

Patrik Šenkár

**POSITIONS OF PORTAYAL OF HUMAN BEING AND FREEDOM
IN THE HUNGARIAN POEMS BY IMRE FUHL**



The contribution points to the viable creative existence of the poetic words in Hungary. It is based on specific attributes of identity, emphasizing the specifics of a complex individual being (especially in our case of youth) in a given chronotope. The theoretical backgrounds are gradually applied to the concrete literary texts of Imre Fuhl, who still has a specific position in the cultural development in contemporary Hungary (Slovak nationality, Hungarian state citizenship, European thinking, world spirit). He is a versatile creative person of his society (journalist, editor, cultural officer, prosaist, in our perception especially poet). He reports on his nationality, but since his poetic debut he has been bilingual (it means Hungarian, too). An integral part of the contribution is an analysis of his poems originally written in Hungarian, which were published in his own individual collections (books). At that complexity are highlighted Fuhl's poetic impulses, themes, motives and expressions. Intriguing stories of a multicultural individual (lyrical subject) in various socio-psychological relationships in the narrower and wider world around are presented. Naturally, the "youthful temperament" of the author comes to the fore, who, naturally, also reflects that point of view in his poems. On the basis of objective-subjective observations of reading experience within the framework of interpretation procedures, he highlights the question of freedom (national, minority, individual...), i. e. he gives special attention not only to the comprehensive complex existence, desires, determinations or resolutions, but also to some kind of youthful nonconformity, rebellion, pugnacity or adequate desire to change everything around us and in us. In such a perception, the oxymoronic poetic world is constantly concretized in individual verses: changes, develops, improves – is directed (perhaps) for the better. Against this background, the contribution concludes that Fuhl's poems have a significant share in identifying and shaping the creative literary atmosphere in contemporary Hungary (of course, it also sourced from the Hungarian, i. e. Finno-Ugric base). They are the points of contact between the national (minority) existence, identity and creative self-preservation. The contribution also presents specific excerpts from the originals, respectively, metatexts of specialists in the field, thus completing the author's idiolect. The result and benefit of the text is the introduction of generally valid, but also specific features (in the background of the chosen topic) not only from the aspect of the creative author, but also his specific literary work behind the given geographical and cultural intentions.

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Art as an objectified spirit enters into the overall history of culture in the form of individual works. What is important here is that the concept of value itself has a complex character. It is related to the quality of the book, it does not lie in only one of its elements and it is not located in any place (point, layer) of the object. The subject itself attributes value to objects; it comes from the person who approaches them. Value is constituted and realized in the subject's experience, in its intentions and needs. Value is what one needs and what one sees and finds in the subject. The subject is not in a state to relate his/her experience (emotion, feeling) of value to each object because some objects do not fall into his/her aspect of evaluation. The object must have something that the subject could build upon (relate to) his/her experience of value. The subject must be willing to relate his/her sense of value to an object. If the value is understood solely as an experience, then the value is shifted into consciousness, i.e. value becomes psychologized. However, if it is understood as a property of an object, it means a certain naturalization of the value itself, and thus one would create a certain material quality out of it. Value has a normative character: that is, there is one need and one requirement.

Actuality is characterized by factuality; reality and value therefore stand out against each other. Since art also belongs to this category, it can be said that its value cannot lie in concrete factual features. Value attaches in our thoughts to the characteristics of the subject as something special. When talking about the value of a literary work, the emotional relationship is associated with a particular thought act (also) in the process of interpretation. Phenomenologist Herbert Wutz writes that the value of a poetic work is in its entirety an aesthetic value. However, the value of such a work cannot be achieved (and identified) only by thought, but especially by emotional survival during its concretization. German literary historian Ernst Robert Curtius points out that an assessment is in fact unjustifiable. The reason for it is present, but only as an intuition, which can be thrown off as a spark: it cannot be expressed exactly, but only mediated. And here

lies the essence and reasonability of the (already mentioned) process of interpreting a literary text, the value of which is one particular, emotionally given primal quality. The values are always and in every instance merged with people; they are the qualities of the existing; qualities that can only be determined by abstraction, that is, by ideas. The value of one poem cannot exist by itself, as even a poem does not exist without its value. If there are general criteria and principles of evaluation (including interpretation), we must assume that those "... *can only follow knowledge of value. If one wants to acquire or see those inherent relationships in valuable poems, he must first recognize them as valuable*" [Focht 1980, 422]. The value of a literary work is naturally aesthetic; the essence of art resides in the aesthetic moment and that work is an aesthetic object. In this process the perception itself and subsequent work with the text must have an aesthetic insight, which is characterized by enhanced imagery (iconicity).

