

present in the works of Anna Akhmatova. Later on, she carved out her own individual path of poetry. The melancholic note of the senior poetess did not appeal to the sensual and passionate character of Bagriana and this gives a different tone to her works. This bond of poetic creativity between the two writers is a witness to positive influence which one writer can have on another. The two writers became strong voices of women in their works, looking at things from a feminine outlook and thus creating a new trend in the literary world of their national literatures.

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STEPAN PEHOTNY - ISTVÁN BAKA: IDENTITIES OF A HUNGARIAN POET

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István Baka – Stepan Pehotny (Степан Пехотный) is a Hungarian poet who renewed and widened the concept of poetic masks in a way that is relevant for our East-Central European, Hungarian identity. Baka (1948-1995) as a student of Russian Studies in Szeged University spent the last two semesters of his University studies (1971-72) in Leningrad and he was exposed first to Russian reality and Russian samizdat literature through his friends. As he writes in an essay in 1992¹ "The pale light of lamps through the fog in the early winter evenings and the ghostly midnight dawn of white nights still appear in front of me when I read the poets Mandelstam, Akhmatova and Viktor Sosnora."

My paper on Baka delineates the generational experience from hope to disillusionment, and to the sense of failure shared by Baka from the nineteen sixties to nineteen nineties in Hungary and Eastern Europe. It also deals with the way Baka rewrites history, culture and earlier literature in new terms and creates new perspectives on subjectivity by his use of poetic masks, the most important among them Stepan Pehotny.

His reception of Russian literature and culture was in many ways typical for his generation. In 1992 in an interview with József Gacsályi² Baka spoke about his childhood, his adolescence in Szekszárd, in an agricultural city in the East of Hungary. He interprets the atmosphere of his generation in 1965 when he was seventeen years old. "We were untouched by politics, we thought naively that here something good is taking place. By the way I think that these were the years of political relaxation of Hungarian socialism from '63, which one instinctively felt." He also said in 1994 that "at the age of eighteen I thought the Kádár-system was absolutely good. What I felt was bad that it did not realize its own ideas. I am still a little bit a believer in socialism with a human face. What the Czechs announced

when I was twenty. I became a conscious person as a result of the failure of that movement. I am not alone in this.”³ He formed an idealized picture of the city he lived in and he remained a patriot of Szekszárd setting down in his work its history and a number of its traditions. He wrote about the visit of the composer, Franz Liszt who visited Szekszárd, the youth and the families of Miklós Mészöly and Mihály Babits who were born in Szekszárd and also lived for some time there. His love for the poetry of Esenin, Lorca, Rilke and Attila József developed in Szekszárd, where he also started writing poetry and stories as an adolescent.

Baka studied Russian in school and chose Russian as his subject in the university, in Szeged. During these years he often visited his hometown, Szekszárd, sometimes even by hitchhiking. When he first went to Leningrad he was transformed by the exposure to Russian language, culture and politics. Baka visited the Soviet Union again and again, but he felt the “unchangability”, the sense of “utter destruction”. In Leningrad he wrote his first poem with a poetic mask *Vörösmarty 1850* - in the poem the speaker jailed after the Hungarian freedom struggle looks at the devastated country side. Baka might have read samizdats already in the university, Szeged or later in 1971 in Leningrad, as Gábor Rittersporn⁴ writes in a personal communication: “There were two-three maximum four samizdats, which I took with me from the Soviet Union to Hungary. Pista spent a year in Leningrad where he moved around in my friendship circuit. Yuri [Rittersporn’s first wife] introduced him to Yosif Brodsky.” Baka in his poem *Post Aetatem Vestram*, Notes to a Collection of Translations, makes a mention of a Japanese student who specialized in Russian and with whom he visited the boy with disheveled hair (Brodsky) in the house on the Nevsky prospect. Baka translated a collection of Yosip Brodsky’s poetry to Hungarian. In the last two lines of his poem *Post Aetatem Vestram*, Notes to a Collection of Translations⁵ “I am sitting here dumb, / poor Hungarian, who has been /kneeling in the corner of Europe for seventy years”.

