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## SZENDERÁK GABRIELLA\*

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### Gyula Krúdy and the psychoanalysis

#### Krúdy Gyula és a pszichoanalízis

Az esszé a 20. század elején a pszichoanalízisnek a magyar irodalomra tett hatását vizsgálja, illetve Krúdy Gyula szerepét ebben az időszakban.

A legfontosabb kapcsolat Krúdy és a pszichoanalízis között az, hogy Krúdy, főleg prózájának érett korszakában, olyan nyelvezetet és stílust alakít ki, amely illeszkedik a pszichoanalízis által feltárt emberképhez és érzelmi világhoz. Nagyon fontos azonban hangsúlyozni, hogy ez a stílus nem a pszichoanalitikus doktrínák szándékos illusztrációjaként jött létre, hanem analógiás jelenségnek tekinthető pszichológia és irodalom között.

Krúdy prózastílusának számos elemzője említette már a tudattalan munkamódjára emlékeztető nyelvezetet, mint e stílus jellemzőjét. Az ezt felépítő eszközökből – Tolcsvai Nagy Gábor és Pethő József nyomán – itt kettőt vizsgálunk meg részletesebben: a színekdochékat és a halmozás alakzatait.

### Introduction

In the beginning of the 20<sup>th</sup> century, alteration of psychology and literature took place separately but abreast [1]. The common factor of the two processes was the crisis of the traditional concept of individuality. Psychology and arts were both deeply involved in this crisis, and they transformed the traditional way of thinking about human being, its reality experience and emotional life on their own, with their own appliances. That was the way how the psychoanalysis appeared in psychology, and in a parallel way, the streams of avant-garde in arts.

The articles of the periodical *Nyugat* in the 1910's exemplifies that in this period researches of psychoanalysts and writers (who searched the new possibilities of expression in language) took place in the same time. *Nyugat* was interested in everything which did its bit the deconstruction of tradition (for example the works of ROBERT MUSIL, RAINER MARIA RILKE and FILIPPO TOMASSO MARI-NETTI). It also issued some articles by SÁNDOR FERENCZI and the *Psychoanalysis. Five discourses* by SIGMUND FREUD (translated to Hungarian by FERENCZI).

But psychology and literature came along not only side by side. According to PÁL HARMAT [2], in Hungary psychoanalysis was the only stream of psychology which affected arts, mainly literature. And vice versa, Hungarian literature significantly approved of popularization of psychoanalytic doctrines (for example the novel *Édes Anna* by DEZSÓ KOSZTOLÁNYI, or the poems of ATTILA JÓZSEF). In the literature-based Hungarian culture psychoanalysis got a great reputation because of famous authors respected it.

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## Direct influence of psychoanalysis in Hungarian literature

In Hungary, mainly prose writers tried to use the achievements of psychoanalysis on purpose. We can see this ambition in the first two decades of the 20<sup>th</sup> century for example in the works of MIHÁLY BABITS, LÁSZLÓ CHOLNOKY and VIKTOR CHOLNOKY, FRIGYES KARINTHY, DEZSÓ KOSZTOLÁNYI, GÉZA CSÁTH, KÁLMÁN HARSÁNYI, MARGIT KAFFKA and LAJOS TÖRÖK, but this impact reached its top between the two world wars.

The direct influence of the psychoanalysis appears in literary works in two different ways.

In one hand, authors created a huge line of „neurotic” characters and analyzed fully their unconscious motivations (for example this kind of character is Elemér Táborny in the novel *Gólyakalifa* by BABITS, the „ill persons” of VIKTOR CHOLNOKY and the protagonists of a lot of short stories by GÉZA CSÁTH). This type of delineation reached its top in the novels of KOSZTOLÁNYI (*Pacsirta*, *Édes Anna* and *Aranysárkány*). The popular motive of *alterego* also appeared in GYULA KRÚDY's works.

By the weaker authors, this approach meant a kind of psychoanalysis-labeled naturalism, and the mere illustration of FREUD's doctrines – so, they matched psychopathological details to the narrative structure in an inorganic way. GYÖRGY BÁLINT conceive some authors tried to cover their weakness with an „analytic style”.

