

THESES OF THE DOCTORAL DISSERTATION

The place of Sophie Török among the (women) writers of Nyugat

Sophie Török not only as the wife of the poet Mihály Babits made herself a name in Hungarian literary history. Without doubt, she is also recorded as an authoress, a poetress by the renewed literary history writing. The question of her importance she represents as an authoress, taking only her contemporaries into consideration, still has been an unsolved question of Hungarian literary history.

My doctoral dissertation tries to make an attempt to, practically speaking, based on all of her works which were published in volumes and periodicals and some of her unpublished documents, to characterise an unexceptional position of a Hungarian authoress according to her role that she played in the history of literature. According to the framework of the genre of a short-monography, which would be published in the future; the one intend to show her career, to determine the emphatic place of this restless, turbulent natured, highly gifted woman among her fellow colleagues: being the predecessors and peers of her generation; also the role she played in the movement which determined 'Nyugat', the mostly progressive periodical of her era.

Because of the fact that the life-work of Sophie Török has not been worked out in detail by the literary history-writing with a monographical pretension. That is why, my dissertation would be based mostly on my own basic research when it comes to the evaluation of the value of aesthetics in Sophie Török's literary work. Fitting into the line of modern philological short monographs, my thesis makes an attempt to expound the authoress' world of texts, also the intertextual and immanent structures of the different works of art.

In the followings, the schools mentioned 'in their way of speaking and reading' the common thing is among them is that they not only influenced my approach to my research also the aspect of my research, basically, the methodology of my text analysis. But most importantly, the eminent analysis of the phenomena of aesthetic, such as artworks of literature, ethical aspects were involved in later by the schools. In other words, in the case of text analyses a broader aspect of viewpoint system were enforced by them in the science of literature.

1. In general the (psycho)**analytical** position, which is needed to be dealt with in the science of literature since Freud; treats the different aspect of the authress axiomatically (Lacan), the speaker's ideas and thought appearing in a context, which is an interpretation as the one creates himself again a far-flunged and really prolific the role it plays in the science of literature.

2. the late Heideggerian French **phenomenology**: Emmanuel Lévinas' ethical criticism of reading context; or the aesthetics of the late Merleau-Ponty could be suitable also if an interpretation of a context is taken into a larger scale.

3. and finally, the **thematic** („Geneva") School, with its large number of initiatives (Poulet, Richards, Starobinski and Hillis Miller), which are similar in aspiration to the ones mentioned earlier.

The aesthetics claim for justice, which defines all the schools/authors' reading strategies, the context-person analogy is its quoinstone, which shows the ethics of responsibility and openness the way as something glittering through linguistic representation.

In relation to my editorial-philological topic of my work I had to face with the above stated phenomenological problem. The calendar entries of Sophie Török, also as Mrs. Babits, the publishing of the criticisms of context which consist of the material of twenty-one years made it unavoidable for the one to get to know the personality and *oeuvre* of the authoress thoroughly, who is regarded as problematic in many aspects.

The philologist, who knows Sophie Török's gripping problems of her life via her personal notes sees also reads again her predestined characteristics of her life through her literary manifestations (including her criticisms, too). The one made it to the objective of his theoretical discussion of her lyrical volumes with the their complicated connections between aesthetic and ethic from thematic (sometimes phenomenological) examination. Then the one took her prosaic texts as regards to particular attention to her novel of Hintz, and with the help of the so called analytical-thematic critical way of text reading technique, which technique's depth-psychological aspects meant the one the strategy of surviving the purpose. According to one's judgement it is proved prolific to identify oneself with the artists inwardness methodology. Also the one tried to explain the prosaic

life-work of her, which was examined most of the cases from the authoress side, or at least from context explaining facts towards the authoress.

The same basic position, attitude (it would be so early to talk about a method) led the one, when the one examined Sophie Török's critical work from the viewpoint of her social (gender) roles, also her normal position towards her womenwriters; her essays on poetics embedded in that feminist (deconstructivist) tradition which the contexts of womenwriters *ab ovo* are willingly involved into this discussion.

Sophie Török, as a lyrical poet should be considered to as a significant writer among the whole generation of the periodical, 'Nyugat'. The detailed examination made it clear that the lyre which was many times thought to be as a marked time semantically, that both at the level of compilation of the volumes, also on the ethical, deep-structue level of every single pieces of poetry have the force which could strongly be felt. Many times the very conspicuous tropes, the surrealist 'wild meaning', the inverse sequencing of sentences, the the specifically drifting rhythm raise the lyrical level of the poetress to a high standard. There are several among her eminent texts which could well represent the lyre of her epoch also stand the comparison with Milán Füst, Lőrinc Szabó, György Sárközi, József Erdélyi also some of the works of art of Margit Kaffka and Anna Lesznai. Subsequently, representing Sophie Török as being one of the representatives of the circle of 'Nyugat' does not seem to be overrated, as it had been assumed earlier.

According to the viewpoint of the specialized literature Sophie Török as a poetress got her light from Babits. Dezső Keresztury considers Sophie Török as a helpless genius, among her contemporaries to be the most colourful, and most daring but he was also called her one of the clumsiest of all the women writers who was greatly influenced by Babits. Also, the closeness of the circle of 'Nyugat' had a beneficial effect on the sensitive nature of her poetic side, formed her aesthetical point of view, and made her style neater. Sophie Török defined herself to be the successor of Margit Kaffka from the standpoint of literary history. The relationship towards her leaches and saturates the way of Sophie Török's art of writing. A future research should examine those possible links which may be connected to other significant figures of Hungarian literature not only to Babits and Kaffka.

The primary objective of the one's dissertation was to introduce the portray of Sophie Török, which is definitely independent from the effect of Babits, also to emancipate her

from that early constraint that she had always been compared to Babits. Simultaneously, the question of the effect of Babits, in covert or overt way cannot be left out of consideration.

The personal manifestations of Sophie Török are genuine for example, the literary historical importance of her diary entries is, that an inside view is given of her every day life with Babits. The laconic diary entries depict a history of a marriage: the diary of Sophie is the chronological story of their mutual life, also the essential collection of sources of the philology of Babits.

The one who selects Sophie Török, the artist, and makes her as the object of his scientific investigation, cannot dispense with her humanity from the style of documentary. However, this writing could also provide a key to those who are interested in the phenomenon of SophieTörök in those cases, where extracts of confessions, interpolation of sentences, (self-)contradictions, intrigues, question marks and shorthand signs awaiting for clarification mean that their writer not only collected pieces of data, but she also lived, existed and enjoyed the very moments of those days which she wrote about.

Ilona Tanner has created such texts with her calendars and shorter or longer diaries which would be written under the artistic name of Sophie Török. The private person and the writer look at each other in a peculiar way in these exceptional texts, and the reader should have the skill, or even a literary scholar, like Zoltán Kenyeres states, taking the ethics into consideration the one is willing to see in this genre (too) the experience of human content.

The dissertation aims to meet the above mentioned objectives, and, it would hopefully be able to meet the challenges.