Baka’s poem written in the seventies *Our Dream*, you are slipping off, reflects the disappointment, the pessimism of the age. The frame of the poem “Our dream you are slipping off,/like the clothes stiched from our future!” in the first stanza with the image of stags “we can become the forest, but never the stags” and in the last lines “we stand petrified, like a forest of antlers”. The metaphor of stag has wide ranging textual references, ‘the stag’ was part of the ancient Hungarian myth of origins, it was adopted by Béla Bartók in *Cantata Profana*, in his choral work (1930) and by Ferenc Juhász in his long poem *The Boy Changed into a Stag Cries Out at the Gate Of Secrets* (1955).

The consciousness of Hungarian and an other, additional identity or identities emerges already in early poetry. Baka’s collection *Surrender, Fegyverletétel* (1975) has various poetic persona in different poems. His poems model the world from specific points of view depending on the poet’s persona. The age of Baka and those of his speakers – rebels in the sixteenth and seventeenth century, Sándor Petőfi (1823-1849), Mihály Vörösmarty (1800-1855)- are expressed together as a result of the assemblage of motives, planes of time and metaphors.

In the end of the nineteen seventies Baka adopted a new form : the long poem. The long poem was used as a genre by Attila József in the nineteen thirties expressing the concerns of the political community the working class and the nation. In his poem *Winter Night in War*, to the Memory of Endre Ady(1977)⁶, Baka took on intertextual references from Attila József, Petőfi, Ady and László Nagy bringing together landscapes and politics in expressions: “blooming trees- spies- lining the roads”, “the spring shower spying on us” and “Spring, summer, autumn, winter, the four walls of the jail”. In part VI(Hunting) , Baka depicts the wastefulness, style and details of hunting that was a favourite past time of Eastern bloc leaders, similar to the pastime of the feudal nobility in Hungary. In parts VIII (Passio) and IX, Hungary becomes the veil of Veronica and its vision paralyses its inhabitants. Comparisons and metaphors strenghten this effect or example “the country, abused writhes in convulsions/like a maid who drank poison”.

The combination of the poet’s persona and the voice of the mask lends Baka’s poetry special tension⁷. The reader directs his/her interest to both the persona and his mask, which split the identity, the plane of time and the space. The poet makes himself felt through the persona and the mask, and their combination in the voice of the speaker lends Baka’s poetry special tension. The persona and in his role in the mask create a split not only in the identity, but also in the plane of time. The roles express life situations, a relationship to past, present and imagined future. The role is always fiction, but these fictions have different ways of elaboration in each work. The two great models of poetic masks in twentieth century Hungarian poetry were Endre Ady and Sándor Weöres. The method of Weöres was the elimination of the I, Ady creates the combinations of the assumed mask and the poetic I and Baka follows Ady’s tradition.

Baka’s collection, *Döbling*, (1983) refers to the location of the Sanatorium close to Vienna where István Széchenyi (1791-1860) was shifted after his mental collapse in September 1848 that was a consequence of the radicalization of the Hungarian revolution.⁸ Baka was interested in the European, Central-European relevance of Hungarians and chose

Széchenyi, a member of aristocracy who had a thorough European education, invested much of his property in the public institutions of Hungary and learned Hungarian only in his adulthood. The cycle of six pieces project Széchenyi's pangs of consciousness, his late night musings and his activities. Part V is a Danse Macabre (dance of death) of increasing rhythm, where the dead, murdered and hung appear. In Part VI the nauseated and abhorrent Széchenyi is sitting in his chair before committing suicide. The poetic cycle,⁹ *The Nights of Franz Liszt* (1980-1990) linked to the Hungarian-German composer, Franz Liszt (1811-1886) suited the purpose, Liszt was Hungarian as well as Central-European. In the opening poem *Franz Liszt Spends a Night Above the Fishmarket* the position of Hungary is put in a wider, European context. Hungary is treated as a poor relation and seated at the 'kitchen table'.

"I have scored you into
the Grand Hotel d'Europe and failed to note
your place has been prepared at the kitchen table"

Baka was a connoisseur of music.¹⁰ "When I am at home I always listen to music....I understand from music how important the structure of a work is." A number of his poems are dedicated to composers, for example Mahler, Schumann or Rachmaninov. The figures of Mahler and Liszt widen his themes of community in Central-Europe.

In *Franz Liszt Spends a Night Above the Fishmarket* the life of the aging composer is sketched in the background of sleeping Hungary:

"It is quiet. All Hungary is sleeping.
The horizon pouts her lips for a kiss,
makes smacking noises in her sleep and drools" and
"topsy-turvy world where heraldic angels
serve as ingredients for starch or for pooten,
and the red-white-green insignia we sport
on our breast pockets for bull at target practice."