This process is also determined by a certain chronotope and tradition. In this context, Slovenian literary theorist and historian Janko Kos talks about the fundamental differences between literary-scientific, cultural-historical and political concepts, which do not usually coincide with the geographical definition of Central or Eastern Europe. In spite of these limits, this phenomenon often goes beyond that limit in the field of culture, where it remains an exciting intellectual construct testifying about who we are; i.e. the sources of our identity and the roots of European civilization en bloc. Central Europe as a cultural and geographical space (or as symbolic crossroads between West and East), has however, "... *always been characterized by the changing position of unstable centers and peripheries, a specific overlapping of cultural ethnoses*" [Zelenka 2008, 4]. Naturally, the territorial principle of mutual contacts has led to a more intensive way of communication and exchange of literary values, or to a deeper understanding. It has led to an interesting process of interculturalism which has largely infiltrated into individual literary resolutions. On the other hand it should however be stressed that the political-cultural process of a kind of "segregation" which has started in the Visegrád countries after the millennium will most likely continue steadily. The group of countries referred to as Central Europe for the past three decades will increasingly become what they were before 1989 – Eastern Europe. Mental differences between the western and eastern part of the European Union will gradually change into a kind of mental gap that will threaten the very existence of freedom and humanity. However, this aspect is also related to the question of so-called centrisms.

There are a number of important centrisms in Europe – let's mention the Eastern European, Mediterranean, Central European, etc. The elaboration of the thematic area of the Mediterranean region in relation to (mainly) the Central European literary area was contributed to by Czech Balkanologist of Macedonian origin, literary scholar Ivan Dorovský in his monograph entitled *Balkán a Mediterán* [Balkans and the Mediterranean] (1997), where he used the Czech term *týl* (Slovak *tyl*, English *rear*) for territories further from the Mediterranean region. Accordingly, Slovakia, Ukraine, Russia and others are considered as "rear" countries. Central European centrisms have a harder place in the imaginary communication network of European centrisms. The European East has a spatial relationship to Mediterranean centrisms – especially in mediated, linguistic, symbolic sense; and this is where we find the irreplaceable place of bilingual authors of this chronotope. This is one of the reasons why Europe, as a cultural entity in our globalized world, is already a transitive, polynational area, filled with different ethnoses and countless cultural strata. Its integral part is literature, which has an overall important position, but at the same time it creates the aforementioned transit zone to another complex (in our case of Slovak literature to the Hungarian complex and vice versa).

National units and their representatives have lived under similar historical and cultural conditions and were allowed constant multilateral cultural (and thus also literary) relations and relationships. Against this background, recent research in literary science provides a broader and more comprehensive view of their interaction (of course, in identifying and preserving the diversity of cultures), drawing attention to the issues of biliterality, bilingualism and dual domesticity. Of interest is the so-called polymorphic view of the personality of subjects, which can also be applied in the cultural context. One of the basic conditions for the development of individual polymorphism is freedom, which allows them to develop and realize according to their own and unique code. Linguistic assimilation can occur (and often occurs), but it is not possible to express unequivocally the idea that a creator who is affected by such a "fate" is denationalized. On the contrary: by its dual function, his/her texts operate in two socio-cultural environments. His/her dual domesticity is directly related to the use of language, which plays an important role in placing one's creator into the history of one or another national culture and literature. It is therefore multidimensionally related to bilingualism, and the relevant literary works need not necessarily have mutually (close) contacts. The concept of dual domesticity therefore has two basic assumptions: the personal psychological inclination of the author to the community whose values he wishes to preserve (in the form of individual verses) and how



the author's work is received by readers as an integral part of the cultural (literary) history of the two national communities. At the same time, Europe is a complex: its peculiarity is that it combines the most distinctive varieties and opposites (without merging them). When it comes to the question of the duality of literary creators (and their works of art), their extremely close relationship with the two literatures appears at the forefront. However, dual domesticity may also appear among the more typologically distant literatures (for example, Ugric and Slavic). Against this background, Ivan Dorovský considers this topic to be "... *one of the key issues of literary and general cultural relations in a unifying Europe, because it means the organic affiliation of a creative person, his work or part thereof, to two or more national literatures*" [Dorovský 1997, 75]. Thus, the (micro)ethnic textures also include literary works created by authors 'between two homelands' or bidomestic authors in a different language and social environment in which different rules of cultural values are most often applied. The bidomestic creators can also include poets who write their works (relatively often) in another language in the domestic language environment and address them mainly to readers of the other-national environment (the case of Imre Fuhl).