On the other hand, great authors got more sensitivity from psychoanalysis: they noticed and a lot of phenomenon and delineated them in a more sophisticated way. This establishment fits in the international literature to ANDRÉ BRETON, ALFRED DÖBLIN, ANDRÉ GIDE, GERHARD HAUPTMANN, HERMANN HESSE, HUGO VON HOFFMANSTAHL, JAMES JOYCE, DAVID HERBERT LAWRENCE, THOMAS MANN, ROBERT MUSIL, EUGENE O' NEILL, RAINER MARIA RILKE, ITALO SVEVO, FRANZ WERFEL, ARNOLD and STEFAN ZWEIG, and in the Hungarian literature to BABITS, KOSZTOLÁNYI AND KRÚDY, and in the art of films, FEDERICO FELLINI's and INGMAR BERGMAN's works represent this influence.

## Gyula Krúdy and the psychoanalysis

Of course, KRÚDY knew well the works of FREUD, beyond that he met FERENCZI regularly before the first world war. As writer ZSÓFIA DÉNES remembers, KRÚDY was a member of FERENCZI's dinner table in the restaurant Royal (among others, together with KARINTHY, KOSZTOLÁNYI, SÁNDOR BRÓDY, RÓBERT BERÉNY, JENŐ HELTAI, HUGO IGNOTUS and LEÓ WEINER).

But despite this, we can discover the direct impact of psychoanalysis only in a few spaces of his collected works (although he also liked to use the motive of *alterego*; see below).

In some cases, he delineated psychoanalysts and the details of the psychoanalytic therapy in an ironic way [3]. In *Purgatórium* (*Purgatory*, novel) the

narrator mentions the psychoanalysis in a mistrustful mode; he conceives that true doctors of soul are priests, the servants of God. The famous *Álmoskönyv* (*Dream Book*) and its connected publications (mainly the permanent heading „What did you dream about, dear?” in the magazine *Theater Life*, where KRÚDY analyzed the reader's dreams as a dilettante) also follows this ironic-mistrustful mode.

## The alterego motive

Multiplex personality, alteregos of the same person, satisfying of hidden desires an motivations through an alterego were popular literary motive of the late 19<sup>th</sup> - early 20<sup>th</sup> century both by the international and Hungarian authors, as we mentioned this earlier. [4] In secession, a lot of bestsellers (both by week and great authors) based on this topic (for example two wery well known works: *Dr. Jekyll and Mr. Hyde* by ROBERT LOUIS STEVENSON, or *The picture of Dorien Gray* by OSCAR WILDE).

In the matured prose of KRÚDY (about from 1918), the alterego motive is not only an appliance of the creation of the unrealistic-fantastic ambience of the text, but the instrument and in the same time, the symbol of the anguish and inner war of the protagonist (as well as by MIHÁLY BABITS). GÁBOR KEMÉNY called this kind of alterego in literature as the „critical alterego”. [5]

The critical alterego expose their own caducity to the literary characters; in a lot of cases, they died immediately after the encounter.

„Just before dying, people meet their vivified dream”, [6] that is with their own unconsciousness, their choked wishes, a morbid, misshapen „other me”, [7] which they don't want to admit as self-identical with their aware mind, but they feel that they are just like that, or they could be like that. That's why they fulfilled with fear when they see the achievements of their alterego, and the expiation of the alterego warns them to the possible tragedy of their fate. Critical alterego has two faces by KRÚDY in almost every case: embodies hidden desires and fears, and make the characters have self-examination.

## Portrayal of the memory processes

Countless analysts of KRÚDY's prose style mention the language of dreams and the free associations, so it would be useful to review in brief FREUD's original findings about these topics. [8]

FREUD examined human dreams with the help of his own method, the psychoanalysis. Before FREUD, a number of researchers discovered the relationship between dreams and the different states of the illnesses of the aware human beings. So FREUD used the same method to identify the peculiarities of dreams which he had use before by the psychopathological symptoms.

While continued his researches, he realized that there is a similar opposition between normal state of mind and stressful and obsessive thoughts, and be-

tween the aware mind and dreams. He also realized that discovery of hidden mental paths and clearing up the way how the disorders arose bring relief to the patient and reduce the symptoms.

