

THESES FOR PHD DISSERTATION

**APPLICATIONS ON THE TEXTURE OF THE HAJNÓCZY CORPUS.  
MODES OF ABANDONING TRADITIONAL TEXT FORMATION IN THE LIFE-  
WORK OF PÉTER HAJNÓCZY  
(THE FIRST CHAPTERS OF A GUIDE TO HAJNÓCZY)**

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## **Theses for PhD Dissertation**

### *Applications on the Texture of the Hajnóczy Corpus.*

#### **Modes of Abandoning Traditional Text Formation in the Life-Work of Péter Hajnóczy**

##### **(The First Chapters of a Guide to Hajnóczy)**

### **1. The objective, subject-matter and structure of the paper**

#### **1.1. Objectives**

I consider the objective of my paper to get closer to some of the peculiarities of Péter Hajnóczy's intricate, experimenting prose: to its appliedness, montage, (moreover) collage structuredness, to its insert-applying technique, which modes of construction, at certain points, radically distance the text from being written, moreover from being literary at all; they take the text world towards spatial forms, objects/objectivizations. Hajnóczy's text obtains its materials from the most diverse places and integrates them into its own body in the most various ways: it bears inlays in itself.

My intention with the present paper is to create the first chapters of a 'guide to Hajnóczy'. Several further parts await organisation in the form of typescripts and placement into a future longer study. The present chapters are also going to form parts of this planned work.

Hajnóczy Péter's life-work nominally came to an end by the death of the author (1981) *post factum*. However, his energetic, dramatic text world continuously induces further and further interpreting turnings towards his works. Going beyond the immediately arising dilemma that whether the life-work of Hajnóczy is a brilliant torso or a consciously closed completeness, I vote for the organic construction, dynamics and radical eclecticism of the corpus. I regard Hajnóczy's life-work as an alive, mobile organism which accounts for transavant-garde sensitivity, which is romantic in its nature, and which moves towards the direction of a resignation from literature, towards a total expansion, sharing the Kassáikian motto: "Always keep going!"

If we turn over the pages of the specialized literature written about Hajnóczy – which is not an inconsiderable amount at all – we can encounter grand contrasts regarding his judgement. Study writers harshly select the pieces of the oeuvre, sometimes categorically rejecting the opera preferred by others. (Almost) any of them argues convincingly. The reader thus feels more and more certainly that he/she has to establish his/her own ‘Hajnóczy canon’. It is necessary to pay great attention and read the texts more times since most of them are complicated, set the interpreter a hard task. The anti-intellectual nature of the Hajnóczy opus is often mentioned. Indeed, Hajnóczy’s thinking protagonists usually live outside the frames of society, they are not partakers of an intellectual existence and often manifest themselves with a brutal roughness. However, the texts themselves, with their swithes in time levels, with their narrational techniques, internal cuts and textual borrowings provide a considerable intellectual adventure for the reader. Moreover, agreeing with the words of Zoltán Tárnok taken from the interview of the *Mozgó Világ*, having read Hajnóczy, one “bears scars for ever”.

I myself regard Péter Hajnóczy as a prominently talented and an undisputably ingenious author who it is as if did not have any predecessors, did not learn the workmanship of prose from anyone, whereas his corpus abounds in references, citations, evocations, and the body of the text is interwoven by the network of motifs coming from different authors.

Hajnóczy is a highly gifted forseer, originator (a “start whole” in Miklós Mészöly’s words); his prose can lead in many directions. It is hard to estimate how many authors have learnt from him. For the most part, I consider his oeuvre as a formation without continuation. It was compelled to end earlier than the ones belonging to the great generation of present-day Hungarian prose literature; however, it attempted to carry out such things which later on were discovered and built on by others independently from him. That is why it is possible to talk about the “postmodern Hajnóczy”.<sup>1</sup>

## **1.2. The subject-matter of the research**

Among the seemingly endless textual aspects worth paying attention, in the frames of the present dissertation, I am interested in Péter Hajnóczy’s radical eclecticism. I have got to know the author as an insistent experimenter who came forth with something new at every

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<sup>1</sup> Zoltán Szerdahelyi, “Posztmodern kompozíciós jegyek Hajnóczy Péter műveiben,” *Tiszatáj* 11 (1990): 73-84.