The other four pieces of the Liszt cycle are large canvasses, scenes connected to Liszt's music, Liszt Ferenc: *Unstern, Sinistre, Disastro* and *Funerailles* interweave fantastic human and animal forms with foliage and birds. The punctuation, the enjambements also strengthen this effect.

The interdependence of mask and text is emphasized in Yorick's mask in the *Yorick Monologues*, published in 1990. The monologues are mostly addressed to characters who figure in Shakespeare's *Hamlet*, except for the first poem, *Helsingör*,¹¹ which was written in 1983 and is addressed to Viktor Sosnora. This poem, much earlier than the rest, is an extensive view

of medieval fictional Helsingör and old Buda are depicted via movement and intensities. In the *Yorick monologues* Baka picked up a theme of his favourite contemporary poet, István Kormos (1923-1977) who published a collection of poetry in 1971, entitled *Poor Yorick*. *Poor Yorick* is one of the first examples of intertextuality where Kormos recreated his poems published in an earlier collection, in 1947.¹² In Baka's *Yorick cycle* Yorick addresses his six monologues to other characters in *Hamlet*,¹³ (*Yorick's monologue to Hamlet skull, to Ophelia, to Fortinbras, and in After ten years to Hamlet*). In these monologues Shakespeare's text is subverted, the "pale and mournful" *Hamlet of Shakespeare* is "fat" and "loud" and supports the Swedes, and in Denmark Danish language and culture are persecuted. Yorick considers the age after *Hamlet's* death a decline, but he also ridicules *Hamlet's* self-importance. The last two poems of the cycle,¹⁴ *Yorick's arse poetics* and *The Twilight of Yorick* introduce the language of slang, ('arsh' in German means 'arse' in English and it replaces the Latin 'ars' in 'ars poetica', the art of poetics). Vulgarity and grief intermingle with the satire of the Swedish rulers who persecute Danish language as "in times with anus face when to poet is engaged in his arse poetics". In the last poem in the cycle, *The Twilight of Yorick*, the speaker is the old, poor, sick Yorick who spends his time in pubs, or in the backyards of Helsingör palace and who is mocked at by street children. "What is this shit-bag on my back meaning my hunchback and I/ listen to their unaffected Danish expressions with happiness." At night Yorick settles on the sand of the beach and repeats to himself *Hamlet's* bon mots and looks at the moon.

The last poems in *Yorick's monologues* reflect on the issue of the East European changes of systems after 1989 and hopes turned sour. "This is not your world Yorick any more" as Yorick says in the *Twilight of Yorick*, Baka often discusses the changes of systems in his newspaper articles and radio talks.

In an article in 1991 written for the newspaper, *Délmagyarország* Baka writes¹⁵: "In our countries the changes of systems go not only with throwing the baby out with the bath water but the tub is also often chucked out. This happened in 1948 with the values and institutions of western civilization and it happens today again under the aegis of turning away from the 'barbarian' East with special emphasis on what is Russian, or 'Soviet'....Let us reject everything what is 'Soviet', but let us preserve and let us get to know Russian culture better, the icons of Rublyov, the music of Shostakovich and Mussorgsky, the prose of Tolstoy and Dostoyevsky."

In an interview Baka also tells that before the years of the change of

systems glasnost' provided a number of opportunities for translations, but after the changes there was a strong 'russophobia' and in 1991 the publishing house Európa -that was in charge of translations- went bankrupt, this meant that he was no longer commissioned translations¹⁶. He started writing poetry about his experiences in Russia in the role of a Russian, Stepan Pehotny. "I invented the view that translation is not only translation, but also a genre when one writes a poem on the basis of a sample...Such 'translations' existed in world literature. Ossian invented by Macpherson¹⁷ never existed." The Stepan Pehotny poems are fictional translations which emphasize the possibility of simultaneous entry to the two worlds, their social, political and cultural porosity.

