarka.blogspot.com/2015/11/feminista-magyar-nepmesek-2-szepen.html

39. Zalka Cs. V. (2020a): Széltestvér és Napkelte. Hagyományos mesék rendhagyó családokról [Wind-Sibling and Sunrise. Traditional Tales about Irregular Families] (Bertóthy Á. illusztrációival), Móra, Budapest, 160 p. ISBN 9789634865759

40. Zalka, Cs. V. (2016): Mesemondók márpeldig vanok. A nemzetközi mesemondás világa [Storytellers Surely Exist. The World of International Storytelling], Pont, Budapest, 248 p. ISBN 9786155500176

41. Zalka, Cs. V. (2018): Dancing on Blades. Rare and Exquisite Folktales from the Carpathian Mountains, Parkhurst, Michigan, 224 p. ISBN 978-1624911033

42. Zalka, Cs. V. (2019a): Forum-Based Role Playing Games as Digital Storytelling (Studies in Gaming), McFarland, Jefferson – North Carolina, 215 p. ISBN 978-1476672847

43. Zalka, Cs. V. (2019b): Hősök és pimaszok. Mit és hogyan meséljünk kamaszoknak? [Heroes and Cocky Ones. What and How to Tell Stories to Adolescents], Pont, Budapest, 142 p. ISBN 9786155500558

44. Zalka, Cs. V. (2019c): Ribizli a világ végén. Régi magyar népmesék mai gyerekeknek [Currant at the End of the World. Old Hungarian Folktales for the Children of Today] (Herbszt L. illusztrációival), Móra, Budapest, 238 p. ISBN 978 963 486 248 2

45. Zalka, Cs. V. (2020b): A kalóz királylány. Nemzetközi népmesék mai gyerekeknek [The Pirate Princess. International Folktales for Children of Today] (Herbszt L. illusztrációival), Móra, Budapest, 208 p. ISBN 978 963 486 649 7

46. Zolczer, P. (2019): Using Video Games as Sources for Story-based English Classes = Bukor J. – Simon Sz. (szerk.): 11. International Conference of J. Selye University. Section on Language – Culture – Intercultural Relationships, J. Selye University, Komárno, 231–241. p. ISBN 978-80-8122-331-0

Primary Paper Section: A

Secondary Paper Section: AJ, AM