

MAGNIFICAT

In his prize winning radio play, the author examines two types of heroism in the tragedy of 1944. We do not meet the main hero, he has been executed in a prison yard. He did not want to become a hero, but answered the historic challenge with deeds. His father-in-law, who belonged among the best representatives of the former Hungarian ruling class answered the historic challenge with contempt and superior withdrawal. When he should have taken a step forward inspired by the pressure of the events, he preferred to choose the senseless and proud death of a martyr, taking care of the nobility of the style, instead of the less spectacular decision of action. Only the failure of a noble death compels him to decide: to continue the work of the man condemned to death.

The critics mention the "...severe and hard composition of the drama", and the "close-tongued, but rich microcosmos" of the play. "Lightning details, and half sentences reveal complete fates". There "are no superfluous informations, tiring characteriations - every sentence is purposeful". "One could circle around its figures and could touch them". "Their fate and character is interwoven in an indissoluble unity". "Its radio-scenic form - puritan and without any tricks - is not provided by the technical possibilities, but by the denseness of the chosen period."