

## Theses

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### Robbing the *imagelessness* or the apology of the opening form (The cadaveric – dead body – image and the prospective potency in the lyrics and prose of Mihály Babits)

Designating the research area as a first step, the paper focused on the cyclicness of Mihály Babits's work *Recitative* with special respect to the sequence of poems in the cycle *Images and Apparitions*. Comparing the French reception of the cycle and Babits's translating practice it examined the *vital force* (*élan vital*) of Bergson's paradigm and the terminology of mobile signs, and its role in operating the category of vital force that organizes the cycle. Then in a paper published in the periodical *Új Dunatáj* I analysed the textological games of the cycle and, tracing the possibility of describing the vital frame and its revaluation, the status of poetic language positioned by Babits. With theoretical backgrounds of lectures, conferences, seminars I widened this topic with exploring the ideas of movement of the closed form. Later fixing Babits's dances of death (dance macabre) as reference point in the literary field and examining the icon-verses of János Pilinszky my research concentrated on the phenomena of textualizing border, iconic shattering and movement as attributes of text. Afterwards I expanded the examined area to the prosaic texts of Babits and thus raising the dances of death into the centre of his oeuvre, in the polemic of the paradigms of sign and intensity, the plan of the metapolitics of the Babits form was elaborated which is qualified by cadaveric similarity, the regime of dead body-image in the paper.

Already in the early poetry of Babits, particularly in the pieces of *Lyrical Paintings* of the Book with Angel, later in his pair poems the phenomena, provoked by the wish to step out from the dichotomy of closed and open, become verse creating factors. These refer to such tensions of the beginning of the 20<sup>th</sup> century in which, beyond the representational regime, the construction of the oeuvre of Babits is a participant in establishing such an aesthetic regime in which the text-somatic procedures and, in interaction, like in eliminating the dichotomy of closed and open, with this experiments of dissolving the categories of closed text appear simultaneously. All this requires to examine carefully the oeuvre from the aspect of the dichotomy of *closed* and *open*. In the regime of sensible the opening, the continuously

opening becomes a primary operative element, and as a consequence it is necessary to distinguish such an aesthetic regime during the struggle with the dichotomies in which it is possible to modify Babits's approach described as **finite** seriality by György Rába. Therefore by examining the texts of Babits's oeuvre in order to denote the area of the dissolution of the closed text category, the paper aimed at theorizing the tensions of the regime of the continuously opening, the apparition, the lacy border, the biographic landscape, the cadaveric image that arises in the aesthetic regime.

The paper traces the positioning of the status of the language of poetry in Babits's theoretical poem-modelling in the relationship between the discourse- and representation criticism procedures of the "weak thought", with the method of figuring the polemicity of the form as a defending mask in the heterogeneous truth-programs and the appearance of the *devenir* in energetic patterns. The research covered the strong conceptual-philosophical fullness of *image* and *apparition*, the codes of representation, especially the paradigmatic codes of sign and intensity, vanishing and filling, programs of multiplicity, event and presence, all tendencies that relate to the dialectics of the work, within this the opening becoming operative, and the approach to the poetic material of Babits. The understanding of the genesis of the discourse results, as Beáta Thomka says, in understanding the "narrative logic and order" of the work what can define the *matter* of Babits's poetic language as a textual engine which expects paying attention both to the *taille*, the "folds of the work" of the closed form, inundation and visible truth, the Didi-Huberman-determined symptomatic presence and, as a category of aesthetic debates of differentiation and resemblance, work and figure, to the concept of Maurice Blanchot's neutral presence, the subversive criticism of Gilles Deleuze and beyond the subversive discourses going towards Alain Badiou's verity-corpus approach that gains a semiotic status in Babits's experiment of the gradually opening, haptic show of carnival scenes and category dissolutions of the closed form.