phase of his life-work. His 1. diversity of genre and stylistics/style lies in these experiments and attempts. Nevertheless, Hajnóczy does not only problematize traditional genres and burst open style standards, but he also freely wanders among 2. the three classes of literature; he looks for and treads borderlines for himself. Prose, serving as his basis, is swithed into poetry at the most unexpected moments and later into lyric drama. His prose is dramatic in itself due to the constantly present dialogues, the indirect speech and the conflicts stretching the corpus; furthermore, the basic tone of the oeuvre remains that of tragedy too. 3. His further radical step is that he transgresses the boundaries of literature; he heads for a) different fields of writing and for b) different branches of art. This is how he arrives at, touches or penetrates into such domains as those of natural scientific prose; publicism: criticism, essay, review, study; film; directed, stage-adapted drama, play; music, and last, but not least, fine arts with their convergent territories. I think of Hajnóczy's 'paintings', 'sculptures', 'buildings' here not to forget his transavant-garde sensitivity and 'cultural nomadism' in the end. This oeuvre thus steps out of literature forcing open the bars of writing and moves towards 4. orality and even farther, 5. out of art itself, which it could not experience as something organic, primary or absolutely relevant in the end. Secession, excess, but towards what? The answer is irresolute and banal: towards 'Life'. When, as the protagonist promised, the 'angel insert' of László Krasznahorkai's novel entitled *Háború és háború* appears on the Internet, and when the plaque made by Imre Bukta for György Korim is put to its place, to the wall of the Halle für neue Kunst, we flabbergastedly witness an astounding out-step from literature. Hajnóczy is a different character and accomplishes his exodus in a different way: he leaves 'art' and, writing every word with his own blood, breasts himself into life. Romantic words just as the experiment itself. We cannot say either that it would have been successful; this desire remained a torso, a fragment; it remained a *desire*. Only Hajnóczy's devoted reader can feel out this wish in the pulsation of his dramatic corpus, which is cruel both to itself and to its reader. Only he/she can explore it in the inclusions, shreds, blood clots disorganising, standing in and breaking away from the corpus.

Focusing on the passionate, wheezing progress of the life-work, one of these radical steps serve as the subject-matter of my paper: "applications on the body of the Hajnóczy text". A diverse technique which works both on the surface and in the deep structure of the text, making its texture polyphonic, granular, block-like, often uneven or rugged; if you like, this technique disturbs, forms the text by its inside fragments.

### 1.3. The structure of the paper

Having reviewed the chronology and the history of publishing, in the first extensive chapter of my dissertation, I will discuss the diversity of a) style and b) genre in Péter Hajnóczy's prose. Genres "form the hidden inside passages of literature as *architectural blocks*"<sup>2</sup>. These are the repeated occurrences of structures, methods, figures and forms. They create inner networks, undertext spaces with the mingled style categories; they make the tradition organic. If not real prose or poetic literature, but something that is 'prosaic' or something that 'poeticizes' can come into being even after the problematization of current styles and the conventional classes of literature.

"Even if a work defines itself as something that does not have a single common feature with existing genres, it does not deny its sensitivity towards the cultural context, but rather proves it with that very denial. Thus a work cannot be considered outside a system."<sup>3</sup>

Among the modes of prose formation, I will examine (textual) inserts in the main part of the paper. I jointly refer to these phenomena as 'inclusions', and I attempt to group them. The word 'inclusion' as a designating metaphor is perhaps not the most fortunate one (thus I consider it as a temporary one, restricted only to this paper) since the meaning of the word includes separation and insert-likeness although the original biological sense does not give back that radiant strength which the examined textual phenomena can exert. They stand in the main stream of the text as associative centres and irritate, pulsate; they turn the text around themselves meanwhile they themselves cannot remain untouched either. At least, they also change, get ground and swirl in the conscious of the reader. I regard these insert-inclusions as spatial forms and attempt to regulate them into three groups, while I am fully aware of the fact that this categorization (as perhaps any) is often arbitrary and that a phenomenon may appear in more functions in my self-constructed matrix.

*Textual borrowings; Insert-stories; Emblematic objects.* I have gathered the relating episodes of the Hajnóczy corpus under these three subtitles. The chapters may necessarily overlap, i.e. a textual phenomenon may exist in more categories. I hope that the occasional restating will not become mere repetition, but a productive addition (much more modestly,

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<sup>2</sup> Beáta Thomka quotes the words of Northrop Frye.

Beáta Thomka, "Narratív formatervezés," in idem, *Beszél egy hang. Elbeszélők, poétikák* (Kijarat Kiadó, 2001), 41.

<sup>3</sup> Laurent Jenny, "A forma stratégiája," Enikő Sepsi trans., in *Intertextualitás I-II* (Helikon, 1996), 23-50.

but similarly as László F. Földényi spreads his net to the texts of Kleist in his excellent book of 1999<sup>4</sup>).

Instead of a conclusion, aiming for a further opening, I have placed a lack-list to the end of my dissertation about all the issues my paper does not discuss presently, but which I would like to elaborate in the close future.