His technique, the method of free associations meant that he called on the patient to bend his attention to the distressing idea (or while examining dreams, to a certain dream), but not on the way he's doing this in everyday life but notify every single idea and impression which arises in his mind connected to the original idea or dream, including that ones which seem to be irrelevant or inconsequential. He asked this because he also noticed that this is an important point of the psychotherapy or the dream analysis: the critical way of thinking, the permanent using of judgments on our own ideas block the possibility of explanation and solution.

## The language of dreams

Staying by dreams, FREUD made the opposite between the story remains in mind after awakening (he named this *manifest* or *direct dream matter*) and the material he found in pursuance of dream analysis (*smoldering* or *hidden dream matter*). He called *dreamwork* the mental process which transform the smoldering dream matter into manifest dream matter.

Further yield of dreamwork that it makes the manifest dream matter incoherent. If we choose any random dream, we can see that dream work made a great compression or densification. In addition, elements of the manifest dream matter are overdetermined, which means that one element of manifest dream matter originate in a long line of the elements of smoldering dream matter. Moreover, these elements are not connected sure enough to each other (and vice versa, a detail of smoldering dream matter can connect to more than one elements of manifest dream matter; the two kinds of dream matters have crossed relationships).

Dreamwork unite a lot of smoldering dream matter's pieces in one situation. So it pictures the logical connection through converging them in space and time: in the world of dreams, causality manifests itself in the subsequentness of dream pieces.

The language of dream never express the „or-or” alternative; instead of this, it takes both alternative as coequals.

It likes to express antagonistic ideas through the same element; dream doesn't know „no” or denial.

The most important point of a dream's plot has an inferior role among the elements. So what deserves the utmost attention, in the beginning of the analysis seems to be only an abstruse allusion. As FREUD says, while dreamwork is on, the „mental intensity” is going from the original ideas to others which haven't got the claim for an emphasis like this; he labeled this process *offset*. We can find the greatest offset in the most abstruse dreams.

Another less sharp change is because of dream can work only with an image-like expression – so thoughts in dream express themselves in metaphors, semblances and symbols, instead of the rational, logical forms of the everyday speech.

Mechanism of dream's formation likes to use only one from logic relations, and this is correspondence or analogy. Dreamwork use analogy as a basic of the compression we mentioned earlier: it forms a new unit from everything which are correspondent. It was FREUD and not other who pointed out the common mechanisms of unconscious's (and of course dreams'; it was one of his early findings that we can get closer to unconscious through dreams) and poetry's language.

## Remembrance and associations in Krúdy's works

The most important connection between KRÚDY and psychoanalysis is that KRÚDY, especially in the mature period of his prose, shaped up a special language and style which fits to psychoanalysis' conception about human being and its emotional life. [9] We can consider this correspondence much more significant than use of the alterego motive in some of his works. But it's very important to advert that this is not a purposive illustration of FREUD's contemporary doctrines, this is an analogy between two of them.

Also important to pay attention that fact that KRÚDY – although he sometimes experiments with the change of point of views and me-centered narrative, never use aboveboard the stream of consciousness – based literary technique such as PROUST or JOYCE.

Through these notices, examine his prose on closer!

He often use the abrupt change of tense from present to past and vice versa. [10] This technique broadens the structure of narrative to make it appropriate to delineate the range of remembrance. This dilatation breaks up the narration's traditional structure; act loses its importance in KRÚDY's prose. In his works, the question of remembrance is closely cohered the treatment of time.

We choose the group of his so-called *Szindbád (Sindbad)* – short stories to make the closer examination. In general, *lyric time* is a central topic in these short stories. There are two time levels in them: present or near past (the time of the story which takes place in the time of writing) and further past (time of remembrance). First time level is often only a reflection, associative attendant of the second one, but of course, we cannot separate the two levels very strictly.

The reminiscent journey's direction is often not the real past but that highlights of the past which bear the promise of some kind of fulfillment. So, journey starts from present to past, and from this, it converges to a fictitious future, in the medium of imagination and dreams. This is the essence of the three tenses: the world of the possibilities. This world's main point is the possible occupancy of life secrets to the narrator passing through.