Those debates on the modern aesthetic reflection of the "corpse washer century" are discussed which are related to the reference points outlined by the closed and open structure, the rhetoric-poetic and ideological inscriptions being stratified in an aesthetic regime, which ensure aesthetic viscosity to the categories of closed form connected to Parnassism-criticism and motionlessness in a way which, discussing the work as *sensorium specificum* and by reconfiguring the regime of the visible and thinkable to make them aesthetically understood, and with the concept of co-influence of the *regimes* and the re-placings of *sensible* and *partage du sensible*, takes them as determining factors in the reconfiguration of the territory

of the “common”. This paper intends to reflect to those problems raised by Ernő Kulcsár-Szabó in connection with the Babits anniversary, which include that the examinations of the Babits oeuvre discussed from a biographical-psychogenetical aspect lack such an approach that interrogates the oeuvre as “the prospective potency of the first years of the century in literature” though in the dialogic event of the genesis of significations literary studies still may enable us “to call forth an impact-potential as reflection awareness of literature from a classic bequest that «appears speechless». Thus the paper approaches the opening space of subversive discourse with the intention of adapting Babits’s theoretic modelling of the poem, before examining the paratextual, metatextual and intratextual stripping off and textual peeling off then getting dressed again of the Babits texts subjugated to the form-metapolitics of the oeuvre. In the modern aesthetic reflection the opening space of the subversive discourse brought the shift of performative centre to operative notion and it dynamized/dynamizes the new terms of constitutive ideologemes of sign, legislation, ideological instancy, legal character of genre, the body made subjective by, in the paper’s approach, cutting out a piece from the oeuvre that can be synthetized under the regime of Babits’s cadaveric image. It is the debates that putting to the forefront the partitions of *sensible* in the modern aesthetic reflection, the carnival scenes, time- and space limits of carnival-like subversion, the metaphoric pattern of dying and the category of segmentation of sensible that we have to follow and it is the modality of polarity of closed and open through which the textual operation of Babits’s oeuvre can be discussed. However, the primary task is to designate the territory of tensions of the struggle with dichotomies in aesthetics: in that aesthetics which designates the oscillation between regimes as its territory of activity, and which selects the closed, fixed form in the vitalist-ontological discourses, that is, the attitudes and places of image, movement and opening as destabilizing tools to satisfy the constitutive ideologeme of sign, the continuous birth and the challenges of cadaveric resemblance. By this, in the conceptual unity of presences, they make the desired notion of form operative again in the text of culture or, more directly, they try to define the pluralism of their aesthetic reflection as opposed to the conceptual superstructure of “anti-representation”. Therefore the paper examined the polemy on the surplus of *movement* by theorizing Babits’s poetic matter in forming the concept of heterogeneous block/body and heteronomy, placing to the forefront the textual and subject-semiotic referentiality of Mallarmé’s solid block and the circumambulatable statue that appears in Babits’s modern aesthetic reflection.

In my view the “genre of poem”, the “crisis of poem” in the *cadaveric* modality of Babits appears as theoretic reference point, as an inscription to that identification regime

which intends to realize the category-dissolutions of closed text by the localization, the “scanning” of the place of movement. Therefore the dialectics of the *objective* work is shown in the formation and replacements of paradigmatic codes which appear in the tension between sign and intensity, image and series, and thus the place of the movement, through different dynamics of open and closed, is designated by aesthetic propositions investigating the validity of antithetic figurativity and not being able to get rid of body, statue, that is, image. As a consequence, dialectics of death and life, disappearing and genesis is dissolved in Babits’s forming poetics of objective poem and that is why the imageless, the formless, the closedness of apparition into text come forward: it is the cadaveric image, the dead body image which word (*cadavre*) comes from the French language and denotes dead body and as one form of metapolitics in literature and aiming at a new *resemblance* it prepares for the progression of the body in the state before colouring not with the opposition of matter and form but with acting together with the modality of differentiation, looking behind the dialectic time that “precedes” representation.

