

údelu, na základe čoho vyzdvihla skutočnosť zážitkového sprítomňovania stavov utrpenia postáv. Umožňuje ho podľa nej najmä prítomnosť vševediaceho alebo personálneho rozprávača, ktorý čitateľovi či čitateľke rozkrýva „pocitový svet hlavných postáv, aby sa mu ich trýznivé rozpoloženie zväčšovalo, takpovediac, intro-verzne, zvnútra“ (97). Text monografie vďaka tomu prirodzene vyúsťuje k upriamaniu pozornosti na tragiku, resp. tragickosť výrazu, ktorá zastrešuje a sumujúco zhodnocuje všetky doteraz spomenuté príznaky vybraných rozprávok. Hoci tragický záver s tematizáciou smrti hlavného hrdinu nie je v prípade rozprávky žánrovo príznačný, podľa Čechovej životný údel protagonistu a „jeho existenčnú trýzeň Andersen uzatvára tak, aby na čitateľa mala intenzívny katarzný účinok“, vyplývajúci z výrazovej súhry „smútku, vznešenosti a krásy“ (103 – 104).

Čitateľsky pútavá monografia Mariany Čechovej aj napriek niekoľkým drobným edičným chybám (občasné spájanie slov, chýbajúce písmeno či preklep) dokazuje na celej svojej ploche vysokú úroveň autorkinho teoretického myslenia, jej schopnosť hĺbkovej analýzy a v neposlednom rade aj interpretačnú kompetenciu, ktorú v plnej miere preukázala aj v tomto informačne nasýtenom, kultivovanom a literárnovedne prínosnom texte. Vďaka prístupu k zvolenej problematike a celkovej štýlovej rovine textu, ktorá v sebe kombinuje odborný jazyk so zážitkovým, má *Andersencia* všetky predpoklady na to stať sa nielen súčasťou odporúčanej študijnej literatúry pre poslucháčov umenovedných disciplín, ale aj erudovaným sprievodcom každého čitateľa, ktorého zaujíma Andersenova rozprávková tvorba.

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### **PÉTER H. NAGY: Médiumközi relációk [Intermedial Relations]**

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“For more than a few decades now, it has become clear that literature has an intermedial nature and it is spreading in an intermedial extent” (9). This first sentence of Péter H. Nagy’s monograph *Médiumközi relációk* (Intermedial relations) also marks the focal point of the volume’s analyses. The notion of intermedia was popularized by the determining figure of experimental poetry, Dick Higgins, with his identically titled paper (1966). The phrase indicates the interrelation of arts and media, i.e. medium-specificity, and in doing so, it questions and opens up the (en)closedness of the scientific fields. Intermedial research often has its foundations in literary studies – thus the post-structuralist intertextuality theories can be considered as their antecedents – which are complemented by a medial and technological focus. For researching the subject, indispensable contributions have been made by Marshall McLuhan – the content of every medium is

another medium – or W.J. Thomas Mitchell – in terms of codes, channels and perception, every medium is mixed. Irina O. Rajewsky’s study “Border Talks: The Problematic Status of Media Borders in the Current Debate about Intermediality” (in *Media Borders, Multimodality and Intermediality*, ed. by Lars Elleström, 2010) typifies intermediality in a poetic sense. By medial transposition, she means adaptation; by medium combination, she means multimodality, that is, the parallel presence of more media. According to Rajewsky, intermedial references are phenomena which are characteristic of other art/medial environments besides the current one.

Intermedial research in Hungary has grown since the 2000s. The Intermedia department of the Hungarian University of Fine Arts, where excellent researchers like the art historian Miklós Peternák or the essayist philosopher J.A. Tillmann have

dealt with the subject, was established in 2000. This was also the time when the film essayist Ágnes Pethő, who since has become an internationally acclaimed professional of the field, started dealing with intermediality. Her first monograph in English, *Cinema and intermediality. The passion for the in-between* (2011), discusses intermediality with a film studies approach and takes the works of Alfred Hitchcock, Jean-Luc Godard and Agnès Varda as its basis. The relevant chapter of the imposing recent handbook *Média- és kultúratudomány* (Media and Cultural Studies; ed. by Beatrix Kricsfalusi, Szabó Ernő Kulcsár, Gábor Tamás Molnár, and Ábel Tamás, 2018), chooses a network-like approach: Mónika Dániel and Katalin Sándor discuss intermediality with a conceptual historical and contextual approach as the focal point of an extensive conceptual network.

Péter H. Nagy, a literary historian and pop culture researcher teaching at J. Selye University, and a founding member of MA Populáris Kultúra Kutatócsoport (MA Popular Culture Research Group), uses an interdisciplinary and popularizing approach. His field of research has a wide spectrum ranging from classic Hungarian modernist poetry through the avant-garde to the many medial and intermedial forms of popular culture. His monograph *Alternatívák. A popkultúra kapcsolatrendszerei* (Alternatives. The Connection Systems of Popculture, 2016) was reviewed in the present journal (Vol. 9, no. 4, 2017). The volume *Médiумközi relációk* follows this tradition, but it does so while mobilizing the entirety of the authors' works, since it provides examples from all segments of the previously-mentioned spectrum for the types of intermediality outlined by Rajewsky. *Médiумközi relációk* consists of four main chapters, each containing four studies, thus the volume suggests the interrelations and symmetry of the relevant problems at the structural level. The individual chapters cover lyric poetry, speculative fiction and the connection systems of contemporary popular film and critical thinking.