## Style instruments: tropes and rhetoric forms

How can KRÚDY portray the mentioned essence of the three tenses? Look at some of his style instruments. While examine this, don't forget that unconscious also likes to work with these instruments.

He use most frequently the synecdoche. [11] Synecdoche based on interlocking association (for example there is a term denoting a part of something is used to refer to a whole thing, or a term denoting a thing is used to refer to a part of it, or a term denoting a specific class is used to refer to a more general class); it's closely related to metonymy and metaphor.

In KRÚDY-texts, synecdoche based on man – part of body name transfer functioning as a symbol in a lot of cases. Using this type of synecdoche is often has an ironic, alienator effect.

Eye and leg has an accentuated role from body parts. If a female character appears in the story, most likely he starts the portrayal with the eyes (otherwise, symbolism of eye influenced the whole literature of the period, which was probably ENDRE ADY's impact). Generally, the portrayal of the leg comes after the eye. Female leg often identifies with the woman herself. In a lot of case, KRÚDY hives synecdoche (similarly to the *pointillism*)

Look at these examples: [12]

"An old-fashioned, buttoned-up coat, a foxy-looking pair of boots, additionally a swagger cane with bone handle appeared in the door."

"We cannot see any moustache or beard in the mirror of the little heart at the moment".

"A rustic women's shoe with high heels as the ambition and with tiny little buttons as the wish of the luxurious life (...) passed through the garden."

"How many red noses, warted faces, atrophied cerebra had taken to the cemetery of street Kerepesi because of women!"

"Then, after they become ash, the historian babbles about the arms, legs and moustaches."

## Forms of accumulation

Accumulation as a syntactic – semantic relation means coordinative frames which include two parts of sentence, syntagmatic structure or word structure; they can have a lot of connections with the meaning of the text. [13] For example, in the quotation below, [14] mental activity of remembrance representing in language continues with the help of accumulation. Exterior acts and inner events took place here in a parallel way, and when hitting the mental target happens through finding the small details, the exterior one also passed off:

"Szindbád closed his eyes as he draws ear strongly to the tower with red waist to make some kind of order between his memories, which infested him as a cohort as he looked at the little town lying in the valley. (...) He just felt that he was happy here, in this quiet, medieval-like small town, where there was a

street on whose start and end houses lean into arches. (...) When he glanced up again, they were so close to the tower with red waist (as in the beginning it seemed to be more far away because of the bends of the carriageway) that Szindbád could see the black crows and daws promenading on the towel's snowy helmet. An old black crow sat on the cross from left, such as erstwhile."

In the next quotation, [15] accumulations represent the doubtfulness of existence as well as instruments of boost and emphasize (and create the text's rhythm, but this prevails in the Hungarian version):

"Szindbád committed his life's ship to the fate, the accident; he presumed only indistinctly that such as in a lot of occasions before, now some kind of young girl or woman will cross his way again, who will flush new life into him, fresh blood into his veins and new ideas into his blighted brain. He was thirty years old, and he lived for women and because of the women since he was fifteen.

Only women made him cheerful, he interested only in them. What he had learned, red and travelled before, all of them he had done just because of the possibility to tell lies and stories to women. On the most wonderful sea, under the biggest clouds or the most red sail he couldn't see nothing else than the young fisherwoman bathing at the seashore."

## Conclusion

Cognitive linguistics started to reconstruct the categories of classic rhetorics, recognizing that rhetorics and cognition are connected to each other in the closest way. [16] In this approach, rhetoric forms and tropes are mainly not decorations of the text but reflections of phenomena in the creator's mind.

This is not far from FREUD's train of thought who said that an author transmits his message through the use of *alterations and cover-ups*. [17] In this description we can recognize the allusion to rhetoric forms and tropes. And on the other hand, it's important to keep in mind that unconscious (and dream) also works in this way. (It wasn't by accident that FREUD suggested some of his patients to try to create something in no matter what area of arts.)

We examined a few tropes in some of KRÚDY's text, but of course this topic needs a wider exploration in the future.

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