The name Stepan Pehotny is a mirror translation of István Baka's name, 'István' is 'Stepan' Степан in Russian and his Hungarian surname, Baka means private 'пехотинец' 'pehotinets' or 'пехотный' 'pehotny' in Russian. The correct form of name in Russian would have been 'Stepan Pehotinsky' 'Степан Пехотинский'.¹⁸ The translated, acquired name is an important element of this dual world, the slightly 'odd' name is his own, yet is Russian, lends a sense of his own and Russian from a foreigner who is fluent in Russian. The poems in the 'original' Russian of 'Pehotny' impart a similar sense of Russian and 'foreign', Russian with an accent. The Russian titles under the Hungarian titles of the poems contribute to the impression that the poems were originally written in Russian, yet many of the 'original', 'Russian' titles are flawed such is *Alászállás a moszkvai metróba* [Going down to the Moscow metro] as *Снисхождение в московское метро* which was changed in Yuri Gusev's Russian translation as *Спускаясь в московское метро*. In his collection *Wild vine*, *Vadszőlő* a cycle of three poems Baka composes the poetry of Arseny Tarkovsky (1907-1989).¹⁹ The three notebooks of the Stepan Pehotny cycle, each notebook containing six, eight and the third seven poems give an overview of contemporary Russian life in Leningrad, later St. Petersburg and at the same time they recall Hungarian life in the sixties and seventies.

The poetry of mask and intertextuality in Baka's work has a special significance. He rethought and restructured a number of archetypal situations, characters and rewrote, recreated the work attached to them. His textual universe shifts and reorganizes these texts. Here the tension between the poetic mask (*Vörösmarty*, *Széchenyi* or *Liszt*) and the persona of the poet plays a productive role reinterpreting and appropriating characters and work for his poetry. Thus Baka's poems of mask do not become footnotes to a historical persona but parts of Baka's poetic and cultural world.²⁰ The mask in the Stepan Pehotny cycle became far more personal than it was in the earlier cycle. He fell ill in 1990 and through the

masks he could reveal many of his personal feelings.²¹ "When I write a poem about historical figures I can only write in the first person singular. Because I do not want to depict him, but speak through him. I am the most personal when I wear a mask. These great historical figures can be characterized by strong historical consciousness, they live their own fate as well as the fate of the community."

Тетрадь первая (1972-1990) depicts the view of the speaker from a distance, outlines the Russian universe, *Тетрадь вторая* (1991) deals with the Russian microworlds, *Тетрадь третья* deals mainly with the collapse, reflects deprivation without hope.²²

The first lines of the first poem of the first cycle²³, *Ночи Раскольников* with the night setting ushers in the anguish that creates the tone of Dostoyevsky's novel *Crime and Punishment*. 'Punishment' is in this poem felt more strongly than crime underlined by the image of the 'moon's Pugachev skull' and the speaker's 'wrenching heart'. "Утоплен северный закат, В воде загаженных каналов..." "В пивной - галдеж и хохот грубый, /А в небе маской Пугача, /Отрубленная, скалит зубы/Луна в руке у палача".

In the poem²⁴ *Собака* a number of motives are taken over from Esenin's poem with the same title, the limitations of freedom are indicated by the 'hunger': "Свободна! Больше нет цепей. Лишь голод в тощем животе." *Rachmaninov* and *Hodasevich*, the two Russian emigrants bring in the poem the theme of homelessness. The returning motives²⁵ in *Рояль Рахманинова* "snow" and "embers" "Снег и колоть" build up the rhythm of the poem. In *Прелюдия*,²⁶ dedicated to the memory of *Rachmaninov* "Стоят составы на глухих и темных/Путиях остывшей пахнущие сажей" the dark and dumb trains identify Petersburg with a dead, frozen and injured city. The last piece in the First Notebook *Ходасевич в Париже*²⁷, connects the Russian poet's emigration to Paris to the 'horror', the nausea with history. The imperatives of the closing lines emphasize the aversion: "В грязи, крови, разгуле тонет век./Отбрось перо! Забудь, что ты был человек..."

The nine poems of the Second Notebook modify the view depicting scenes from Russian life various parts of Moscow and Leningrad, at different parts of the day. A constant sense of movement pervades the Second Notebook. In *Зимняя дорога*²⁸ the first poem in the Second Notebook, as in *Pushkin's Pushkin's* poem with the same title the moon is gloomy "Льет печально свет она." In *Pushkin's* poem the reason for the poet's gloom is the absence of Nina, and the expectation of meeting the beloved and

spending time by the fire place together stands in contrast with the image of insurmountable frost and the distance from inhabitation. Winter Road in the Second Notebook sharply differs from Pushkin's poem with the slush, frost and sense of homelessness. It introduces the reader to the road as the metonymy of a female body, seductive and nauseating at the same time, "Руси нагая плоть:/Худая грудь, вся в трупных пятнах./Вздыхается живот-курган./Где газы говорят невнятно". The lyrical persona of the poet, Stepan Pehotny and the figure of God at some points overlap and at some others separate in the course of the poem. This is emphasized in the second stanza "Мои лимы прорех полны./Мне лижут плотоядно лужи/Босые пятки чтоб узнать./Сгожусь ли я на ужин стуже"