In Hungary, the idea of a broader Europe has (and still maintains) continued popularity. The linguistically isolated position of Finno-Ugric Hungarian in the midst of the Slavic-Germanic ethnic group led to an intensive study of cultural excellence and thus an understanding of the mediation mission in the mentioned space. That is why it is necessary to respect the cultural diversity of space-time and to point out certain specifics and differences. In interpretative work it is therefore worthwhile to assume (also) the idea of Czech poet and novelist Milan Kundera that Central Europe is not a geographically static object. A multivariate cultural Europe thus carries the attribute of pluralism. At the same time, the effort to integrate this multiplicity, i.e. to bring it into unity, is evident. However, this does not mean that the specifics of national and national-minority literatures disappear. That is why the role of this integration is very necessary: "*Every social actor, in his / her self-sufficiency, must be recognized by respecting his / her own laws and goals; to recognize him/her in his/her place, to acknowledge all and everyone next to each other ...*" [Hanus 1997, 100–101].

It is therefore important to recognize (note, evaluate, interpret) the particular literary work of the individual – in our case the poet. His art is based on general conceptual language. The artistic element presents itself in any other kind of thinking by association and conjunction of ideas or thoughts, but in poetic art it takes on a special form of creation and, at a later stage, the possibility of interpretation. Such thinking is a function of the thought-flow which gives it the dimension of art, because thought-progress, knowledge, even in poetry, remains the main manifestation of specificity. The decisive cause of the poetic effect is new knowledge, its source springs from the specific cognitive content (even during the interpretation process itself).

Poetic art is characterized by a metaphorical way of expression, imagery, accent on connections outside the basic fabula. A touch of the fabula with the interconnections – standing outside of it – is already a manifestation of an intent pertaining to art. Its sense determines the opposite; the intention itself represents a gradually expanding association of the basic content of the fabula. The identification of more distant contexts is connected with the metaphoric principle. It is a transfer of the basic contents of the fabula to more distant contents, where, on the basis of certain analogies, these figurative names retain their original validity, which guarantees the binding nature of the association during the interpretation. Thus, this activity is, of course, tied to the process of cognition, which is the source of emotional resonance and, naturally, deepens the aesthetic effect. The acceding association also extends the thought horizon of the reader-interpreter itself, who is therefore able to identify a new experience. For this reason, every literary work "... *lives above all from observations linked to the fabula, something that complements it and thereby expands its basal content*" [Albrecht 1999, 535]. Poetry is thus seeking and self-affirming (or sometimes questioning) the creator's identity. One can – as a common internal problem – attribute to poets a perception of the individual's relationship to the world in question and to the reflection of this relationship on the level of interpersonal relationships. The core of the above-mentioned relationship is the connection between the poetic perception of the world and the personality of a person, his active existential involvement in the everyday creation of human reality projects.

The specificity of the Lowland environment is reflected in the spontaneous search for the cultural identity of poets. In a specific way, poetry fulfills the responsible role of a structural co-formulator of the authentic national and national-minority identity of the creators. It is therefore important to look for the limits of the scope of the literary work, i.e. the interpretative search for those meanings that have a broader, all-human validity. The aim of such approaches is to reveal the field for the humanizing effect of a literary work. Consequently, in the terms of the presented chronotope, the humanistic credo of poetry manifests itself

"...in an effort to express in one's own language a hint of understanding the criteria for determining the meaning of human existence and to stimulate the development of man's creative abilities through specific means of expression" [Hajko 2013, 13]. In this process, it is extremely important that the natural dynamic process of intercultural communication is determined by empathy, tolerance and specific cultural knowledge. It is characterized by the fact that it brings various concretizations for interpreting a literary text. In this aspect, it is linked to the aforementioned value and knowledge of the dimension of intercultural understanding, which is "... linked to knowing otherness, which aims to perceive the cultural diversity of mankind, from which it has grown and manifesting what constitutes Lowland diversity and cultural otherness" [Hlavatá 2013, 237]. In addition, since man has the ability to create various life forms, it can be described as cultural talent, which is an extremely important factor in the image of the Lowland Slovaks (also in Hungary). The different forms of the world are thus created with the help of language, which is a communication system in which a linguistic expression becomes an independent concretization of the world. The starting point of this not always favorable situation could be the idea that a prominent scientist and cultural actor from Hungary Matej Šipický called a double bond. According to this bond "... I do not have to choose one of the nations, but I can be both Hungarian and Slovak at the same time. The Hungarian nation and the Slovak nation can both be as close to me. At first glance, this idea looks very sympathetic: getting to know two cultures, being at home in both, commanding two languages – all enriches man and opens up new perspectives" [Šipický 2002, 322] ... and thus be bilingual.