## **2. The antecedents of the research topic (in the specialized literature)**

I attempt to gather and contrast the opinions of the specialized literature appeared during the lifetime of the author and after his early death in the chapter discussing the genre and the style of the Hajnóczy corpus. For my theses, I will choose quotations among the most relevant ones meanwhile I consider it necessary to note beside them Marcell Németh's monography of 1999 and the outstandingly important studies of József Tamás Reményi, with special regard to his epilogue<sup>5</sup>, looked upon as a fundamental text in the specialized literature on Hajnóczy.

Beáta Thomka's study entitled *A harag napja* was published not long after the death of Péter Hajnóczy in *Híd*. The article begins the evaluation of the forcedly broken career as follows: "Hajnóczy started with a remarkably mature attitude and mode of expression; behind the clarity of his voice, speech, the noise of searching for an own manner of narration did not even temporarily resound. His early form of short stories and story formations are unbrokenly planed, solid; at that time, his outlook upon the world was formed by the comprehension of the experienced disillusioning rationality. In this respect, we cannot really talk about any kind of progress later on, and, regarding his variations of topic, we should conclude that his main questions, his patterns of attitude, the situations and experiences of alcoholism, of being an outcast, of solitude arise in recurring spirals. Nevertheless, the existence of changes occurring inside the corpus, in its conceptual and aesthetic sphere cannot be questioned, and they come to the level of form in diverse ways at different points of the corpus."<sup>6</sup>

Endre Szkárosi in his study of 2003 clearly points out the place of Hajnóczy in the streams of modern Hungarian prose writing: "(...) the path trodden by Hajnóczy, and perhaps leading to an already too dubious distance, was not followed by anybody. The main path

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<sup>4</sup> László Földényi F., *Heinrich von Kleist. A szavak hálójában* (Pécs: Jelenkor Kiadó, 1999)

<sup>5</sup> József Tamás Reményi, "Egy szerep keres egy szerzőt. Hajnóczy Péter portréjához," in Livia Mátis and József Tamás Reményi eds., *Hajnóczy Péter összegyűjtött munkái. Kisregények és más írások* (Budapest: Századvég Kiadó, 1993), 333-54.

<sup>6</sup> Beáta Thomka, "A harag napja," *Híd* 10 (1981): 1211.

meant others, it was determined by others. The poetic and methodological radicality demonstrated by the Hajnóczy oeuvre did not fit into this picture – from which the theoretical foundation of the Hungarian postmodern prose was extrapolated – moreover, it could have appeared quite disturbing from the given aspect. In the prose of Hajnóczy, renewing itself consistently and organically, but always with a resounding value of novelty from work to work, *the poetic logic infiltrates into the narrative structure.* (...) This radical poetic attitude did not fit into the current critical discourse dominated by the hypothesis of the postmodern although the marks of deconstruction and intertextuality were radically present – probably more powerfully than elsewhere – in the Hajnóczy prose as well.”<sup>7</sup>

Ernő Kulcsár Szabó in his short literary history<sup>8</sup> devotes a long paragraph to Péter Hajnóczy, writing about the literature of the 1970’s. According to his judgement, our author testifies such “skills in the art of text formation” as early as his first appearance in 1975 that are able to cope with the tragic and the grotesque, with a cool reservedness and a romantic devotion towards free personality at the same time. Ernő Kulcsár Szabó highlights Hajnóczy’s dynamic time handling and his techniques for fading away the differences of fictional and experienced reality as forepointing skills in his prose workmanship. Kulcsár Szabó’s literary history was published in 1994 thus I regard the canonization of Péter Hajnóczy’s writing viable based on the above appreciation.

Hajnóczy’s use of devices changes from volume to volume; however, it becomes more and more difficultly approachable in its tendency – I am adding László Hekerle’s words hereby to the critical opinions dissecting the dynamics of the life-work.<sup>9</sup> This feature does not make the discussed corpus popular, but certainly does not make it commercial or stereotypical either.

### **3. Applied methods; invoking the (literary) theoretical matrix**

a) When examining the genres, I focus on the Genetteian concept of architext as a theoretical support. Gérard Genette in his study entitled *Transtextuality*<sup>10</sup> presents five relations named here as “transtextual” (earlier as “paratextual”) by him in a growing sequence

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<sup>7</sup> Endre Szkárósi, “Nem-e van-e nem posztmodern sem (is)?” in idem, *Mi az, hogy avantgárd. Írások az avantgárd hagyománytörténetéből* (Magyar Műhely Kiadó, 2006), 151-2.

<sup>8</sup> Ernő Kulcsár Szabó, *A magyar irodalom története 1945-1991* (Budapest: Argumentum Kiadó, 1994)

<sup>9</sup> László Hekerle, “Töredékek egy Hajnóczy Péter prózáját elemző írásból,” in idem, *A nincstelenség előtt* (Budapest: Magvető Könyvkiadó, 1988), 117-8. The study was told by the author himself in the first issue of the *Új Hölgyfutár Revue* on 29<sup>th</sup> of May, 1986 in the Leisure Center of Almássy Square.

