

Summaries

Ágnes Klára PAPP

'Linguistic Face' as a Problem of Genre: Bakhtin versus Paul de Man
– Questions Raised by the Sándor Weöres' *Psyché* –

This paper attempts to compare the concept of 'linguistic face' in the works of Mikhail Bakhtin and of Paul de Man. What justifies this comparison is that for both thinkers, the literary technique used to create a human face is a genre marker. For Bakhtin it helps distinguish between poetic and prose discourses within the novel, whereas for Paul de Man, between lyrical poetry and autobiography. The genre-ambiguity and heterogeneity of Sándor Weöres's book, *Psyché* – which, together with other features, has provoked debates ever since the work's first publication – makes it a singularly fitting example to test the two approaches. The purpose of the paper is to make a distinction between the different layers of the work, examining the different ways of providing characters with faces, and showing how and to what extent these techniques function as genre markers. *Psyché*, with its intertextuality and elements of stylistic parody, also raises questions concerning the monological character of lyrical discourse, (Bakhtin) as well as de Man's approach to the interpretation of lyrical poetry. It is this inquiry that enables us, then, to analyse the difference between the two thinkers' concepts of lyrical poetry, which, in turn, makes it possible to describe the difference between de Man's and Bakhtin's philosophy of language.

Péter P. MÜLLER

János Pilinszky's Vision of the Theatre of Presence

The paper deals with János Pilinszky's thoughts on theatre, which he first expressed in the early 1960s in his short articles. His major inspirations were sacred, oratorical theatre and the theatricality of the liturgy of the catholic mass. He believed that the key problem of the theatre of his era was a lack of presence, in the sense that things do not actually happen on the stage, that everything there is mere mimicry. When he saw *Deafman Glance* by Robert Wilson in 1971 in Paris, the static and subversive production gave him the impression that it was the realization of his theatrical ideals. It was also the consequence of Wilson's effect that within a short period of time, he wrote several stage plays which were published in his 1974 volume *Végijáték (Endgame)*, including poems and four plays. The poet's last book published within his lifetime, in 1977, was *Beszélgetések Sheryl Suttonnal: Egy párbeszéd regénye (Conversations with Sheryl Sutton: Novel of a Dialogue)*. In this work, which clearly shows Wilson's influence, Pilinszky summarizes all his thoughts about theatre, that

he had raised in his earlier articles. The volume is exceptional in that everything that Pilinszky penned earlier, in his articles and essays, appear here as part of an imagined dialogue, as fiction. Pilinszky pretends that he is deriving his ideals and aesthetics of theatre from the theatre of Robert Wilson and the acting of Sheryl Sutton. The paradox of Pilinszky's vision of theatre is that he longs for a presence that is simultaneously static and ecstatic. Moreover, during the explanation of these ideas, he continuously changes contexts and registers, from op-eds to theatre reviews, then into his own theatre pieces, and then he recycles his previous statements on theatre as a form of fiction.

Franciska SKUTTA

Interart Relations in the Works of Marguerite Duras

This paper examines the interrelation between different art forms and genres, among them the novel, theatre and film, in Marguerite Duras' diverse oeuvre. The question of intermediality in Duras' oeuvre can be approached from the following two aspects: thematic and structural. Firstly, recurring themes inspired by personal experiences (Duras' childhood in the Far East, her ambivalent feelings towards her mother and brothers, her association of love with death or madness) constantly migrate across the three media, as they undergo a gradual abstraction, in the representation of characters and spatio-temporal setting. Secondly, a more profound interrelation is formed between text and image on the structural level. Duras as a novelist mainly uses the camera-eye narrative technique, her poetic prose abounds in cinematographic effects (lighting, zoom, travelling, etc.), whereas in her plays and films, which she both writes and directs, she puts an unusually strong emphasis on text, voice, diction, various sound effects and silence, in order to stimulate the spectator's mental vision. Duras' experimental artistic expression thus creates transmedial techniques, giving birth to what we might call the 'visual' novel and the 'acoustic' theatre and film.

Barnabás SZÖLLŐSI

Miklós Mészöly the Screenwriter

Miklós Mészöly had a strong affinity for motion picture. This affection is present in both his prose and his theoretical work from a very early stage and gains its most subtle *mise-en-text* in his novel *Film* (1976). However, he never wrote any film scripts that were actually finished and produced and didn't cooperate in adapting his own prose writings to the screen. Despite this fact, there is one screenplay written by Mészöly, which is preserved in the Hungarian National Film Archive, titled *Úton, útfélen* (roughly: *Here and There*, 1967). The director of this film would have

been Zoltán Huszárík, but it was never produced as a finished movie. The starting point for this screenplay was an earlier short story by Mészöly, and after the rejection of the screenplay, he reworked the text two more times. This paper is a comparative analysis of these four versions of the same basic text. By this comparison, the paper outlines how Mészöly mastered new writing techniques through the practice of screenwriting, which helped him write one of his major works: *Film*.

Katalin LUDMÁN

“I couldn’t make a single meter of film about you being happy”

– Cinematic Connections in Péter Hajnóczy’s and Péter Esterházy’s Works –

The paper analyses the cinematic connections of Péter Hajnóczy’s prose, with special focus on the unpublished Hajnóczy texts. While in the early 1970s film mainly appeared as a topic in the writings, later texts in the oeuvre demonstrate the impossibility of adaptation. The posthumous texts help to point out a prose-poetical through-line in this unfinished oeuvre that puts questions of the tension and incompatibility between film and literature as well as literature and theatre, in the focus on interpretation. As a comparison, the study also analyses how the writings of Péter Esterházy raise similar questions.

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Kiadja a BTK Irodalomtudományi Intézet
A kiadásért felel Fodor Pál főigazgató, Kecskeméti Gábor igazgató
A tördelési munkálatokat
a BTK TTI tudományos információs témacsoportja végezte
Vezető: Kovács Éva
Borító: Zsigmondné Balázs Ildikó
Tördelőszerkesztő: Hudecz Andrea
Nyomdai munkák: Prime Rate Kft.
Felelős vezető: Dr. Tomcsányi Péter

LITERATURA

„Azért is érdekesek az önreflexív versek, mert [...] nemcsak a szubjektum megalkotásának lírai módozataival élnek, hanem egy teret, időt és hőst teremtő történetet állítanak a szubjektum mögé: a hang antropomorfizációját elősegítik azzal, hogy narratív identitást teremtenek.”

(Papp Ágnes Klára)

„Pilinszky magától értetődően keveri össze darab és előadás, azaz dráma és színház fogalmát. Grotowski és Wilson művei kapcsán is darabról ír, és bár a jelenlét problematikáját a színházi tapasztalathoz köti, mégis drámairókkal (Csehov, Beckett) példálózik.”

(P. Müller Péter)

„A Mészöly–Huszárik párost egyre inkább a magyar filmtörténet elszalasztott lehetőségének fogjuk látni.”

(Szöllösi Barnabás)

„Amíg felesége kórházi kezelésre szorul, Halassi a szado-mazo kultúra elemeit sem nélkülöző, futó viszonyt létesít egy színesbőrű jegyellenőrrel a BKV Örs vezér téri létesítményében, de ugyanezzel a lendülettel bejárja gyerekkora helyszíneit is.”

(Ludmán Katalin)

„A halála után megpróbálták persze kanonizálni. De hát, halottnak a csók.”

(Ludmán Katalin interjúja
Sopsits Árpáddal)