The pioneer, the "father of Roman poetry", Quintus Ennius was the first to write down the word *bilinguis* in the book *Bruttace bilingui* (Annals, fragment 496): he said that he thinks playfully, writes and speaks in three languages. He thus named the spectrum for defining bilingualism. In modern linguistics, it is precisely because of the long tradition of bilingual communication that opinions about bilingualism differ. Bilingualism is understood as an individual matter or as a social phenomenon (individual and social bilingualism). From the aspect of linguistic competence, the classical definition of bilingualism by American linguist Leonard Bloomfield is now regarded as mastering two languages to a similar extent to one's own language, i.e. the ability to speak two languages as well as one's mother tongue (1933) or a condensed definition of bilingualism by the American linguist of Norwegian origin, Einar Haugen, as an original competence not only in one language (1970). One of the most widespread function-based interpretations is Weinreich's interpretation of bilingualism as a phenomenon, when the same bearers alternately (or alternatively) use two languages (according to the researches of Polish-American linguist Uriel Weinreich, 1953). In addition, *pars pro toto*, let us mention a few theorems on bilingualism [Bírová; Barancova; Šimková 2016, 114–115]. A bilingual person is considered to have at least a minimum competence in a language other than the mother tongue of at least one of the four basic language skills – understanding, speaking, reading and writing (Canadian psychologist and linguist John Macnamara, 1967). Bilingualism is the regular use of two or more languages (French-Swiss linguist François Grosjean, 1982). A person who, in addition to his own language, has similar abilities in another language and is able to use one or the other language at all times with equal effectiveness (Spanish psychologist, linguist and writer Miguel Siguán and Canadian linguist William Francis Mackey, 1986). In Slovak linguistics this term is i.a. defined as the ability of alternative use of two languages in communication with others depending on the situation and environment in which this communication takes place (Slovak linguist Jozef Štefánik, 2000). However, natural bilingualism may give the impression that it is so-called ideal bilingualism. But it is largely an idealized concept of the resulting "product" of language contacts. In fact, natural bilingualism did not arise voluntarily, but as a pragmatic necessity and speech response in addressing new socio-cultural and communication impulses. However, the term is relatively widespread in global relations. According to Finnish linguist and teacher Tove Skutnabb-Kangas (1981, 1991), it refers to a person who relatively early handles two languages without formal instruction – during his/her daily life – as his/her natural means of communication. The manifestations of natural bilingualists are thus dominated by a pragmatic dimension, which responds to questions of cultural identity and manifests a differentiated view (gradually this also applies to poets). In this context, it is the conscious use of language for overall communication goals.

In the case of Slovak-Hungarian bilingualism in the spatio-temporal plane "... we can observe a tendency towards *glotophagia* (displacement of a minority language by a majority; it may mean the end of multilingualism. – note P. Š.) and the transition to one language code, eventually to a situation, when the mother tongue becomes a sleeping language" [Dudok 2008, 167]. In this environment in the newer period and in the language of the younger generation there is a tendency towards the loss of Slovak diglossia (coexistence of two typologically different languages or two varieties of the same language in one territory,



each fulfilling different social functions). The question of bilingualism is therefore also a culturological phenomenon. It offers opportunities for exploration in the areas of human creativity or interpretation of literary artifacts. We can also perceive it as an independent phenomenon from the ethnicity of the environment: we are thinking of the case when a member of a nation uses other languages in his/her own national environment, i.e. he/she speaks several languages. It should also be noted that in this process (quite naturally) there is also assimilation of a certain degree and intensity, which takes place every time and everywhere where ethnic groups meet, where they live together. However, its effect depends on the maturity of the individuals and communities it directly pertains to. Even in a foreign national environment, one can retain one's own identity and even express oneself creatively in one's own language. Currently, language is no longer an exclusive proof of ethnicity. Poets working in a foreign language do not yet have to renounce their own nationality; through a foreign (other) language they actually promote their personal, individual ethnicity. This position also implies some peculiarities of comprehensively understood bilingualism in Hungary. The Slovaks in Hungary feel assimilation pressures, but none of them identifies such pressure in their knowledge of Hungarian. In a bilingual environment, Slovak is crowded out of communication processes, yet there are some forms to preserve it. However, the works of some Slovak authors, who work bilingually, often remain without any significant response in their own (ethnic) but also majority environment. Nevertheless, it is necessary to permanently point out certain differences, which are also the consequences of bilingualism or a minority position between the national language and its variants in national minority settings. After all, bilingualism is, however, *"a positive phenomenon, a converging phenomenon, revealing a path to richer knowledge and better application"* [Andruška 2008a, 62].