In Babits’s oeuvre as a realization, by aesthetic modelling of form frame, the objective work and “biographic experiment” within the open oeuvre and multiple immanency levels a distinguished role is assigned to the intra-, meta and paratextual movements of the cycle *Images and Apparitions*. Elaborating the politics of the amalgamation of heterogenes and the phenomena of inscripting to the aesthetic regime, then adding approaches of philosophical reception history and genetic textological research to the research of immanent history of poetry, the interpretation of the oeuvre is directed to such dimensions of the forming of Babits’s conceptual superstructure in which Babits’s lectures on theory of literature, his essays in which aesthetics and philosophy, “outside” literature, are subordinated under the phenomena of being closed into the text. His studies, particularly the *Augustine-study*, *Game Philosophy* and the *Modern impressionists* can demonstrate the dialectics of the work by textual organization, and building on the textual experience, consider the positioning of becoming an artist-poet-philosopher by making dance and poem philosophical notions.

The three analyzed metaphoric configurations in the intra- and para politics of Babits’s oeuvre, in the intensity, guaranteeing meaning, of objective images and *apparitions* in the poetic model of Babits the metapolitics of the closed form, carried by genre directives, is shaped by such poetic procedures and genre consciousness which thus suggests the category dissolutions of the closed text and directs the dialectics of the work, beyond the conceptual

unity of diversity by projecting a new modality of the history of art, towards the gradually opening textuality and Blanchot's genrelessness.

The three metaphors in *Game Philosophy* can be considered as carrying structure in the flowing of signs of mute matter (stone, paper), while, on the other hand, the border becomes "chattering", too, by the textualization of the frame. As a consequence, Mallarmé's block and the aesthetic idea of the Book as areas of struggling with the dichotomies, and in the continuous inscription of the representative regime to aesthetic regime appear as constant aesthetic reference points subordinated to the politics of movement and heterogeneity. Therefore the issues of image and apparition beside Rába's research focusing on the philosophical genesis of Babits's objective poetics, are worth being interpreted in the co-influence of political and aesthetical philosophy – it is worth examining them with an interdisciplinary method, in the oppositioning of the new modalities of history of art, and in relationship with the categories of sensible.

Rancière adds here his Mallarmé allusion because even the pure par excellence poet can assign poetry the task of organizing an other topography of common relationships, preparing the «feasts of future» Mallarmé's gesture mentioned above, similarly to the method of the fireworks at national holidays, creates a common territory with the self expansion and closed-into-itself character of the poem, as forerunner of an other configuration of common. On one hand, according to Mallarmé, the poem closes to itself with the solidity of a heterogeneous sensible block, contradicting materially the space meant for it and the "even flow of ink" of the diary. On the other hand, it is in the possession of fluidity of that gesture/movement which, similarly the common national fireworks, dissolves itself in an act that creates a common space. Thus this change of policy is inscribed to the dialectics of the work as the metapolitics of form since, on one hand, its future common life / the collective life is closed into the resistant expansion of the object of art, on the other, it is actualized in such a movement *disappearing* step by step which already is outlining the configuration of an other common. Its closedness into itself is its inaccessibility for the thought and by this for being circumambulated, for the regime of thinkable or for the desires and endings of the subject that is watching it (and this, looking into the slow erosion of figurative subject at the zones beyond visibility and the representational regime and at Kristeva's *sites* already examines that places of the cadaveric image, the absence of genres, the formlessness and imagelessness that guarantee meaning. However, at the same time, the statue turns to the

modality of an identification regime, thus its autonomy is an equivalent of the independent existence of a way of life that is expressed exactly in its autonomy.

Applying Rancière's statement about the work-condition of statue which, in the metaphoric pattern of dying, considers the cadaveric image as the model of work of art because the pains of being a cubus with forms of non-relationships, non-genres, then the *devenir*, the replacements into the temporalities of *devenir* and non-dialectic time-experiments place the categories of life beside the demand for abstraction in such a way that the sight of the grave and the intensifications of dance macabre imply the apotheosis of disappearing birth, the crystal structure and vacuity carriers of stripping then getting dressed again.

