

Molnár Krisztina

The theses of the PhD. dissertation titled *The melancholic Csokonai*

Why did Csokonai who started his literary career as the poet of happiness finally become the poet of melancholy? This is the major question in this dissertation. Previous researches concerning this subject assumed that the reason could be found in the bibliography of the poet, the recent researches have been searching for the answer to his incurable melancholy in the mental orientation of Csokonai. In exploring the reasons of the unprecedented and inexplicable melancholy of Csokonai the first step is re-interpreting the poem *A vidám természet poéta*. The key-word of the re-interpretation is boredom. Discovering what this phrase really meant in the Csokonai era throws revolutionary different light on the role of the program. So the program is in fact the answer to a hidden set of problems manifested in this phrase, these problems finally conquered the philosophical and poetic means of the happy-natured poet and they finally gloomed his literary view.

Even previous researches pointed out that the thought and the vocabulary of Hervey and Young had huge effect on Csokonai though he refused them in his poems. The first part of the dissertation examines the inter-texts of Hervey and Young concerning boredom. Its result is that boredom is a panic attack deriving from the possibility of the collapse of the order of the whole world, the chance that the individual can die at any moment, the angst caused by passing time and in case of Csokonai there is even the rejection of the physico-theological view of the God who cares. The first part summarizes the works of Csokonai which were dealing with boredom in the early stage of his career, then defines the theoretical frames, conditions, methodological strategies of the research, and finally provides a methodological example of the interpretation techniques of finding the melancholic Csokonai between the lines.

The subject of the second part is the detailed analysis of the play titled *A méla Tempef i*. The first chapter summarizes the hints of the melancholy that cannot be explained by the actual events in the play, which can be found in the previous researches. Then as a reflection it denotes the aim of the analysis: to present that the same philosophical reasons are standing behind melancholy as those that motivated the happy-poet program. The second chapter deals with the motives of playing, time and boredom re-interpreted from the Hervey-Young view-points and also the effects of the Ecclesiastes. Third chapter deals with the presentation of literature in the play, and gets to the conclusion that the theme of literature is part of the theme of passing lifetime. The fourth part also deals with the question of time and draws comparison to the poem titled *Egy szerentsétlen Léleknek az égi való fel-emelkedése* and also to the Gerson and the *Újlesztendei Gondolatok*.

The third part is about *Dorottya*. Sexual symbolism, the theme of women, the motive of carnival, the question about aged woman are the viewpoints of the analysis. This part also consists the interpretation of the prose titled *A Szeretet*, that is the analysis of Csokonai's idea of love; especially the internal controversy of the idea of love of Csokonai that is in relation with the happy-poet program. This part also consists of the comparison of *A Szeretet* with *Dorottya* and *Karnyóné* with special attention to the issues of time and the idea of love.

The theme of the fourth part is the analysis of the odes titled *A Reményhez*, *A Magánossághoz* and *A Pillangóhoz*. The aim of the analysis is to show that behind the melancholy of the poems there stands the previously described root cause. The re-interpretation of *A Reményhez*, has the following aspects: the motive of hope in the Lilla-volumes, the concept of hope, the irony of the literary piece, the structure of the poem, the position of the lyrical self. The analysis of *A Magánossághoz* consists of the following units: the controversy of the relation between loneliness and lyrical self in the poem, the position of the lyrical self, the motives of death and the woman, and its comparison to Young-context and to the picture of death also shown in the end of *A vidám természet poéta*. The analysis of *A Pillangóhoz* consists of the following aspects: the picture of the other world in the poem, the esthetic death, the process of metamorphosis in the artistic sense, the relation of the lyrical self to *A Pillangóhoz*. This fourth part finally summarizes the results and further possibilities of the research and also attempts to reconstruct the philosophical process behind the melancholic Csokonai, with special emphasis on the aspect of the threatening God. This way the dissertation compares the conclusion of the analysis to the topic of the *Halotti versek*.