The creative field of this phenomenon can also be the creation of an artistic poetic word. However, Slovak poetry in Hungary is not as typologically differentiated as Romanian or Vojvodinian Slovak poetry. This attribute stems from the overall ethnic and cultural context of the Slovak enclave in Hungary. Almost all Slovak poets from Hungary, however, also involve in their poetic expression functions related to the preservation of ethnic identity, of course, in various intentions and concretizations. A specific variant of the poetic idiolect and its objectification is the (mentioned) bilingualism of some Slovak poets in Hungary. Overall, it is a beneficial principle, based on the temporal and spatial traditions and circumstances of the national minority. Poems by Slovak authors in Hungary, written in Hungarian, thus leaning towards the Ugric roots of the linguistic environment, are actually intellectual attempts to establish contact with the Hungarian cultural environment. It is one of the creative ways *"... how to cross the grip of a circle that limits the external (objective) and internal (subjective) circumstances of the work of Slovak authors in Hungary. This is because beyond this imaginary circle there is a space where valuable literary work can be promoted despite apparent (or real) disinterest..."* [Andruška 2002, 95]. This is also a way of assisting one's own nationality (or even the nationality surrounding it) in a broader – extraliterary – context.

A concretization of these ideas is the personality of Imre Fuhl, who was born on November 25, 1961 in Mlynky (Pilisszentkereszt). His domain is poetry, but as an author he expresses himself in prose, music, translation, journalism and art photography. A specific feature of his cultural work is the aforementioned bilingualism. From this aspect it is very useful that he writes in Hungarian (and also in Slovak), and thus gives a straightforward opportunity for Hungarian readers to "run across" his work, while realizing that there is something that deserves attention in these parts of Hungary as well.

Imre Fuhl had already drawn attention to himself by texts during his secondary school studies promising a new, yet unusual, approach to the world in Slovak literature in Hungary. He was also at the birth of the school magazine of the Budapest Slovak school Plamienok (he gave it its name and was also the first editor-in-chief). Some of his Hungarian poems were published by youth magazines Ifjúsági Magazin [Youth Magazine] and Új Ifjúság [New Youth]. Gradually, he took the poetic word by the strategy of *"... challenging predecessors for their romanticizing and pathetic ideas of ethnicity extended directly into mythical dimensions"* [Maruzsová Šebová 2013, 87]. We can also declare this statement in the case of the often perpetrated paradigm of nationality in the work of Lowland authors, which in the poems of Imre Fuhl sounds quite differently from that of other poets. His poetic gesture *"... is unconventional, experimental, witty, in which we see a typological kinship with some other younger Lowland poets..."* [Harpán 2014, 57]. Imre Fuhl, who began publishing poems in the late 1970s (Škola milovníkov literatúry – Ľudové noviny, [School of Literature Lovers – People's journal], 1978), published his first works (in Slovak) in the now emblematic proceedings of Slovaks in Hungary. The anthology Fialôčka, fiala [Violet, little Violet] (1980), which contains intentional poems for children, contains three Fuhl's poems (pp. 7-9), the anthology of poems Chodníky [Sidewalks] (1984) contains 22 poems (pp. 24–49). It is interesting to note that Imre Fuhl

published his Slovak and especially Hungarian poems in an unusual anthology devoted to a rare world-format artist with Slovak roots: *Medzi nebom a zemou, Pocta Andymu Warholovi – Ég és föld között, Tisztelet Andy Warholnak* [Between Heaven and Earth, Tribute to Andy Warhol] (1997, 20 Slovak and 10 Hungarian poems, pp. 35–60 and 61–76, the cycle of poems written in Hungarian is called *Árvaságod – Tvoje sirotstvo* [Your orphanhood]).

