

Ph. D thesis resume

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The setting of beauty
– *Of Krasznahorkai László's novel world* –

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The central topic of the discourse is the prose of Krasznahorkai László. The discourse is trying to interpret this corpus by constructing a relatively uniform system of viewpoints. The interpretation does not try to follow through the Krasznahorkai literature with a monographic aspect, rather follows the possibility of the dialogue with the works of Krasznahorkai from the interpretation's point of view.

The first part of the dissertation tries to construct the viewpoint system of the discourse. This is a multileveled process. The history of Krasznahorkai's reception is the startpoint which holds many instructives concerning the later development of the dissertation. From this history of reception results that from the theoretical precondition's point of view which defines the reception of Krasznahorkai's prose there is a 'story of decline' considering the prose itself which means that the first novel is followed by prose-poetically less successful novels. The discourse tries to prove that the preconditions behind this kind of interpretations result in very short conclusions and actually miss an important point of Krasznahorkai's work. This point is not conceivable in terms of literature theory but has philosophical implications and is none other than what the title of the discourse suggests: the setting of beauty.

In order to introduce the examination's point of view the discourse makes a small detour to the size of one chapter describing the preconditions which define the modifications of the Krasznahorkai reception. In my opinion all approaches that focus on the prose-poetry novelties lack sensitivity concerning the world-relatedness of the texts. I tried to emphasize the primarily hermeneutical interpretation of the text by reviving and taking further on the dispute between Jauss and Paul de Man, which later also served as basis for concrete interpretation. All conclusions drawn from this interpretation were probed later by the critical reading of a concrete interpretation.

After presenting these theoretical discourses I started building up my point of view of analysis. I used a new short-story of Krasznahorkai. I found a complex structure of the capturing of beauty in the multileveled descriptions of the short-story entitled „Kamovadász”. This is what I called the 'world-revealing structure of beauty' in my discourse, and I intended to follow the alteration and modification of it in the prose of Krasznahorkai.

Since the concept of beauty is shunted aside in the philosophical as in the esthetical discourse I dedicated a chapter to follow up on the history of it in order to find ways to revive and revalidate it. I found the Hegelian concept of beauty as the starting point through which the actualization of beauty is conceivable. I found the thoughts of Gadamer and Heidegger the most helpful in this thought experiment.

The second part of my discourse turns to the work of Krasznahorkai already in the possession of results. I tried to pinpoint the presence and the history of evolution of the world-revealing structure of beauty relating on many levels and to successive and different parts of Krasznahorkai's work. For this I viewed the works of Krasznahorkai as attempted answers to the following questions: can beauty be made a part of reality by means of writing? This direction of questioning did not result in a structural analysis because the world-revealing structure itself is a changing structure, and the multilayered meaning of the works also cannot be reduced to a few principle-like thoughts. For this reason I tried to comply with the unique characteristics of separate works which broadens the horizon of interpretation in each case realizing a new focus point.

Thus came the nexus of the apocalypse to be the centre topic of earlier works (*Sátántangó*, *Kegyelmi viszonyok*, *Az ellenállás melankóliája*). The term is often present in the interpretations of Krasznahorkai's works but more like an illustration. Using the Book of Revelations as a model I tried to prove that the apocalypse of Krasznahorkai demands a different interpretation and is to be understood as a philosophical-ontological apocalypse. This concept of apocalypse cannot be understood without the term of beauty because in the earlier works is presented the beautiful meaning of the world, in the state of end a reality that can be interpreted as a philosophical-ontological construction. In this structure beauty cannot become a part of the described world, it only becomes an outward dimension.

In the next part I followed the changes of this state focusing primarily on the novel *Háború és háború*. In the novel, or, as I call it the 'novelworkshop', there is a further taken interpretation on the possible relationship between beauty and end. The novelworkshop tries to introduce the multiple meanings of reality and thus transforms the question of beauty to the question of transition between being and non-being but without crossing the distance between beauty and reality.

The novel in which all previous searches come to fruition is '*Északról hegy, Délről tó, Nyugatról utak, Keletről folyó*'. The text being of the far east I tried to imply this in my interpretation. It is more important however that this is the novel in which the beauty becomes possible to capture in a demonstrable fashion. It does not happen in a dogmatic way however, for in the novel the beauty becomes perceivable at the same time when the distance to it. The hardest part of my discourse was the interpretation of beauty's place in a novel which I tried to achieve with the help of some exclusive philosophical texts. I do not consider this interpretation concluded, Krasznahorkai's conclusion is much too complex to be able to interpret it with a few concepts. The conclusion shortly and thus enigmatically would be that the place of beauty is in the end turning endless, infinite.

In the last chapter I analyzed the unique sentences of Krasznahorkai. These sentences alike the works, try to exhibit the manifestation of beauty through their construction, their specific mental arch.

My dissertation follows a hermeneutical circle. I approached the works with a predefined structure to end up where I started, but with the experiences of the walked path. I did not realize a closed and detailed interpretation I only wanted to draw attention to the profuseness of Krasznahorkai's works which always makes us to reread.