

Summaries

György TVERDOTA

Amateur pursuit of linguistics by Attila József

This paper returns to a topic which is only slightly explored nowadays, namely that of the writer's relationship to his profession. Compared to linguists, it is generally true that poets possess less knowledge of language itself; since literature (and particularly poetry) employs language and a work's success depends upon the author's skill and creativity in employing language, I argue that poets acquire exceptional competences in the empirical and pragmatic knowledge of their language. These abilities result in a unique phenomenon that can best be described as the 'amateur pursuit of linguistics'. Through the example of the Hungarian poets Attila József and Dezső Kosztolányi, this analysis will demonstrate how the somewhat pejorative labels of 'amateur linguist' or 'linguistic dabbling' comprise one of the indispensable preparatory phases to creating a poetic work and, as such, deserve far more attention and regard on the part of literary research.

Zsolt BOJTI

Eros and Agape

Erotext in the Exposition of *Imre: A Memorandum* by Edward Prime-Stevenson

Fin-de-siècle gay literature in English operated with a double narrative: one narrative offers a historical (and 'innocent') reading available to general readership; the other offers a personal (often illicit) reading available to the susceptible and initiated readers only. The double narrative, thus, allowed authors to give subtle visibility to same-sex desire in their works that would evade censorship. This paper argues that there is a similar double narrative in the exposition of *Imre: A Memorandum* by American music critic and émigré writer Edward Prime-Stevenson. The double narrative of the novel, however, differs from that of prior gay literature. I argue that Prime-Stevenson thought it was a literary sin that prior gay literature offered a sensual, erotic, or even pornographic, subversive secondary reading to susceptible readers. In my reading, Prime-Stevenson consciously planted cues in the opening of the novel, thus, created an erotext to trigger a similarly subversive and illicit reading of his text. However, Prime-Stevenson used this technique to demonstrate that purely erotic literary representations denigrate same-sex desire; therefore, in what followed, he presented a different, agapeic view on same-sex desire. The paper substantiates that Prime-Stevenson's intention was to break away from earlier narrative 'traditions' of gay literature to offer a naturalised and legitimised representation and

‘script’ of ‘homosexuality’ per se. Prime-Stevenson did so in a crucial period of time, as the term ‘homosexual’ just barely entered the English language and its pejorative connotations may not have been set in stone. The paper, as a result, casts a new complexion on sexuality as a literary phenomenon and the relevance of the narrative technique in the exposition of *Imre*, which plays a crucial role in Prime-Stevenson composing one of the very first openly homosexual novels in English, which have a happy ending.

Anett SCHÄFFER

Cities, Rooms, Clothes: Patterns in Zsuzsa Rakovszky’s Prose

The paper examines the most important patterns of Zsuzsa Rakovszky’s prose by concentrating on the major themes of her four novels (*A kígyó árnyéka* [*The Shadow of the Snake*], *A hullócsillag éve* [*The Year of the Shooting Star*], *Szilánkok* [*Shards*], *Célia*) and her short stories published in the *A Hold a hetedik házban* (*The Moon in the Seventh House*) volume: space, body and identity. Rakovszky’s works of prose are centred around these main motifs, and often portray stories in which identity crises, sexual abuses and translocality are intertwined in a unique way. The analysis of these recurring thematical elements shows how Rakovszky’s novels and short stories are connected. Moreover, it also helps to define how Rakovszky’s prose is related contemporary literary trends, and raises the question whether they can be analysed as modern, postmodern or post-postmodern literature.

Bálint BUDAY

„I found out little if any about *”

The authorial footnotes in Hungarian poetry of the 1970’s, 80’s and 90’s

In my study, I intend to examine the possible poetic functions of the footnote as paratext in lyrical texts, from a partly theoretical, partly historical approach. Since the poetic role of the ‘genre’ of the footnoted poem dramatically increased in the last third of the 20th century, this paper aims to present the footnoted poems of three canonical poets who are representative of the poetic scene of the era: Dezső Tandori, György Petri and Ottó Orbán. I take it upon myself to showcase how particularly appropriate the footnote is as a device for demonstrating the attitude of the persona of the poem towards himself, the world, language, tradition, as well as portraying his ironical view of writing poetry as a profession.

Hilda NAGY

Medical perspective in a short story by Géza Csáth
Laughter, authority and eroticism (*Johanna*)

The purpose of this study is to approach Géza Csáth's *Johanna* from a medical perspective inspired by the medical humanities and by medical narratives. I argue that the relationship between literature and medicine can be better understood by applying not only the writer's (psycho)biography but taking into account the transnational problems of the period and the interdisciplinary context. However, this paper does not want to separate the short story and the author from each other, instead it wishes to highlight a productive duality, especially how real life and fiction react to each other. The main topics: the potential function of laughter, authority and eroticism; a narratological approach plays also an important role in the interpretation, especially of the relation between them.

Tibor JUHÁSZ

„Helyzetjelentés”

Generational experiences and poetics of space in the monodrama titled *Frontátvonulás* by Géza Bereményi and Tamás Cseh

This paper focuses on the Géza Bereményi and Tamás Cseh duo's monodrama titled *Frontátvonulás*, and it aims to examine the ways its 'poetics of space' reflect, mediate and convey generational experiences. The primary interest of the present inquiry is to approach *Frontátvonulás* as a literary text rather than a performance or play, and reveal the interrelations of generativity and the poetics of space with special attention to shifts that result in the non-places (Marc Augé) being organized into places, even heterotopias (Michel Foucault).