That is why when examining and interpreting the *Game Philosophy* and the text of *Atlantis* the paper emphasized the image like the dead stones of the water city, Venice as immobility points of differentiation which in the form of death can send the work into the non-dialectic time, which is immediately closing itself into its closed individuality — the image which is unfamiliar with life and movement as organically living forms, which is dipped into crowd but which prevents its destruction, that is, the image as the symbol of the work. In the system of Worringer, considering line symbolism and ornaments in this intermediate phase (between empathy and the inclination for abstraction) “as opposed to the spiral it does not resemble to organic forms, and thus manifests itself the process how the claim for empathy gets control over the rigid straight line, how it endows it with motion and such intensive life and balance that is seemingly reserved only for organic motion.” Filled with a conceptuality of *élan vital* and vitalist outbreak dissolving the dialectics of matter and form in the Game Philosophy, Babits's poems of the cycle of *Images and Apparitions*, by separating the grades of Worringer's categorization, of empathy, of inclination to abstraction and of these intensities, and tracing the conceptual convictions, “instincts” of immanency and transcendency in history of art, replace the borders of philosophy of art — oppositioning of living and dead. Moreover, in the texts of his cycle *Images and Apparitions* they form as inspiring images for the categories of aesthetic starting point mentioned above, form as objects of reflection closed into text, and even in the later pieces of the oeuvre they form as strange shapes in the configurations of his poetic language characterized by multiple genre levels. The inlay-frames, and vedutas of God's city, the European japonisme and the analogical poetic gestures of calligraphic act, the trunk of the *Atlantis* that as an image-poem experiments with the optical space, the claim for stepping out of the crystal frame, the dead, rigid line with the rhythm of the organic all investigate the nature of the flatness of the cubus, as they do in the challenge for planting the undetectable passages of the block house-poems

into the level of the cubus. Also, the limb-filling of the cat-men of the *Short Story about the Human Flesh and Bone* with the apperception of the significance, mentioned above, of line symbolism and of ornaments in the background, in the lyrical texts of the *Images and Apparitions* develop, in textual movements called *spirals* of disappearing birth, the linear laws of organic, and the rules of the centripetal-centrifugal movement around the centre, caused by the crashing of times of the work and figurativity. Thus this gothic line submits the readability of the gothic cathedral, the circumambulating of the crystal frames to a parapolitics of the opening provocation of the human body-like sign, which will be moved with heterogenizing the solid block by the intratextual movements as in the situation of Babits's poem *Psychoanalysis Christiana*. In this way the rigid, dead line calls forth the non-organic vitality of the non-resembling, the Figure of Deleuze's philosophy of art, in the "settling the inorganic in the spirit of organic". On the other hand, when examining the essential solitude of death dances selected as the third part of the paper, the new metaphysics as the *symbol* of Babits's work interpreted in the presumable background of Bergson's cadaveric image, the dead body image, that is, the *immobile* symbol, by an outlook from the metaphysical illusion through the brotherhood of metaphors in terms of stratification of the poetical-rhetorical surface, instead of marking cyclicism performs the rotating in the shape of a spiral. The movement of the spiral as an expression can be taken either that disappearing birth of two poems is not presented as only one work event but as Mallarmé's casual form-overthrow dissolves the destruction of the body of the text through multiple genre referentiality; or as in the event of the *For the Death of a Philosopher* the *spiral* dissolving the dichotomy of finite/infinite in lifting the grades of the baroque intensity into paradigm can be decodified as a traverse of the shapes, forms of a poem. Thus the fixable-ideal of the closed form, the *taille* formulated as immobility, through the conceptual fullness of Babits's image and apparition, and the textual strippings, peelings and getting dressed back in the outlining of the subversive force components of the regime of the cadaveric image, inscribes the death dance, genre as *devenir* in the splitting of representation and sensible to the identification regime of the aesthetic age, that is, follows the new categorization of the partitioning of the sensible in certain appearances of the spiral. Thus actualizing the metaphoric pattern of scaffold, frame, that is the skeleton of the level of poetry, this paper, examining the multifold phenomena of literary experience of dance, spinning, movement, apparition appearing in the Babits oeuvre did not give possibility to investigate the mediatized textual appearances and from among the mental events marked as "life philosophies" now it could not build the polarity of Nietzsche's Apollonian and Dionysian element, also influencing the schematizing procedures of dying, to

the modality of the dead body image concept and of the hiding the *bloc de devenir* in heterogeneity.