As indicated in the first sentence, this is how the book moves past the closed mindset of comprehending literature as mere text, the canon(s) and aesthetic ideology. Though part of the texts are not without history, they are never identical to their previous versions, which nicely indicates that H. Nagy does not consider his papers as finished. In the same way as the practitioners of natural sciences, whom he esteems highly, H. Nagy also rewrites and extends his texts to make them correlate with the latest findings and observations, thus making them up-to-date and also sources for the latest results of (not only) literary studies. It is important to point out that two of the four main chapters partially and the remaining two fully draw on the corpus of popular culture, which shows not only that this field tells the most about our present – and it has a good chance for becoming a sort of foundation of global folklore – but also that complexity is a key feature of the working and ontology of these fantastic worlds.

The book fits into the so-called “third culture” school of thought, since all its chapters reflect the bridging of the borders of natural and human sciences: the work mentions their results and applies their methods of inquiry in parallel. This is how the cosmological evaluation of man and the neurobiological one of the soul offer productive analytical perspectives on the poem “Lélektől lélekig” (From Soul to Soul, 1923) by the renowned Hungarian modernist poet Árpád Tóth, insofar as this approach reveals the text's natural scientific reference network rather than a Biblical one, which is how the poem is traditionally perceived. The avant-gardist Tibor Zalan's poetry collection *és néhány akvarell* (and some aquarelle, 1986) creates intermedial connections between its rhetorical forms and the art of painting, since “the ‘aquarelle’ can denote the structure of the images, the semantic play of the entwined meaning fragments and the rhetorical fluctuation of lyricalness manifesting here” (45). In connection with the contemporary Slovak-Hungarian poet Gergely Vida, the materiality

of language comes to the foreground, more specifically, the idea of how drawing on popular mass film – in this case horror – for its themes and imagery puts so-called genre poetry into a new horizon.

The overture of the second chapter discusses the question of canons, highlighting the so-called borderline works, which can be recorded in different canons at the same time. These include “some prominent creations of speculative fiction, which confront us in an elementary way with the experience of inseparability of literature and the popular registers” (65), and which provide the subject of the analyses. The novels of Kim Stanley Robinson (e.g. *The Years of Rice and Salt*, 2312, *Aurora*, New York 2140) function as a cultural technical text renewing the complexity of sci-fi, and their narratives are organized by the latest natural scientific results and futurist assumptions of cause and effect. From an intermedial point of view, the central organizing structure of the section is the “strange loop” which indicates the cyclicity of thought and whose apparent paradox was depicted in many exciting ways by M.C. Escher, as in the form of upwards movement in the same direction on a staircase which after a few turns gets us back to the same floor (*Ascending and Descending*). As H. Nagy explains, many works embrace this rather visually imaginable pattern as their central structure: Dan Simmons’s *Hyperion Cantos* series, the title work existing in more versions, with its fictive reception history and slaloming between canons; Christopher Nolan’s *Inception* with its dream levels; and Ted Chiang’s novella, *Story of Your Life* – and the film made from it – with the language of its aliens which allows them to map the past, present and future in a parallel way.

The chapter focusing on the works of popcult mass films can be assigned the keywords: the structure of indefinability and the question of transmissibility. The *Star Wars* series indicates this with the way the reflection of light and shadow on the faces of characters signifies their good and dark sides,

the *Blade Runner* duology denotes this by the continuous mobilization of the borderline between human and android which is also projected on the receiver, Guillermo del Toro’s *The Shape of Water* does this with the relativization of the freak phenomenon, and *Tron*, *eXistenZ*, *Matrix* and *Ready Player One* join the discussion by presenting and clashing real and virtual worlds. *Ready Player One* can be designated as the most important work of postcyberpunk which treats retro popculture as a knowledge structure – also as updated archive and virtual world – since the mission in the novel signifying outbreak, rise and survival can only become successful with this specific knowledge. H. Nagy’s relevant study surveys how Steven Spielberg’s film – compared to Ernest Cline’s novel – selects materials differently from the “archive” and how it revives and steps into the web of successful popcult films.

The fourth text-quartet of the book is tied together by critical thinking, but the chapter also indicates the potential directions of further reading. In this section the author discusses works which lead to the better understanding of the postmodern (and takes their results further), as well as providing an important base for the circumscription of metaphilology, the special practice of investigative journalism and the (smooth) preparation for the future.

Péter H. Nagy’s *Médiумközi relációk* discusses the phenomenon of intermediality in an astoundingly wide investigative horizon and with an interdisciplinary approach. With his analyses of illuminating power he does not prove that everything is connected to everything – though there is no doubt that many things are connected to each other in more ways than we would think at first glance. However, he definitely shows that being open and circumspective can lead us to the recognition of the depths and layers of our world and culture, which can rightly be called the magic of reality.

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