After graduating from the General School and Gymnasium with Slovak language of instruction in Budapest, Imre Fuhl studied journalism at the Philosophical Faculty of Comenius University in Bratislava (1986). Since then he has worked and has been working in various jobs, which in one or another way are related to the national life of Slovaks in Hungary. From 1983 to 2011 he was editor and for some time (1991–1992, 2002–2007) also editor-in-chief of *Ludové noviny* [People's journal]. Since 1993 he has been Chairman of the Association of Slovak Writers and Artists in Hungary. He is also the creator of the internet portal *luno.hu*, which he founded in 2004. He currently works (in freelance) as a founder, operator and editor of the independent Slovak portal in Hungary (*oslovma.hu*). He is the head of the Club of Deputies Together within the National Slovak Self-Government and is also a member of the Board of Advisers of the Chairman of the Office for Slovaks Living Abroad. In 2011, Imre Fuhl was awarded a commemorative medal by the Office for Slovaks Living Abroad for his efforts to strengthen the national awareness and cultural identity of Slovaks abroad.

In the year of his graduation the author published a collection of reflexive lyrical verses entitled *Čiernobiela mozaika – Fekete-fehér mozaik* [Black and White Mosaic]. It is a programmatically bilingual book of interesting poems in which a lyrical subject, determined by youth, seeks different forms of (natural) freedom, i.e. the self and the meaning of life or human relationships. In addition, "... *he seeks a new poetic language and form, his lyrical images are original and unique*" [Polónyová 2016, 108]. However, the value of his poetry is especially in those poems in which "... *he follows the intimate attitudes of human being, where his youthful unrest leaves the spaces of abstract reflection and anchors in the more tangible realities of life*" [Andruška 2013, 46]. In the individual poems written in Hungarian, Imre Fuhl presents a kind of apotheosis of youth, which is not only the holder of the morning, but also has certain possibilities in overcoming considerable obstacles to the world. The backpack of a little man is crowded with feathers, scones and dreams. However, the lyrical subject revolts against any reduction in his or her own freedom in the background of age. He doubts, but as he walks through life. There are still unknown attributes on earth, but toward the stars there is a combination of dreams and endless possibilities. Physical and mental maturation, the connection of earth and sky begins gradually. The internal take-off replaces the external movement of a dynamic young one. Gradually, dreams get into the twilight, which younger people have to find. It's them – the divers (paradoxically) on the very surface of empirics, who must find that freedom only in the depths of it all. This process is tied to gnoseological knowledge, the realization of reality, the transformation of play into reality. At the same time, the lyrical subject also feels some immediate proximity to the angel-helper who connects the past and the present. It is he who reduces the barren complex rebellion of a young person. Gradually, thanks to his freedom, he has to give up a certain part of his identity, become part of the collective and thus avoid uniformity. He must conclude that life, which began with light, later brings the miraculous sense of freedom. For his psychological development, however, the symbol of light in the hands of a liberated man who gives faith, hope, and certainty is extremely important. It is a journey from the past through the present to the future (the lyrical subject emphasizes the second in particular). Here and now, in Hungary and today, the most important is a liberating (i.e. free) smile. Joy is on Earth and bitterness in the (aforementioned) sky. At the same time, nothingness and alienation lurk on the sentient individual. It is the world of four cardinal directions in search of meaningfulness during psychic maturation. This is one of the reasons why Fuhl proclaims a kind of borderlessness and mutual tolerance in the background of cohesion: "... *Turks and Tatars / Ugrofinns, Teutons / Saxons, Southern Slavs / without each other are not worth anything / ancient people...*" ("... *törökök és tatárok / ugrofinnek germánok / angolszászok délszlávok / egymás nélkül mit sem ér / a száz féle-fajta nép...*") [Title of the poem *Banális történelmi lecke – Banálna historická lekcia* [Banal historical lesson]. In: Fuhl, 1986, 105; snippet translation: P. Š.] During that journey, one must rise above petty things and live in harmony. He must attain a state of mental freedom which is determined by peaceful coexistence without fear. The geographical region is actually a target in the fog, which the lyrical subject sees as a symbolic center of nothingness. Man, especially the perceptive one, is the geometric centerpiece of rockets and bombs in the double splitting of the outer and inner world. This is often bounded by symbolic walls behind which the far world of an (already) experienced man finds itself. On the local side, however, there is still some youthful helplessness even solitude. (But who caused it?) However, it