Through making the above mentioned dispositions visible in the reconfiguring act of the partitioning of the sensible, and examining the dialectical oppositions of the work subordinated under the pluralism of truth we use the method of politization of the heterogeneous sensible block in Mallarmé's literary experience that is a consequence of the splitting of representation and sensible. In the paper we examine the peeling off and dressing back that feed and undermine the development of textuality of loosing thought and body in the Babits oeuvre which replace the "time series" of the finite/infinite dichotomical approach, the heterogeneous sustaining of the temporalities of its seriality.

Examining death dance as one of the central genre reference points in Babits's oeuvre by replacing the dichotomy, borders of open and closed we can trace the form defending as a mask, then, in the metpolitics of the form seeking the place of movement, the poetic language of the experimental space of the gradually opening, its development and widening aesthetic model. As aesthetics necessarily oscillates among regimes in the subordination of the heteronomies and as image and apparition surrender to the uncommandable heterogeneity, the referentiality of death dance connects to Babits's theoretic modelling of lyrics, the symbolism of the work the same way. This is the approach in which Bergson's *devenir* will be able to become a genre model that is reconcilable with the philosophical background of Babits's *diversity*, and, on the level of the text of culture, the schematic forerunner of clothes of force. This is how the death dance, under the regime of the cadaveric image in the false will for discourse-dissolvings and representation-criticisms of the weak thought and in the Heraclitean movement of culture, and with emphasizing the death shape and picturality in art philosophy and aesthetics (and by this modelling the non-visible sides of differentiated thought, image, level and cubuc of tomb), becomes one of the most important aesthetic factor of the Babits oeuvre. The developing death dance in the splitting of representation and sensible, then in the progress of the new categories of the partition of sensible implies, as one of the reference points of Babits, the realization of mixing of the heterogenes and, at the same time, this process of realization maps the dialectics of body, covering it with subject-semiotic concepts; and with participating in the dissensus-creating procedures mapping Babits's image and apparition relation-modulation, it implies the debates on adapting the immanency notion of Deleuze's and Didi-Huberman's dialectics, the presence-intelligibility of different theories, then the aesthetic potential of different selections between the paradigmatic codes and the tensions originating from this.



Considering the paradigm of the sign, Babits's poetics and within that the theoretic modelling of poem invites to help the bodyless, imageless, formless in the artistic practice of the poetic language motivated in the feeding and, at the same time, undermining of the fixing, meaning, poetic-rhetoric closed form that the category-dissolutions of the closed text appear as options for opening, marking the place of movement in the rhythmical struggle of the semiotic energy (text filling, text stretching, skidding sideways, élan, remains of meanings take shape, form corporeally); on the other hand, beyond proposing the objective work, the colored image-consciousness, instead of the work cut out from life, as poem, and with addressing the different text conceptions Babits places death dance, then dance and the relation of the poem considered and realized as image to the centre of the artistic practice of poetry. Therefore the ability of this poetic language to map disappearing birth and remains of meanings, and, simultaneously, the aesthetically speaking image of the opening body (for delivery) of the corporeally motivated death dance in certain Babits texts sustains the dichotomic tension of closed and open, just in an other identification.

The paper positions the poem forming factors, becoming structure-carriers in the experimental space of the metaphoric scheme of the skeleton, in the sign-inundation of the dumb matter, the differentiated movement, the meaning potential of diversity in the metaphoric scheme of dying, and examines the experiences of heterogeneity fed upon the lyrical, and through this the phenomena of poem crisis and poem genre, textual non-genre, and the genre as devenir, and the behaviour of the heterological category of the *devenir*, its diverse compositions, and the procedures of Babits's apparition, the aesthetic age in the literary experience of the *sensible*, the reconcilable heterogenes of the "sorpse washer century.