

ABSTRACTS

Sándor András

■ *Where to and Why Is the Oasis Running?*

Keywords: *oasis, metaphor, poetry, philosophy*

This essay about a poem and its metaphoric title is written by its author as a belated reader. The title is considered both in its direct (geographic-scientific and pragmatic) and its metaphoric sense. Oases don't produce metaphors, humans do, thanks to their individuality, an inseparable complex of their inner and outer life which ultimately depends on their being alive, as it does for any oasis before it dries out. *Oasis on the Run* is the title of a poem published in a book in 1970. It is a montage of sixty six Roman numbered parts without titles. The root metaphor is placed in the essay in the context of Nietzsche's phrase "the desert is growing, woe to him who is hiding deserts", as referred to by Heidegger in 1950/51 and implied by Beckett's *Endgame*, interpreted as a gloomier version of his *Waiting for Godot*, eternal return of the same absurd. The poem, however, is about the survival of the oasis, fully aware that an oasis only exists in a desert. Theories are expected to be coherent, poems by contrast to be cohesive, as are metaphors. The contention proposed in the essay turns on the difference in theories and in poems between absolute metaphors, metaphors not allowing any conceptual resolution. *Oasis on the Run* is a play unto itself, an absolute metaphor that does not allow a key to the code other than the entire poem, the closed system of a poetic text "coming to life" as an open system in the environment of a living human being, always an individual, how many of them may there be of them anywhere and at any time.

Zoltán Csehy

■ *The Case of Plato with Hungarian Poets*

Keywords: *Plato, Hunarian literature,*

poetry, Janus Pannonius, András Ferenc Kovács, Jacques Derrida

The article deals with the image of Plato emerging from Hungarian poetry. The author presents several poetic interpretations of Plato, from Janus Pannonius to András Ferenc Kovács. The poet Plato, and Plato, who wanted to banish the poets from his Republic, appear in the analyzed verses as well as some key concepts or basic motifs of Plato's philosophy. The so-called cave analogy or the myth of Atlantis is a particularly impressive poetic terrain. Plato is more than once quoted by poets in a satirical-ironic tone, but there are also examples of them arguing with Derrida's reading of Plato.

Zoltán Gyenge

■ *In Defense of the Intellectuals*

Keywords: *Mihály Babits, philosophy, poetry, Hungarian culture, literature, intellectuals*

This essay is a further reflection on Mihály Babits' work *The Betrayal by the Intellectuals*. It deals with the relationship between philosophy and poetry, while sharply criticizing both philosophy, which is becoming increasingly scientific, and literature, which, in line with mass-taste, concentrates only on the *formal* element, on sudden inspiration, without thinking about the *content*. It is an unscientific indictment in defense of culture. Or if you like, it is about the latest betrayal of intellectuals on the threshold of the third millennium.

Gizella Horváth

■ *Ut Poesis Pictura: Painted Text*

Keywords: *painted text, paragone of words and images, visual poetry, pleasure text*

The classical theme of the relationship between poetry and painting can be revisited in the context of the contemporary practice of painting (visual art), which, after centuries of exclusion, incorporates text into the space of the image. Over the last half century or so, such violations of boundaries have

been frequent. In the case of the painted text, it is natural, but also surprising, that it has a poetic and/or painterly quality. I will try to describe this particular situation through the work of a few artists. Firstly, I will highlight the poeticity of the painted text (René Magritte, Barbara Kruger, On Kawara), and then the painterly quality of the painted text (Cy Twombly, Ben Vautier, Anatol Knotek). The selection is arbitrary: I have tried to present authoritative but different solutions from the possible versions of the painted text. With regard to the painted text, following Barthes, it can be said that the painted text, the embodied text, is a marked case of the pleasure text.

Tibor Lakatos

■ ***Musician Gypsy Identity and Assimilation Ambitions at the Beginning of the 21st Century***

Keywords: *Hungarian Gypsy musicians, identity, assimilation ambitions*

In this paper, my objective was to show the actual assimilation strategies of the Hungarian Gypsy musician families in the 21st century, using interviews and my own experience. I also present a possible course of total social integration that can become a reality in a relatively short period of time. I try to reveal some aspects of the story of certain Gypsy families and their assimilation strategy. I give a detailed picture of the different tools used by different generations to accomplish social integration. The interviews are made with selected family members of different families. Through analyzing the interviews, I present the importance of the connection and relationship between the family members that helps them on the way of social integration and emancipation, but may be a way to conserve some aspects of their Gypsy identity as well. I have chosen 11 families, including my own. The selection has been made to be representative for the Hungarian Gypsy population.