<sup>10</sup> Gérard Genette, “Transtextualitás,” Mónika Burján trans., in *Intertextualitás I-II* (Helikon, 1996), 82-90.

according to their grade of abstraction. In this article of his, the author is mainly interested in the fourth one, yet finally discussed hypertextuality; however, he devotes important lines to “the most abstract and most implicit” intertextual relation: architextuality as well. Genre is one of the aspects of architext in Genette’s concept: “that incorporational relation which ties a text to those discourse types to which it belongs – a text can belong to more types at the same time – or to those ones from which it attempts to break away.”<sup>11</sup> In the case of genre, we talk about a ‘mute relation’ which can obtain a paratextual reference at most in a title or under a title, and as such, it can also appear on the front page. Identifying its own genre is not the task of the text, but – according to the French theoretist – that of the critic and the reader who (in time) (may as well) reject the paratextual status marked in the note. Thus this relation is implicit, and it can also serve as the subject-matter of disputes.

**b)** The discussion of the concept and aspects of intertextuality is going to take place as the introduction of the *Textual borrowings* block.

Julia Kristeva has come to the recognition on the basis of Bahtyin’s dialogue theory that every text reminds of a mosaic composed of quotations, that a text comes to life from the transformation of other texts. Whereas Kristeva refers to Bahtyin, Roland Barthes refers right to Kristeva dealing with the theory of intertextuality. He identifies those unevadable concepts that literary theory owes to Kristeva (fenotext, genotext, signifying praxis, signification/signifying process, etc.). Following her, Michael Riffaterre expands and modulates further the discussed concept. “Intertextuality (...) is a mechanism typical of literary reading. In fact, this is what brings about the total meaning of the text, while linear reading, which is common in both reading literary and non-literary texts, only creates the meaning of content.”<sup>12</sup> Laurent Jenny draws our attention to the following: At Kristeva, the concept of text gets expanded as much that it becomes a synonym for “sign system”. The conceptual matrix thus needs further and further reconsiderations and its terms a careful correction precisely adapted to one’s own purposes.

Lucien Dällenbach in his study entitled *Intertext and Autotext* does not even define the concept of intertextuality; he takes its existence for granted. However, he distinguishes

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<sup>11</sup> Gerard Genette, “Műfaj, ‘típus’, mód,” Zsuzsa Simonffy trans., in Zoltán Kanyó and István Síklaki eds., *Tanulmányok az irodalomtudomány köréből* (Budapest: Tankönyvkiadó, 1988), 209–46.

<sup>12</sup> I quote Gergely Angyalosi’s summary on Michael Riffaterre’s comment thinking further the ideas of Julia Kristeva.

Michael Riffaterre, *La production de texte* (1979); *Sémiotique de la poésie* (1982), quoted by Gergely Angyalosi, “Az intertextualitás kalandja. 9,” in *Intertextualitás I-II* (Helikon, 1996), 3–10.



between internal (the text's relation to itself) and external (the text's relation to another text) intertextuality.<sup>13</sup>

The divisions of Gérard Genette's study are what approach and group the subject-matter examined by my paper the most productively. This is the system to which I need to attach my self-created, Hajnóczy specific intertext types.

Perhaps the metaphor of the *net*, the net that floats on the surface of the text and then sinks under it will be the one that can 'catch' the nature of the Hajnóczy intertext. Or perhaps that of the virus, irritation or infection: a presence and spread coming to surface again and again in unknown ways as an underground stream. The 'net' stands for "the floating of the motif on the surface of the text" or for its being applicated into the deep structure while "investigation and discovery"<sup>14</sup> are methods by which the textual phenomena or intertextual features hoped to be covered by the above metaphors may emerge from the dust on the texture of the Hajnóczy corpus.

c) In the chapter entitled *Insert-stories*, I can make use of Lucien Dällenbach's categorization, which seems to cover a part of the group of texts I intend to analyse. The French author rightly distinguishes between *general intertextuality* and *restricted intertextuality*; however, he does not consider satisfactory these two categories. As a missing third one, he introduces *autarchical intertextuality* and declares that henceforth, following G. Genette's use of the concept, he is going to refer to this latter group as *autotextuality*. By this, he understands that zone (becoming of importance for me now) which is "surrounded by the totality of relations through which a text can relate to itself". It is a sort of internal duplication which appears both in the literal (as a text and as a subject of aesthetics/a poetic object) and in the referential (being referred to reality/being understood as fiction) dimensions.

