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Geneses
Intertextual and genetic connections in Miklós Mészöly's prose

The subject of the paper
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Mészöly Miklós is a Hungarian writer, who is an experimenter, trying the new almost in all of his works and who is renewing continuously. The significance of his oeuvre and the diversity of his effect results from this experimental character. He created in the most different genres - short stories, novels, tales, dramas, puppet shows, essays, diary notes and wrote poems - spreading around inter-genre areas often. His art particularly withstands to be described by only a few viewpoint or theories. His literary historical is waited for placement, because of the relatively fresh termination of the oeuvre. His significance and his effect is uncontroversial, his labelling is a hard task because of the complex and unrankable oeuvre. Features of the continuously altering, permanently thought experimenting oeuvre can be describe by some emphasized work or section more accurately. The prose-turn in the seventies used to bind to a certain section of Mészöly's career and to two of his works. I try to collect the reception's statements concerning the prose turn in my paper and put the dilemma related to the Alakulások and/or Film put in a wider context: broadening until Mészöly's prose writing in the seventies. The period after the prose turn is celebrated as the recurrence of the story by the critical speech, and the attention is called for the conscious text building operation and the increasingly more frequent usage of the inter-texts. In the expression of the richness of the human occurrences the Balassa Péter mentioned tradition is appearing both in the genre and textual levels equally. This increasingly results in more inter-texts and intertextus appearances in Mészöly writings. One of the theses of my paper is that beside the intertextual connections the Mészöly oeuvre builds an exceptional strong intra-textual net from own texture. The prose of the seventies is emphasized period because possible the Mészöly prose begins to conscious self-building at this time. The prosaic part of the oeuvre is a consciously organized, inner renewer, self-substance considering, continuous variable, undulating, whirling river, which can be examined by certain patterns, recurrences and forms of organization. In my paper - this inner inter-text organizer - I examine three different patterns. After the drafting of the genetic genesis, I examine the text organisation of an alternative genre composition related to the big epic, and at least I try to analyse of two emphasized spatial forms representing in the Mészöly prose.

Applied methods

I place the subject of my paper in the context of the literary history by the overview of the statements of prose turn and reception of the seventies. The inter-textual, intra-textual connections are in the centre of the study. I use the categories of the architextuality, paratextuality and metatextuality from typified forms marked by the inter-textual, intended contacting transtextuality collective term of Gerard Genette with the category of the inner or limited intertextuality. The sketching up the genetic genesis needs the presentation of the view and method of genetic criticism. The plural view of the text genetics, the parallel view of several texts come near to Mészöly's mentality. The single readings/steps can be grouped by the terminology of the genetic criticism, and these complex groups issue the genetic folder. The genetic story is focused on a short prose only in Mészöly's proseland, the framework is consist of mostly the published part of the oeuvre, and in less the related parts of the legacy selected by my own reader's interest. With different advancing some details will be emphasized and the partial panorama of the prose landscape will be outlined also with keeping the position of the focusing. I will engaged with Mészöly's composition forms and modes of the dream narration, the detailed description of the imagination as a preferential narrative form by the theory of Wolfgang Iser, related to a pre-text.

