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THE CONCEPT AND EXPERIENCE OF RISK IN READING LYRE

Sándor Weöres's Poetry In The 50's and 60's

And The Contemporary Hungarian Lyre

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THESES

Views on History of Literature

Contradictory judgements concerning the negative and positive sides of risk often take place adjacent within one theoretical text or in one philosophical corpus and this is due to the equally open and closed double system of the poetic language.

The examined pro-structuralist schools of the history of literature assert concordant claims about the both open and closed nature of reading and creation.

The difference should be questioned in the point of view or questioning horizon of the spectator, thus between the levels of observation. It is my consequence drawn from the ascertainments of scholars representing different schools of the history of literature that art is a positive ability perceiving some negative content so that the artist - by creating a new set of existence- could transform this negative content into a positive content again.

The minus factor manifests itself as a sentiment on the part of the subject (the writer or the recipient) on the one hand, in the present decision as a result of risk (Barthes, Deleuze, Guattari) or in its result in the future (perhaps retrospectively valid from the risk recognised subsequently Luhmann) on the other hand in connection with the impact, in which case it is in coherence with the truth (Nietzsche) or with self-knowledge (Gadamer, Iser).

This minus factor follows from the anxiety over the fear of threat or from experiencing of too many sensations or comes from the perception of „too much” truth (Nietzsche, Gadamer). **The positive factor of the literary product is its own singularity /uniqueness which, on the part of the subject, is connected to the feeling of freedom.**

This freedom is in the dissolvent and incalculable game that the subject's *playful nature* (Nietzsche) and *forever aiming tendency* (Deleuze) and its demand for creating

something never-ending and eternal (Deleuze) seeks to themselves as a constant but nevertheless not-occurring contentment.

This play is the variable movement of the elements (meaning/sense) in time and between the different mediums, which happens in a both open and closed system and which is not determined and contains the accidental or unpredictable.

Its prime condition and form is the incapacity to decide and aimlessness which, by its nature, can't be consolidated: namely the lack of the ending which cannot be absolutely connected to the measurable time. Thus we can best catch the forever-existing benefit of play in the opportunity of its playing forth.

This desire for the *intermedial* is an anthropological quality of the subject which is a result of poetic language and allows us to see the performativity of the language.

This intermedial unfinished state (Derrida) is caused by the intertwining of linguistic and rhetorical levels (Deleuze Guattari) and comes from the coequality of openness and closedness.

Although the unpredictable play which includes the subject is a loss but it is a gain in terms of self-understanding and in terms of the subject's ability to change, in other words from another observer level.

The origin of this phenomenon can be found in the random variety and in the concept of contingency that some schools connect to historicity, traditions, in other words to the changeability of the questioning horizon (Gadamer). From the point of view of the history of literature, the canon represents the order into which a new literary product can bring an abruptness.

Some connect the concept of coincidence to the externality of writing (Wellbery), while others connect it to the unrecognizable nature of perception and decision-making (Deleuze, Guattari).

There is a common doubt whether the reasoning can be interpreted in the language of philosophy or literature, or the scholar does not do anything other than „hesitates/a corpse pushed back/by the arm from the secret”. (Stephan Mallarmé)

Theoretic deductions concerning the experience of risk

The risk of the lyric reading process can be found in the subject's unpredictable movement in his conscience (which contains repetition and variety), which takes shape between the unfinished decisions over connecting the different rhetorical patterns and between the subject's different points of view [die Ebene der Beobachtungsordnungen].

The minimal conditions of risk are in fact the following:

a, variety and **b, unpredictability**, unsecurity, (coincidence) c, the **decision** (the lack of decision is a kind of decision too) and **d, time**.

A, Unpredictability (unsecurity, coincidence) is the connection of the linguistic-rhetorical patterns, relations and levels in a **variety** of ways, and results from transforming these constellations and mediums into each other and applies on the recipient's part.

B, The variety can only apply between contingent elements: **contingency** is the **unpredictable** coexistence of events which is identical with the concept of **coincidence**. Unpredictability can only exist opposed to/against some kind of order.

C, In the horizon of literary texts the order (or its pretence) can be attributed to some decisions on the author's part (selection, arrangement, genre, adjusting into a cycle, allusions, rhythm, ect.) and then leads to the question of intension. The equivalent of these decisions is born in the actualisation and in the permanent presence of the reading. These decisions can present more events as simultaneous results, which can make our previous decisions be estimated in a contradictory way. Decision is, in case of reading lyre, is a selection. It means the connection of language elements and deductions, in other words establishing relations between relations. These

constellations are the **mediums** which stiffen for some moments temporarily, and which are connections between elements and relations activated by the subject. For example they can store emotional and cognitive data and can convey meanings, which have been separated before, as a consistent line of causes or as complex meanings.

D, It can be concluded from all of the above reasoning that the concepts of contingency and coincidence urge the more intense attention towards the rhetorical relations and the reading of the text more times. Thus the repetitive interpretation gives the chance to more contingent interpretations.

As opposed to a prosaic way of reading, **the lyric reading is more sensitive to the contingent results of a decision-making situation and point of view** and to the contingency of the preceding decisions and choices. This is because the subjects make their decisions, which influence each other, in a relatively short time thus they can store a great number of simultaneous possibilities (relations) and their consequences into their short-term memory. **In summary, a subject with a lyric way of reading has a greater sense of risk concerning reception than a subject with a prosaic way of reading.**

The paradigm-changing lyre of the 80s and 90s confronts us with a contingency which is temporary and unveils itself in some kind of decision at the same time. This includes, for example, the cyclic construction of lyre, which assumes the recipient's knowledge of history of literature that is later brought to stage in a wrong way. The conscience of the subject, who is led to an unexpected situation and brought into play, makes a constant movement to-and-fro between its own judgements that trigger plausibility and implausibility.

The first **task of lyric theory** is to make the experience of risk understandable to everyone and to show how the experience of risk cannot be made understandable. Secondly, make the risk recognizable for which it is necessary **to secure the latent contingency of the poetic language (text read as a lyre)**, the coincidence which

happens during the interpretation. **The lyric theory is the medium of the risk in lyric reading**, which secures, stores and mediates the risk. The scientific texts about risk and contingency represent the second level on the Luhmann observation scale.