The French equivalent of the diminishing mirror – which is also used by Gide in his diary note of 1893, when he suggests the use of the process – the *mise en abyme* and what this expression means in Hungarian or rather the fact that this phrase takes us to the world of blazons make the atmosphere surrounding this concept particularly adventurous. An image and a text that include their author. "Self-reflection makes it possible that the invisible can become visible in the picture and that the unnarratable can become narratable in the novel."<sup>15</sup>

d) In the chapter on *emblematic objects*, as an introduction, I apply some concepts borrowed from fine arts to be of some help. I refer to those relations hereby which join

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<sup>13</sup> Lucien Dällenbach, "Intertextus és autotextus," Tibor Bónus trans., in *Intertextualitás I-II* (Helikon, 1996), 51-67.

<sup>14</sup> László Halász, *Az olvasás: nyomozás és felfedezés* (Budapest: Gondolat Könyvkiadó, 1983)

<sup>15</sup> Mihály Szegedy-Maszák, *Ottlik Géza* (Pozsony: Kalligram Kiadó, 1994), 125.

Hajnóczy's authorial experiments to *concept art*, *minimal art*, *pop art*, *appropriation art*, to *Spurensicherung*, to *assemblage* (known as the common name for the different phenomena of plastic arts), to *combine painting* or to *environment* and *performance*, which two go beyond the above mentioned schools still bearing in themselves the static elements of fine arts as a last gesture. My guides, first and foremost, are going to be László Beke's theoretical work and Lóránt Hegyi's dictionary of terms.<sup>16</sup>

#### 4. The argumentation of the paper

##### 4.1. Tendencies in the progress of the Hajnóczy prose

Looking at the tendencies of the life-work, we can come to the conclusion that parallel to the problematization of genres, the basic realistic attitude of the texts becomes shaky as well. Reading the first and particularly the second volume of Hajnóczy, we encounter more and more surprises concerning genre and stylistics. Under the mode of expression focusing on the essence of things, under the relative objectivity and under the cool diction, the irrational, the unexplainable, the unexpected that worries and inspires at the same time appear in underground streams. Following reality is replaced by a "visionary realism" (Mészáros Sándor)/"magical realism" (Szerdahelyi Zoltán). The texts *push* us *out* from our seemingly reassuring reader position (this is abjection as well). Parallel to the loosening of the traditional, tight and severely formed short story structures, behind the sociographic/documentarist/realistic, the absurd, something that is beyond sense comes to the surface. Or vice versa, at those texts into which the sur-real stealthily, almost unnoticedly worms its way, the conventional genre also gets transgressed.

The chapter discussing the tendencies of the oeuvre follows these problematically categorizable text relations and finally arrives at the writings of the last phase of the career, to which József Tamás Reményi refers as "Hajnóczy szkáz" in his epilogue: "the 'frame' of the framed narration takes over the role of the prose itself, and in them 'the narrator sets up a confidential relation with the reader'". There is no story any more; these texts do not possess the truth any longer (have the texts of Hajnóczy ever done that at all?). These writings become such questions, enigmas to which no answers belong or can be ordered.<sup>17</sup> This is supposedly

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<sup>16</sup> Lóránt Hegyi, *Utak az avantgárdból. Tanulmányok kortárs művészekről* (Pécs: Jelenkor Kiadó, 1998), 171-210.

<sup>17</sup> Csaba Szigeti inventiously interprets the work entitled *A kopt nők* according to the traditional form of riddles.

one of the segments of the corpus where the author gets the furthest in experimenting. Also, this is the point where his prose approaches the closest the concept and operation coined by Julia Kristeva (the essentially untranslatable *signifiance*). At the open-structured short stories of the *Jézus menyasszonya*, the closure of the interpretative horizon at one single scene appears to be an absurdity. The reader gains the same status as the narrator; he/she becomes a trace reader who does not possess less (or more) knowledge than the one who is talking.

#### 4.2. *Textual borrowings*

I am going to discuss the term *textual insert/inserted text* first, which I regard as the special case of intertextuality and which I am going to use as a term in my paper, defining it as ‘textual inclusion’ (inlay). In addition, as the subcases of this concept, I will also rank *textual borrowings*, *insert-stories* and *emblematic objects* here. *Inclusion* is a metaphor, a generic term. It means 1. in geology, the extraneous (for instance vegetable) material got closed in a mineral; 2. in metallurgy, the tiny, non-metallic particle in the moulding; 3. in botany, that substance in the cell which belongs neither to the cell-wall, nor to the dissolved materials of the nuclear sap.

We can refer to Hajnóczy’s inserted texts as *inclusions* the most genuinely in the biological sense. An insert is inside a text, yet does not belong to it; it is foreign in its substance, but resistant. Its nature is always different, its independence is unscrutinizable and uninfluencable.