The comparison of the single readings is gone on the four rhetoric change categories: the interpolation, the replacing, the relocation and the deletion. In the second part of the paper I will study the working of Genette's archetextuality category and the specific manifestation of the intra-textuality. After the text-level inter-textual operations I will study inter-genre inter-text operations, when I am analysing one of Mészöly's alternative novel compositions. The reader and interpretative role of the writer is well traceable on comments and meta-texts wedged in the "chapters" (previous short stories). Lucien Dällenbach's diminutive mirror theory gives a statuesque theoretical view for the relation of the Mészöly prose and composition. The alternative volume composition is not independent from the poetics of the nouveau roman. I analyse two spatial concepts typical of the Mészöly's prose as the third pattern of the inter-textuality, the behindness and the betweenness by the author's essays which are metatextual context by Genette's term. In the Lakoff-Johnson's metaphor theory both spatial metaphors is classified as orientation metaphor, because these are mapping our spatial experiences. By these metaphors and Mészöly's metatexts the most accurate terminological background is the specific concept usage of the Mészöly's interpretation. So the watermark, the hiding and the mask as motif turned into concept organise, modulate the speaking about behindness. The outsidersness, the outsidersness concept metaphors appear too in the prose space of behindness at the "inside- as-outside-the-circle" position for that I used the outsidersness interpretation of Georg Simmel and Bernhard Waldenfels. I referred to the thoughts of Paul Ricoeur on the hermeneutics of testimony for interpreting the witness-narrator who is in the being inside and also outside. For the interpretation of betweenness spatial metaphor in Mészöly's prose the thoughts of Heidegger and Simmel give a guideline. The relative diversity of the methods is explained by the complex character of the affected recurrence patterns and the effects on the big part of the oeuvre.

Train of thoughts in my paper

I examine the literary historical statements attached to the prose turn, I review the Mészöly's prose from the seventies, and I will analyse the strong inner intertextual organizations in different patterns.

More lists of genetic, generic and spatial patterns can be emphasized.

In the genetic examination my paper presents "only one" text, or rather the formation- and alteration history of a genetic folder by analysing the inter-genre only through just one literary work again.

From the spatial metaphors the behindness (it has a dominant presence in the oeuvre) but near it the betweenness is also the main organising spatial metaphor in my paper.

Formation- and establishment stories

A text(place) revealed itself by the course of reading of the Mészöly prosaic oeuvre from where a wide view may open to the scenes of his full literary-oeuvre.

This was the *Zsilip* short story which is the unique sample of Mészöly's writing style of the sparing and compressing poetics.

This compressed form creates a prose piece in which the whole oeuvre may be concentrated, because itself also was formed from the encounters of typical Mészöly's phrasings.

The experiment of separating whilst continuously converging of these typical phrasings forming the speech about itself giving a form and device to the investigation.

The *Zsilip* is linked up to other Mészöly writings textually so it is reasonable to use the genetic critical approach for examining the steps of text formation.

I gathered the writings which is attached to the *Zsilip* in a genetic folder to contain the avant-texts and, the readings, and the apres-texts. Regard to the genre the most diversified are the pre-texts which extend from the workshop diary memoranda, fractions, to the fiction pieces published independently. References to the *Zsilip* are in the earliest diary notebooks: these are fractions and in different lists referring to this writing or a part of it. Often in more items have group of keywords relating to the *Zsilip* in almost all the lists of the earliest diary notebook. These keyword are mixed

with other ideas and drafts so it can be interpreted the creation process which joins the parts which was indicated with extra title in the fractions. The volume titled *Wimbletoni jácint* which contains the *Zsilip* third and first-in-book edition helps placing this topic in the right context and time of the oeuvre. Placing it in the different volume compositions (*Wimbletoni jácint*. 1990; *Az én Pannoniám*. 1991.) puts the *Zsilip* into a newer and newer context, and makes a partial draw of the restratifying prose land map in this continuous metamorphosis.

The *Zsilip* is the typical example of fractions, the fractional writing and the fraction letting, and it is the sample text of the “poetics of the unfinishable”.

One of the scenes of the *Zsilip* (*Zsizel* scene) has five kinds of reading, which ones can be interpreted as the way to the getting independence of the text, which could be in several modes like as diary note, infiltrating to short story to become independent or as a completely independent text turn into a part of prose volume with an own title.

The dream scene appearing in the text of the *Zsilip* is exceptional, because it draws the attention to an early Mészöly writing which is appearing in different variants in the oeuvre until the eighties.

The dream as a narration form gives an opportunity to the validation of the simple present tense as the commonality for the remembrance, film- and dream language hereby onto the neutralisation of the time.

