

**Processes of Mythologisation  
in the Poetry of Sándor Weöres**

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The aim of my dissertation is to examine the poetical methods referred to as processes of "mythologisation" in some representative works of Sándor Weöres. These methods generate heterogenous texts through the rewriting, recontextualisation, and transformation of fragments from different cultural traditions and historical backgrounds. After Hans Blumenberg, the concept of *myth* in the thesis is considered not as a phenomenon that can be fixed to the "beginning" by means of philology or history, but as one that has always existed as being interpreted, "mythologised", open to self-understanding, therefore, it focuses one's attention to the intertextual aspect of the poems examined. In this regard the decisive speciality of Weöres's texts is not the attempt of unification and actualisation, but the tension in the dissonance of fragments, the experience of the strangeness and historicism of traditions, the continuous process of dissemination. I argue that the constructive methods in the texts have a close connection to the poetic attempts of his era to destabilise the "self", out of which the thesis discusses two models: the operations of de-personalisation in Orphic objectivity (transmitted to Weöres mainly from certain poetic formation in Mihály Babits's early poetry), and the processes of allegorical poetic compositions (Milán Füst) which are examined in the dissertation as renewing the manner of speech of the Greek choral lyrics.

In the first chapter I discuss the approach to the antique art in Mihály Babits's early writings and their reception, whether and to what extent it is regarded as a historical, homogenous and approachable phenomenon. I demonstrate that the constructional nature of the reception of ancient art is emphasised in Babits's re-interpretation of antiquity.

The second and third chapters focus on the textual types in the lyric and tragic choral poetry, as the model of renewal of poetic speech, in the early drama *Theomachia* and in the volumes *Medúza* and *Elysium*. The thesis discusses three aspects of Weöres's poetic attempts that are closely connected (and relevant from the 1930's onward): rhythmical experiments, the desire to the return to the origin of the dramatic texts, and the elaboration of the condition system of the decentralised poetic language. The poems examined in the volumes *Medúza* and *Elysium* reflect their own createdness and can be related to the poetic characteristics of the textual types of the Greek chorus. In the background there can be identified two contradicting point of view, i.e. Gnosticism and Pantheism, that provide another model for Weöres' poetry to eliminate the closed and identical center of speech.

In the fourth chapter, while discussing the poems linked to Weöres translation of *Gilgamesh*, I demonstrate the shift in the translational models from the one practiced by the first generation of periodical *Nyugat* to that of Weöres.

In the fifth chapter I analyse the feasibility of the terms *Orphic* and *Orphic poetry* in relation to Weöres's poems. The adjunct *Orphic*, introduced in Hungarian literary criticism by Béla Hamvas in his review of the volume *Medúza*, had become a popular term in the reception on Weöres regardless its unspecified meaning in poetry. After outlining the background of the critique of Hamvas, I examine the relevance and feasibility of the poetic term *orphische Figur* (Orphic shape), introduced by Péter Pór, in Weöres's poetry.

The fifth and sixth chapter I discuss the variations of poetic methods that are in the thesis referred to as processes of mythologisation through interpreting two poems, *Medeia* and *Mária mennybemenetele*. I argue that in the previous poem the central metaphors of the subject of *Medeia*-stories, i.e. homelessness and strangeness, also become the metaphors of reading as well as being. I also identify the dramatic monologue of *Mallarmé* as one of the decisive model for poems that try to overcome the boundaries between the lyrical and dramatic speech.

The thesis demonstrates the move from the previous patterns in the volume *Tűzkút* through the interpretation of the poem *Salve Regina*. It can be observed that, in Weöres's attempt to contact the transcendent, the poetic signals modify by the translation of the poems of *Mallarmé*, while some of the key metaphors of Gnostic texts are being utilised in the poetry (veil, darkness, light, *gnosis*, *pleroma*).

I analyse Weöres's practice of critique and interpretation of texts, as well as the processes of legitimacy in the editorial notes of the anthology *Három veréb hat szemmel*. This text gives an opportunity to discuss the attempts to renew the editorial methods of Hungarian history of literature, as well as to modify the canon.

The final chapter of the thesis discusses the volume *Psyché* as a textual *arena*, where Weöres's different poetic attempts may confront each other. In this part I examine the poetry of *Psyché* and László Ungvárnémeti Tóth by some specific aspects, and to draw attention to some elements of the complex relationship that can be found in the two poetic model.