Inside this category, the term *textual borrowing* is a smaller container; it means all those elements of the text which come from another one, which are “external” and whose existence in the space of the Hajnóczy text is special, fragmented, but diverse and provocative in this very fragmentedness. They are ‘aliens’ and are capable of accomplishing the most various phases of becoming organic, of adaptation. Beginning with that type of interlocking, moreover, merging which is, for example, carried out by the integration of the lyrics of a song verified by the context and fitting into the narrative process. Continuing with the time-honoured lines of the *Deed of Foundation of the Abbey of Tihany*, which argue for writing, for recording and transmitting that support memory and with the fact how this ancient Hungarian literary record counteracts the nightmare world of the Pitch-black Empire in *A parancs*. This

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Csaba Szigeti, “Hajnóczy Péter találós kérdése: Hol léteznek a kopt nők?” in Árpád Bernáth and Károly Csúri eds., *Studia Poetica 7. Az egyszerű formák szemiotikája* (Szeged: 1985), 119-127.

is how a textual borrowing becomes organic part of a whole work, but it desires more and more affinity and receptive creativity on the part of the reader so that in the end, a series of fragments will follow standing out of the body of the text as traverses, constructional devices or loose threads of wire, such as the advertisement of the Nursery-Garden Shop of the MAIN GARDEN or the hardly discernible, obscure photos in *A herceg*, etc.

In the subchapters of the block entitled *Tectual borrowings*, I am going to analyze inserted texts taken from a variety of literary and non-literary fields. The major elements of the classification are the following: a) mottos; b) foreign language inserts; c) lyrics; d) parts of technical books, encyclopaedias; e) posters, notices, bills, orders of loudspeakers; f) articles; g) shorter or longer literary textual adoptions, marked or unmarked quotations (e.g. the lines of Grazia Deledda, the Sardinian woman writer in *Hair*, the poems of Dowson and Kavafisz in *Dinamit* or the words of Jean Loius Barrault on the pages of *A parancs*, etc.).

### 4.3. Insert-stories

In this chapter, I will discuss applications from the author himself living as independent episodes, closed inserts on the body of the main text. These are not anecdotic textual facts, and it is not necessary either that these inserts shall embrace a complete plot. It is their difference, their different substance woven into the main text that makes all of them inserts, inclusions. I will also integrate Hajnóczy's 'nightmares' to this chapter although they are not real 'stories' for the most part, but rather poetic figures, descriptions, situations becoming independent and generating a story only in the conscious of the receiver.

The textual episodes touched upon in the chapter entitled *Insert-stories* very often got embedded to the body of the main text as *mise en abymes* or reflections. A few examples from the analysed parts of the texts should follow here: the double appearance of the woman locking up herself in her room (*A parancs*; *Jézus menyasszonya*); the scene of the dogs in heat – twice again (*Freedom*; *Ló a keramiton*); the story of the bricklayer who has committed suicide (*A halál kilovagolt Perzsiából*); the parable entitled *A győzelem* (*A parancs*); the Lucullan repast in *Az elsőhegedűs*, etc.

#### 4.4. Emblematic objects

Inside the broad class of textual inclusions, I would like to discuss those cases here that leave behind the textual space in the most radical way, going the furthest in the separation from what objectivization can bear on a printed page formed from written letters. A letter is still a letter, but it already forms a body, it creates the figure earlier signed by words, and it shows itself, it steps outside the text. Letters turn into pictures, two-dimensional paintings into sculptures, spatial forms, encouraging the reader to hold, touch or smell, taste them. The creator of the object, the author reaches this effect by a ceaseless observation and the intensity of description. He walks around the object he found, turns it before himself with pleasure and animates it like Pygmalion. However, this creative work is without any kind of heroism since the author revives small, everyday things by his words on the paper and even beyond it. Nevertheless, these objectivizations are more enduring and persistent than their creator and users: man.

The examples of this chapter as objectivized objects go the farthest from the textual existence of literature. I will discuss here the Bible of the captain (*A parancs*); the dead vest (*Meghalt a trikóm*); the pot of the *Mandragóra*; the bronze mirror (*Dinamit*); the shoehorn of Izidor Brasch (*A halál kilovagolt Perziából*); the red rock (*A herceg*); the lilac root floating onto the stage (*A herceg*); etc.

#### 5. Instead of a synopsis: reviewing what is missing

Only a fragment of the *Guide to Hajnóczy* has been finished on the pages of my present paper. In the last short chapter of the dissertation theses, having realized this fragmentedness, instead of a seemingly immodest ‘synopsis’, I would like to list here what is missing, what this paper does not tell about (but what the author/and her working group<sup>18</sup>/wish(es) to discuss in the near future).

