Introduction

This special issue of the *Transcultural Studies* presents an image – of course not an overall, but, as we hope, a sensuous and exciting image – of the researches developed in the Hungarian academic fields in the last few years on various questions of the theory of lyrics and lyrical poetry. All of the papers deal with theoretical problems as reading and hearing, materiality and immateriality of a lyric poem, lyrical voice and the concept of the „Self”, the interpretative possibilities of some spatial (garden) metaphors and temporality (dying), and the relation between rhythm and semantics in a literary text. At the same time, nearly every work of the issue elaborates also tight poetic text-analysis not only with the purpose of illustrating the expounded statements, but rather in order to give an „empirical”, textual argument for the theoretical discussion.

Zoltán Kulcsár-Szabó (Eötvös Loránd University) examines the modifications of the concept of „lyrical self” and proposes a reconsideration of it on the basis of the discursive and material techniques of recording the *empirical subject* (see the signs of a lyrical autobiography, the presence of the poet’s name or allusions to his/her corporal state in the lyrical poem). In his study Kulcsár-Szabó examines the works of Rainer Maria Rilke and Charles Olson and sets out a case study on the reception of the well-known Hungarian poet Attila József.

György Eisemann’s (Eötvös Loránd University) basic question is rather similar: it consists in the inherence or fracture of textuality and meaning, or writing/reading and voice in the romantic poetry. Following his interpretation, the *echo* as a romantic motif and rhyme technique reveals the difference between voice and speaker. Eisemann works out a detailed analysis of Hölderlin’s *Mnemosyné*, Rilke’s *Duino Elegies*, and deeply reflects on Poe’s famous poem *The Raven*.

Antal Bókay (University of Pécs) approaches the concept of lyric and the manners of its reading through Paul de Man’s theory. He examines more of de Man’s studies, most specifically the „Anthropomorphism and Trope in the Lyric”. As Bókay says, de Man epistemological source is given by Nietzsche’s thought about the metaphorical, anthropological and performative character of language. The aim of the paper is to demonstrate a subjective textuality of the modern lyric.

Gábor Finta (Eötvös Loránd University) in his paper proposes a reconsideration of certain poems from a thematic and genre point of view. He suggests a distinction between the organic, cycle and themeless poetry, calling out the tradition of the avantgarde lyric. The base of his argumentation is provided by one of the most famous poems of the Hungarian author Attila József, *Consciousness* (in Hungarian: „Eszmélet”).

Sarolta Osztroluczky (Pázmány Péter Catholic University) has chosen a rare topic, writing about gardens and three garden metaphors. The metaphorical „status” of the gardens of Sylvia Plath in Devonshire, Derek Jarman in Dungeness and the Hungarian writer Péter Nádas at Gombosszeg is due to literary texts in which these places acquired an aesthetic existence, and they have been filled with meaning in the imagination of the readers. As Osztroluczky says, if we are familiar with the poems or narratives written about these gardens, we are no longer able to regard them as neutral spaces devoid of meaning.

Kornélia Horváth (Pázmány Péter Catholic University) in her paper examines the connection between the concepts of “rhythm” and “interpretation” in literary (lyrical) theory, emphasizing that the concept of rhythm and metre had a very important, functional role in the theories of structuralism and structural semiotics or semiology. These paradigms of literary theory provided very precise, sometimes numerically detailed descriptions of metre, or a rhythm of a poem, however without taking into consideration the problem of interpretation. The paper is looking for rhythm-theories which can interpret this phenomenon from a semantic, interpretative point of view, and therefore explain briefly the studies of Juri Tinanov, I. A. Richards, Émile Benveniste and Henri Meschonnic.

I wish a good reading to everyone who honours our issue.

Kornélia Horváth