can also be reduced to some extent during a kind of reverse upside down "falling". In this case, the lyrical subject perceives a certain reduction in the freedom of a human-European who seems to be locked in a given chronotope. He cannot flee from the darkness and feels hopelessness, which is concretized by the black night. At the same time, however, he must find a noble goal while retaining some self-reflection. Adulthood is actually a ferocious stream of natural evolution, during which an individual no longer lives in a kind of unwavering shell. However, the gradualness (waiting for the spring, for impulses) is important. Freedom is expressed by the rejection of mediocrity and meaningless compromises. This determinant of age is based on seeking the essence between dream and reality. There is also freedom, but it is temporary, for this space-time cannot be abandoned only in the dream or in the last rain of afterlife. On Earth, however, a young man must believe in himself and the meaning of the future. His poems, which are ancient springs, also give him hope: "... you, tame poem / begging for strength / I am coming back to you..." ("*... te megszelídült vers / érint koldulva / hozzád térek vissza...*") [Title of the poem *Hozzád térek vissza – K tebe sa vraciam spät'* [I am coming back to you]. In: Fuhl 1986,130; snippet translation: P. Š.] The feeling of freedom of a young person is compared to snow (freshly fallen snow). It is a period of positive impressions, both inside and outside the school, that are determined by the take-off of dreams (they cannot be held down by gravity). However, their reduction brings sudden disgrace. The pitfalls of oxymoronic young and old age are determined by the sense of dedication before the mentioned process. However, the lyrical subject feels the inner need to pass on (albeit minimal) life experiences. Walking on the road, looking for and losing love, he is a kind of Don Quixote, he is afraid, but he also longs for the unknown – he's growing up.

Imre Fuhl published his poems originally written in Hungarian for the last time in his second independent – bilingual – poetry collection entitled *Némé szavak – Néma szavak* [Silent words] (1995). In this publication, he also "... experiments with different means of expression and thus gets into a polemic attitude with the traditional understanding of the mission of a national minority writer" [Maruzsová Šebová 2010, 73]. It is evident from the individual verses that Fuhl's "... view of the things of life has matured, so he has reached a stage where the author's responsibility to his own work and to the human community is not enough to express general considerations" [Andruška 2008b, 69]. This collection contains Slovak and Hungarian poems, calligrams and lyrics of rock songs. The experimentation of Imre Fuhl with the poetic form is to a certain extent unique in the given chronotope. His artistic credo moves in a civilian position, without pathos and phrases. It is as if an intimate conversation with the reader about his thoughts and feelings in the current (often contradictory) world. The central concept of the collection is again freedom and its forms, variants, concretization. A young man in this earthly world without illusions seeks freedom; when one finds her, one asks about her authenticity. But the pressing environment is strange: it tempts one to reduce one's senses towards the outside world and to meditate with an almost "turned off" consciousness at times. The search for truth is difficult, everything is just a reflection, and the essence is again behind a sort of wall. However, a lyrical subject must find support points and good people in this ferocious world. He/she is the target who cannot escape the darkness of ignorance. He/she gradually becomes nothing in the midst of nothingness, while his/her ego is reduced: "... gradually the chance gets smaller / for you to become a human / the devilish circle narrows / it closes in on you and kills you..." ("*... egyre kisebbsz az esély / arra hogy ember legyél / szűkül az ördögi kör / magába zár és megöl...*") [Title of the poem *Furcsa hely – Zvláštne miesto* [A weird Place]. In: Fuhl 1995, 11; snippet translation: P. Š.] Today's adult man is wasteful, the greenery of grass or the blueness of sky are not enough for him. The lyrical subject is gradually realizing the still empty space of his existence between the young and the older. But he does not lose the hope that he will get from behind the bars to worldly freedom. Meanwhile, he feels abandoned without understanding. He longs for a collective, but is currently sentenced to individual proceedings. However, the search for a meaningful goal entails the freedom of a young individual who actually takes advantage of this possibility. He turns his back on seemingly unwavering certainty, but to some extent he longs to find the meaning of his own roots. He thus emphasizes the continuity of the past and the future (that is, the roots and life itself). Gradually, there is a desire for symbiosis with a young woman who would accompany him day and night, in solitude and in his own free world. The woman thus becomes the pinnacle of resolutions, a kind of essence of mental existence. Its loss is paralleled by the gradual reduction of the blue (free) skyscape. After all, the lyrical subject concludes that it is necessary to look for certainty on the path, but the essence of things lies within us all. In this dynamic movement it is therefore necessary to freely manage self-confidence. This process, of course, reduces the possible descent of the young person to gray depths along the complex path. In the background, it is important to keep a soul as pure as snow and not to get into unnecessary conflicts (for example, with the world of the more experienced adults). Life – especially the young, inexperienced and free – is a game of

healthy physical and mental development of the individual. One must listen to the moral command "Onwards!", which the author also expresses in a calligram. It is rooted in the roots of freedom, which is gradually concretized in individual poems. What is important is faith, a versatile complex symbolic journey or vox humana, which is needed not only for the young poet, but also for the longing lyrical subject and the perceptive reader – that is, for all of us.