Basically the dream rather visual than epic, the logic of parallelism is strong between the succession of the pictures – even if a story can be formed from them. The dream is a narration space in which the deeply personal and collective levels are a remunerative intersection. A strong associative space and condition created by the rain and piano play related to another pre-text is presented. The piano music is attached to Chopin in all text and this fact relates the gymnastics in the subtitle of the short story to the study as its musical equivalent.

The comparison of the readings of the *Zsilip* is reasonable because of the repeated and modified editions, the parallel reading of these changes let insight into the writer’s workshop so the forming substance will be visible in the process of framing. The philological examination of the different form-variants includes the statement of the Genette-like intratextual relations from the transtextuality category between the prosaic part of the short story and the oeuvre, and in this manner the *Zsilip* can be interpreted as a oeuvre level compression. The *apres-text* of the *Zsilip* were published already in the eighties and nineties as a short prose piece and the part of a novelette, *Megbocsátás*.

The *Zsilip* as the place of piling up and stratifying recollection hold together, separates meanwhile functions as a passage. It regulates, insures a way and demonstrates the boundless of the flood by its designated borders. The *Zsilip* one of the condensed prose pieces of the Mészöly oeuvre, in which there are the more important questions, topics and problems of the oeuvre are concentrated.

It is a place that was formed from the intersection of typical Mészöly’s phrasings, places and topics. Unphrased form of his text may express the text inundation arising with the opening of the narration lock and it includes reading instructions and text functions inside the oeuvre like the story-flooding between the locks of volume titles.

II. The alternative grand epic poetry form

I examine a form of the genre tradition of the novel in the second part of my paper.

The Mészöly prose was shaped up beside the continuous temptation of the grand epic form.

The critical expectations being attached to the novel accompany the Mészöly reception all the way along.

In the prose of the the last two decades of the oeuvre, the appearing big epic poetry vision and structure results in rearranging of the texts in the published editions and volume compositions from 1989.

These volumes may be determined at the level of the spatiality and “integrating” (*Volt egyszer egy Közép-Európa*. 1989.; *Az én Pannoniám*. 1991.), or they would be linked to the grand epic form (*Hamisregény*. 1995.), so they try to create the form of the vision on the axis of locality or on the axis of grand epic. From these compositions and experiments I examine the *Hamisregény* in details

which volume thematizing mostly the genre of novel. The newer and newer volume compositions, the results of the rereading and partly restructuring the oeuvre realise a specific writer self-interpretations relates to the whole oeuvre as a *mise en abyme*, the parts of which and which are reflected. The *Hamisregény* makes a experiments with the borders of novel genre which is turning to the order-form canonised epic and the concealed world concept with nostalgia and suspicion.

Beside the strong and beside layered frameworks in this - using the subtitle of the French expense – pseudonovel there is the possibility of the contraction of certain text blocks, but the structure can support the parataxis, and showing all kind of “beautiful hopeless” with the same emphasis.

The reason for fragmentality and fractionality of Mészöly – as a style idea and maximum of epistemology - is the striving for the completeness by reducing the disclosure and enlarging the network of allusions.

The distinguished place of the Zsilip in the oeuvre is reasonable because of the archi- and paratextual links, the self-definition and self- characterization of the text (subtitle is *Gymnastics to a novel*) which links it to the literary and genre traditions of the novel.

III. Spatial concepts

In my paper the analysis of the two emphasized spatial “forms” featured in the Mészöly prose is my third, widest aspect which is non-genetic, non genre, but go on logical and spatial way. I regard the meaning layers of the behindness from among the spatial concepts appearing in the Mészöly oeuvre. One of the most important experiences of the Mészöly prose, is the “Is everything what is – and is not?” question and statement, for which not only the root cause but can be expressed by the range of behind and by the presence of the behind as relation. The recognition created productive suspicion is asking about the most common and trivial structures, which are the bases reinterpreting also in spatial metaphors. Some Mészöly terms attach to the behindness related space metaphor too. One of these is the *hiding* which is querying the hiding character of the light and aiming the terminal of the possibility of the questioning and knowing. The mask is as one of the possible forms of appearing at Mészöly on a paradoxical manner. The behindness reference spatial form querying of the hiding and mask problems leads to different form positions of the outsideness. The relations of the behindness work as partition element including the opening, appearing and also the hiding.