I copy the most indispensable parts of the lack-list to the end of the theses of my dissertation:

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<sup>18</sup> The professional group working at the Department of Modern Hungarian Literary Studies at the University of Szeged for more years now is before the publication of its second article collection. Katalin Cserjés and Gergely Gyuris eds., *Hová lettem. A párbeszéd helyzetébe kerülni... Hajnóczy-tanulmányok* (Szeged: Lectum Kiadó, 2006); Katalin Cserjés and Gergely Gyuris eds., *Da capo al fine. Folytatódó párbeszédben... Hajnóczy-tanulmányok II* (Szeged: Lectum Kiadó), publication planned for the autumn of 2007.

- The **cinematic** features of the life-work. Screenplays, film stories, short prose adaptable to film and texts working with the characteristic devices of films (montage, cutting, subtitles, camera position, focalisation, etc.). The cinematic relations of Péter Hajnóczy; the Balázs Béla Studio and Péter Dobai; Judit Elek, Zoltán Huszárík, Zoltán Latinovics, etc. The single film analysing study of the author. The interpreting survey of the films made about Péter Hajnóczy.
- Hajnóczy and **sociography**. Positioning his sociographic interest in contemporary Hungarian literature. Sociologists, the studiers of village-life around Hajnóczy (György Berkovics, Zsolt Csalog, Sándor Tar, etc.). a) *Az elkülönítő* (its entire documentation) and Hajnóczy's sociographic experiments: his attempts, drafts, working titles remained in legacy. b) The documentarist features, sociographic devotedness of the life-work.
- The appearance of **photography** in the Hajnóczy corpus. Photo collections and destroyed pictures. Photos with the intention of registration and documentation. Pictures for remembrance. The act of taking photos in the pictures: the inside imagos of nightmares. Stuck, mounted photos in the Hajnóczy texts. Black and white and 'colour' pictures; the manipulation of photos.
- Péter Hajnóczy's adventure in the field of **drama**. a) His experiments with drama, melodramas, the *Last train* as a fragment. Dilemmas of genre categorization. b) The dramatic (tragic) features of the prose corpus. The manifold relation of the prose texts with dramatic language; scene and character setting, etc. Action and diction in the drama fragments.
- The representative **structural** features of the Hajnóczy prose.
  - a) Studying the **beginnings**, upbeats of the texts. Categories and the impossibility of categorization.
  - b) Text endings: representative modes of **closing** a text and uncategorizable initiatives, unique cases, versions. Texts left open (in fragments); the modes of openness.
  - c) Typical, recurring forms in the structuring of the **whole text**: the circle, circularity/'Möbius strip'; spiral and fugue.
  - d) About the structure of works and **volumes** of collected works published in the lifetime of Hajnóczy.
- The **typographical make-up** of the Hajnóczy texts. Subtitles, mottos, paragraphs, italic letters, quotation marks, brackets and the combinations of all these. Typographic chisellation

and elaboration; seeming spontaneity. The image of the text as drawing, pattern, calligraphy (arabesque).

– Discussion of the **narrative** questions in the Hajnóczy texts.

a) Analysis of the narrative texts on the basis of two concepts taken from Genette's typology: point of view ("*Mode*") and speech situation ("*Voix*").

b) the presence of direct, indirect and free indirect speech in the texts of the corpus. Classification of the occurrence of these modes of speech and the assessment of their rates. Creating a catalogue of these.

– Characteristic **time realtions** and **spaces** on the pages of the Hajnóczy prose. The question of chronotopos. Real and virtual; the coming into existence of narrative and in-personal time levels and spaces. The still and backwards moving hand of Hajnóczy. Expanding and narrowing spaces. Mythological time and space in the Hajnóczy prose.

– Examining Hajnóczy's **motifs**. Conceptual clarification: motif, emblem, index, icon, subtext, etc. in Hajnóczy's prose. A 'catalogue of motifs' with examples.

– The **types of** the Hajnóczy **protagonist**. Variations for a protagonist from Márai, through M, till "the man", the Duke and the symbiosis of the Narrator-Actor. Self-portrait likeness, subjectivity; distancing, splitting, separation, projection. The attribution of main and supporting characters with unique features. Pretenders and wearers of masks. Kaleidoscope, transfiguration. People or roles: alteregos, *Doppelgängers*.

– The **pathological, psychotic** features of the nightmares. Hajnóczy's psychosis, possibly existing medical notes, reminiscences on the basis of medical reports or as it can be read out of the texts (e.g. inclination to suicide, meaning ascription, misbeliefs, manias, etc.). Experiment with the psychoanalytic analysis in the field of the eidetic pictures: transmissions from the (personal and collective) unconscious. Dreamwork, condensation, projection in the nightmares/visions.