Jolán Orbán

■ ***The Gift of Poetry – Jacques Derrida, Che cos'è la poesia?***

Keywords: *deconstruction, philosophy, literature, poetry, catachresis, prose poem, critical poem, dialogue*

Jacques Derrida's text *Che cos'è la poesia?* appeared for the first time in the journal *Poesia* (1. Nr. 11) in Milano, in 1988. One year later, the text was published in the French journal *Poésie* (Nr. 50, 1989) in Paris. In 1990, the Italian, French, English, German version came out in Berlin, translated by such prominent Derridean readers and writers as Maurizio Ferraris, Peggy Kamuf and Alexander García Düttman. Derrida, known for his resistance to such philosophical questions as „What is ...?” (*ti esti, was ist... istoria, episteme, philosophia*)” and prized for the literary strength of his writings gives a *sophisticated* and *poematic* answer to this question. In my paper, I would like to argue that Derrida's text is a prose poem or a critical poem evoking such figures as Socrates, Benjamin, Joyce, Mallarmé, Ponge, Celan, such genres as philosophical dialogue and a prose poem, inventing such figures as *herrison, istrice, Igel, hedgehog*, using such idioms as “*apprendre par coeur*”, “*Auswendig*”, “*hafiza a'n zahri kalb*”, “*to learn by heart*”. I would also like to involve in my paper the Derrida-game we played with my students, their transcriptions of Derrida's text in different genres: poem, dialogue, and visual poem.

Gerda Széplaky

■ ***Non-Dasein: The Philosophical Foundations of a Poet***

Keywords: *death, non-existence, non-Dasein, living present, disappearance, trace, remembrance, oblivion, absence*

Two years after Dezsó Tandori's death in 2019, his poem titled *tandori light* turned up, in which he wrote in advance what it will mean to not exist anymore. The poem presents the necessary occurrence of his own death as the fulfilment of the non-existence

of the Self. However, even in his first volume, this non-existence was not assumed by the poet as something that would come with death, on the contrary, it appeared from the beginning as an inherent abyss of the Self, and presence as a mere “trace element”. In his late poem, Tandori himself refers to his very first volume, titled *Töredék Hamletnek*, in which he illustrated in a particularly concentrated way what it means to be non-present, as opposed to the well-known Heideggerian definition. In my essay, I analyse the poems

of the first volume, along which I examine the questions of the living present, disappearance, leaving a trace, and remembrance. It is in the light of these that I arrive at the assertion of the Self, constantly forgetting about itself, which can be equalled with absence. Absence for Tandori is not nothing, but an expression of God’s absence within us. For man, his own existence is formulated above all as separation from God, as an irrevocable knowledge of God’s absence.



A lapszámot szerkesztette:

Rigán Lóránd

- András Sándor** (1934) – író, költő, Budapest–Nemesvita
- Bánki Benjamin** (1999) – magyar alapszakos egyetemi hallgató, PTE BTK, Pécs
- Csehy Zoltán** (1973) – költő, műfordító, irodalomtörténész, egyetemi docens, Comenius Egyetem BTK, Magyar Nyelv és Irodalom Tanszék, Pozsony
- Daczó Enikő** (1980) – képzőművész, Sepsiszentgyörgy
- Egyed Emese** (1957) – egyetemi tanár, irodalom- és színház-történész, BBTE, Kolozsvár
- A. Gergely András** (1952) – társadalomkutató, PhD, címzetes egyetemi tanár, ELTE TÁTK, Budapest
- Gregus Zoltán** (1973) – esztéta, PhD, egyetemi adjunktus, BBTE, Kolozsvár
- Gyenge Zoltán** (1962) – filozófus, DSc, egyetemi tanár, Filozófia Tanszék, Szegedi Tudományegyetem
- Horváth Gizella** (1962) – filozófiatanár, egyetemi tanár, PKE, Nagyvárad
- Hörcher Ferenc** (1964) – esztétörténész, esztéta, költő, egyetemi tanár, NKE Budapest, Filozófiai Intézet, Bölcsészettudományi Központ, Budapest
- Keszeg Anna** (1981) – kultúrakutató, PhD, egyetemi adjunktus, BBTE, szerkesztő, Korunk, Kolozsvár
- Kovács Veronika** (1999) – magyar–etika tanárszakos egyetemi hallgató, PTE BTK, Pécs
- Lakatos Tibor** (1961) – doktorandus, Budapesti Corvinus Egyetem
- Lovász Fanni** (1999) – magyar–német tanárszakos egyetemi hallgató, PTE, BTK, Pécs
- Márfai M. László** (1966) – esztéta, kritikus, PhD, egyetemi docens, Soproni Egyetem
- Nagy Attila** (1954) – költő, orvos, Marosvásárhely
- Orbán Jolán** (1962) – egyetemi tanár, DSc, PTE BTK Magyar Nyelv- és Irodalomtudományi Intézet, Modern Irodalomtörténeti és Irodalomelméleti Tanszék, Pécs
- Serestély Zsolt** (1988) – irodalomkutató, PhD, BBTE BTK Magyar Irodalomtudományi Intézet, Kolozsvár
- Soltész Márton** (1987) – irodalomtörténész kutató, PhD, Nemzeti Közszolgálati Egyetem EJKK PÁK, Budapest
- Széplaky Gerda** (1973) – filozófus, esztéta, egyetemi docens, EKKE, Budapest–Eger
- Valastyán Tamás** (1969) – egyetemi docens, PhD, Debreceni Egyetem Filozófia Intézet, Debrecen

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egyaránt és egyként elfogadható
ami azt jelenti
ha nem is harsogja
hogy ez a földi világ
és aki azt mondja: »ez a földi világ«
rejtélyek rejtélye mint az egysejtűek”

(András Sándor)

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