It contains a dependency which also characterizes the lingual expression itself with the hiding, what is a displaying by naming. It functions as a passage letting an insight into the hidden, essential, and momentarily manifested. The spatial concept of the connecting full closeness and openness manifests in these metaphors. The hiding, the mask appear as the special forms of the behindness in which the behindness is just taking form in need of the forestanding hiding and mask.

The *ars poetica* of staying-in-and-out-of-the-circle became the outward form of the strangeness beside the outsideness toning by Mészöly’s favourite witness-storyteller narrative position which can realise the outside-while-inside existence. The stranger, the detective and the reporter with their both inside and outside position are also in the situation as actors and as narrators of the Mészöly’s prose.

A similar spatial concept is established by the frequent and stressed featuring of the marketplace which could be both in the downtown or in the outskirts. In the Mészöly prose the frequent form of the behindness is the backwardness which has several forms related to characters and relation system and it has more general definitions. The behindness creates the situation of composition altering and makes place for perspective altering, and it trying to alter the reader’s viewpoint too.

The behindness as spatial metaphor is the peculiar Mészöly query for principles: it is a ground for openness and tension rising too. By the continuous thematizing of the betweenness of the texts and genres, the textual examination of the betweenness itself is essential in the Mészöly oeuvre. The categories such as between, bridge-position and on-the-road from his prose can be interpreted as the metaphors of the reception with the intertextuality. In the upsetting zone of between something happens which can not be designated so far and after all. This spatial metaphor is the newer tool of the Mészöly prose onto rising the peculiar Mészöly tension. One of the typical rhetoric

consequences of this is the oxymoron, in which the between displays the exposure between the wingers.

Summary

In my paper I tried to describe more possibilities of the intra-textual networks of the Mészöly prose by the approaching of the intertextuality in several ways. The genetic formation and development story illustrates the organic, integral and renewing feature of the Mészöly prose by the origin and development story of just one short story piece. I examined the short-story writings grand epic compression as the oeuvre self-definitive and rearranging structure by the mapping of the bigger unit of the alternative big epic poetry experiment. The examination of the spatial metaphors result from Mészöly's self-interpretations helps to get closer to the two typical spatial and heuristic point of view of his prose. All aspect is the betweenness, the possible form of the intertextual link. I tried to explain the the Mészöly prose organizer, I tried to be due in the trace of the possible impossibilities of appearing tenseness not designated in the different patterns of ones between it - it himself for raw material considering, prose building from within; the texts always some other way articulating him; the condensation and the inundation a band's presence; the light appearing as the covering; the summer behind the summer; the realistic picture in the five centimetres of obliquity; in one behind it and in one between it manifesting examining a tilt. By the examination of two typical spatial concept of the Mészöly prose more and more possible way is appearing in the Mészöly interpretation from the genetic genesis to the grand epic solutions for the genre expectations and temptations.

My paper offers a possible version for the genetic text processing

A critical edition as a source-book can restore more similar genetic genesis during the processing of the manuscript matters of the legacy. Sometimes the references to the intra-textual, intertextual contexts are appearing by a contact, motive, character or situation in the Mészöly interpretations, but there is not any issued work in a comprehensive view, focusing on these links yet.

The work of that inter-genric intertextuality in the oeuvre would be remarkable in which a Mészöly-chip is formed in a poem, in prose, in drama and in essay in different ways.

The examination of the external and internal intertexts of the oeuvre may broaden the horizon of the Mészöly interpretation.

The exploration of the Mészöly intertexts not just inside intertextual links between Mészöly and others writings, but run by the contemporary Hungarian literature, the posterity is a task to be done