– The **grammatics** of the Hajnóczy prose, with special regard to a) **syntax**. Leannes, condensation, reduction. Broken short sentences. On the other hand: the 'Kleistian sentence'; Hajnóczy's one-sentence long texts and long sentences. 'Incorrect sentences' in the texts of Hajnóczy. b) **World classes** of Hajnóczy; the division of verbs, nouns and adjectives. Staticness and dynamics on the grammatic level. Conjunctions, linking words, modifiers, abbreviations. The appearance of numbers in the texts.

- The **human relationships**, friendships of Péter Hajnóczy. Investigating the material of Szerdahelyi's *Interview collection* (and what has been missing of it). Congenial people Hajnóczy was related to, worked with or quoted in his mottos (Péter Dobai, Zoltán Latinovics, György Petri, Zoltán Huszárik, György Krassó, Gábor Bódy, András Wahorn, Gyula Hornyánszky, etc.). Examining the **dedications** of the texts.
- The so far **unpublished** Hajnóczy texts (drafts, fragments, versions) that outlived their author gathered together in the late “sports bag” referred to and quoted by József Tamás Reményi in his epilogue written to the *Collected Works of Péter Hajnóczy*. The multi-aspected analysis of the motif-gathering work: *A szakács*,<sup>19</sup> which also foreshadows Hajnóczy's long texts.
- The multifarious appearance of **books** on the pages of the Hajnóczy prose. a) Books as inlays, absence, problems and references. b) Books merely shown with their title and author or as unopened/unopenable objects. c) The ‘bookcase’ of Hajnóczy.
- Finally, joining this latter aspect, I have left that complex and almost endless lack to the end with which I would deal with the most pleasure and which I consider as the most fruitful promise of the research: the detailed exploration of Hajnóczy's **readings**. Creating a map according to the most diverse sorts and levels of intertextuality and the thorough, detailed completion of that blind map with the foreign, but organic elements of the Hajnóczy universe. Worlds can open up before the interpreter by the accomplishment of this work:

dual constellations.

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<sup>19</sup> *A szakács* was published in the collected edition of the Osiris publishing company in 2007 (Livia Mátis and József Tamás Reményi eds.).



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## List of publications relating to the subject-matter of the dissertation

1. "Pókháló. A motívum lebegtetése a szöveg tükrén. (Hajnóczy Péter és Akutagava Rjúnoszuke)". In *Mihály napi köszöntő. Tanszéki konferencia. Írások Ilia Mihály születésnapjára*. Szeged: University of Szeged, Faculty of Arts, 2000
2. "Hajnóczy Péter prózájáról. Da capo al fine – novellaelemzés." *A Tiszatáj Diák-melléklete* (May, 2003)
3. "Hajnóczy Péter és az Idő sokfélesége. Krasznahorkai László 'világvég-prózája'. A nemzeti önismeret új útjai az ezredvég fiatal nemzedékeinek művészetében." Written as part of the Széchenyi Project for the common application of the Department of Modern Hungarian Literary Studies of the University of Szeged and of the University of Debrecen. Submitted: July, 2003
4. "Hány Prága-szín van a Tragédiában?" Lecture at the 10<sup>th</sup> Madách Symposium on 20<sup>th</sup>-21<sup>st</sup> of September, 2002  
In writing: in *X. Madách Szimpózium*. Budapest-Balassagyarmat: Madách Irodalmi Társaság, 2003
5. "Hajnóczy Péter és a *Mozgó Világ*." Lecture at the Hungarian – French Comparative Literary Conference of the Juhász Gyula Teacher Training College on 23<sup>rd</sup>-24<sup>th</sup> of April. The lecture was published in a volume presenting the material of the conference and in the journal entitled *Szeged*.
6. "Hajnóczy Péter: *Hair* – novellaelemzés." *Új Dunatáj* (March, 2004)
7. "A kisajátítás művészete. Kelemen Károly manipulált fotói, Hajnóczy-párhuzamokkal." Lecture at the Kempelen Farkas Scientific and Information Centre in the organisation of the Eötvös Lórándt University and the Márton Áron Technical College in July, 2004.
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10. "*Mandragóra*. Egy különleges novella elemzése." *Argus* (November, 2004)  
(A thematic Hajnóczy block together with the attendees of my seminar.)
11. "Brasch Izidor cipőkanala és a lebegő orgonagyökér." *Új Dunatáj* (January, 2005)
12. "A csoda Tihanyban. Egy Hajnóczy-szövegrészlet elemzése." *Új Horizont* 3 (2005)
13. "...némi grammatikai aprómunka'. Megjegyzések József Attila két rövidszövegéről (Hajnóczy-utalásokkal)." Lecture at the conference entitled *Tani-tani* at the University of Pécs, Illyés Gyula Teacher Training College on 2<sup>nd</sup>-4<sup>th</sup> of June, 2005.

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