Based on the above, we can express the idea that Imre Fuhl was in his time and in the future will still remain a promise for literature in Hungary. To this day, he is a prominent figure among (mainly Slovak) writers living in Hungary. His bilingual poetry (and other cultural activities) is actually a symbolic bridge over the Danube. It is such a spiritual mainland that, even with its own poetry, creates a picture of the world as a space of incredible possibilities. Thus, our objective and subjective chronotope becomes a world (according to former chairman of the Union of Czechoslovak Writers Jan Drda) "... a perfectly lawful and logical world in which reality and fantasy blend as white and yolk in an egg shell, a book world, a world created by word ... The ability to live in the world of words and sentences is dazzling for both the reader and the writer" [Andruška 2002, 97]. This is also the case of reading Hungarian poems by Imre Fuhl.

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Šenkár Patrik,
PhD., Associate Professor in Literary Science,
University J. Selye
Bratislavská cesta 3322, 94501 Komárno, Slovakia
E-mail: senkarp@uj.s.sk

Шэнкар Патрик

ПОЗИЦИИ ИЗОБРАЖЕНИЯ ЧЕЛОВЕКА И СВОБОДЫ В ВЕНГЕРСКИХ СТИХАХ ИМРЕ ФУЛА

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Автор статьи обращает внимание на креативное существование поэтического слова в Венгрии. Он выходит из специфических атрибутов идентичности, подчеркивая особенности комплексного существования индивидуума в рамках данного хронотопа (в данном случае в первую очередь с точки зрения молодого писателя).

Теоретический фон постепенно применяется к конкретным литературным текстам Имре Фула, который до сих пор имеет особое место в современной венгерской культурной жизни (словацкая национальность, венгерское гражданство, европейское мышление, мировой дух). Его разносторонняя, творческая личность (журналист, редактор, культуролог, прозаик; на наш взгляд – прежде всего поэт). Поэт придерживается своего национального вероисповедания, но в своем поэтическом дебюте он публикуется на двух языках (словацком и венгерском).

Неотъемлемой частью настоящей статьи является анализ опубликованных поэтом на венгерском языке поэтических текстов, указывающих на комплексные поэтические импульсы, темы, мотивы и выразительные средства Фула. Автор статьи показывает не простое развитие судьбы мультикультурного лирического «я» в его узком и широком окружающем мире, а также в его различных социальных отношениях и психологических интерпретациях. На первый план выходит т. н. «юношеский» темперамент поэта, который адекватно отражен и в его стихах. На основе объективных и субъективных интерпретаций и опыта чтения – в контексте процедур толкования – автор также подчеркивает вопросы о свободе (и ее формы: всенародный, национальный, индивидуальный...). Таким образом он выступает не только на линии всестороннего, сложного существования, желаний, резолюций или решений, но также предоставляет место для изменения юношеского несоответствия, действия и воли.

В такой интерпретации оксиморонический поэтический мир, появляющийся в каждом его стихе, постоянно меняется, развивается: можно сказать, совершенствуется, движется в правильном направлении. Исходя из этого, мы можем прийти к выводу, что стихи Фула играют важную роль в выявлении и формировании современной творческой атмосферы Венгрии. Эти особенности являются точкой соприкосновения существования национальной идентичности и творчества поэта.

В статье поэтический идиолект дополняют оригинальные поэтические цитаты, далее метатексты исследователь данной научной области. Суммировкой этого является изложение не только общих, но и конкретных особенностей (в рамках выбранной темы) – не только с точки зрения автора-поэта, но и в свете его литературных произведений, в пределах и за пределами данных географических и культурных границ.

Ключевые слова: нация / национальность, идентичность, интерпретация, анализ поэтических текстов, Венгрия, Имре Фул.

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Шэнкар Патрик,
Доцент по литературоведению,
Университет имени Яноша Шейе
Братиславска цеста 3322, 94501 Комарно, Словакия
E-mail: senkarp@uj.s.sk