Baka is a non-believing god seeker and God has a special role in his poetry. His statements in interviews highlight what God's presence means in the poem Winter Road. He tells us in an interview to György Benyik: ²⁹ "I had a completely atheist upbringing and even today I do not believe in God. For me God is a metaphor." László L. Borsodi³⁰ quotes Baka's words in a TV program (...) God for me is not the god of religion (...), but the irrational working in the world and it is possible, but not certain that he is the symbol of transcendent forces. Symbol, but perhaps, rather a metaphor (...) my God may be indifferent or evil, perhaps he is Satan."

Stepan Pehotny, the speaker in the Second notebook lives the everyday life of a 'Soviet' man, which gives also an entry to Hungarian life in the nineteen sixties, seventies and eighties. He recalls the events of the Russian Revolution in some poems, for example in the poem³¹ В холодном зале дамы господа and in his reference to Kerensky in the poem³² К женщинам России. К женщинам России recalls the cursing, spitting women of the workplace, and the historical "Бочкаревские бабешки" who guarded the Winter Palace suggesting that the October Revolution set women on the course of devastation instead of liberating them. In Ленинград вечером³³ Mayakovsky's poem Ночь (1912) is recalled. While Mayakovsky uses one animal image the 'cat' for the crowd, in Baka - Pehotny's there are a number of zoological references for example "свинец дробовика", "черви-огоньки". In the last stanza Lenin's image indicates a different religion emerging "в небе, Ленина знакомые черты". The "smell of urine" "острый запах ангельской мочи" further subverts the image.

Baka's poem³⁴ К морю is a parody of Pushkin's poem with the same title. The first line of the poem "О, море! Ты – истерика без края" is a direct parody on the pathos of Pushkin's "Прощай, свободная стихия!" and the final line "А миг спустя плеваться был готов" shows that the meaning of

sea at the time of the Soviet power was turned into a metaphor filled with various political implications and other meanings, for example the large demonstrations of the earlier Soviet period, and the later demonstrations of Brezhnev's times with the "sea of saliva", "океан набрызганной слюны",. The last line records a moment when the passport of the speaker has to be presented to the border guard because walking on the sea beach he became suspicious. The sea 'mоре' a vital and natural force, the symbol of freedom in Pushkin's poem, has become part of the confinement, imprisonment within the political borders of the Soviet Union.

The poem³⁵ На острова на санях recalls an important subject of nineteenth century painting and poetry, Russian winter with the sleigh, snow, bells. In this poem 'сани' is replaced by the trolleybus that stinks now with stale food. Dust and garbage at home forms the background to lovemaking, 'смрад и грязь поганых куч...'. Ambivalent, attractive and at the same time absence of order and values emerges in the poem³⁶ In modo d'una Marcia, referring to the designation of tempo in Schumann's Es-dur piano quintet. In the poem In modo d'una Marcia we get a portrait of Pehotny as a man, a member of the intelligentsia in the Brezhnev era. The first stanza expresses the gloom of the speaker – Pehotny - who had seen his beloved off at the railway station and on the way home he got his bottles of drink to settle down to music, brooding over the newspapers 'Правда' and 'Труд'. The vocabulary and the rhythm of the poem remind the reader of the songs of Bulat Okudzhava, Vladimir Vysotsky and Alexander Galich, which were very popular in the seventies in the Soviet Union. The poem is a combination of high and trivial feelings and levels of style. Pehotny's sodden, drunk monologue deals with all themes: news about tribunes with political leaders, masses of people, military power, tanks and rockets. This drunken soliloquy soars to high culture, elevated feelings and digresses to the theme of armament and deals with politics at the level of bawdy, " Ни под кем не хочу прогибаться!/(Вот под Машей – другой разговор...)"

The poems of the Second Notebook are situated on the ground in Leningrad and in Moscow. In the poem³⁷ Спускаясь в московское метро moving between the various stations under the ground, evokes hell "Меж станциями меж кругами ада". Hectic movement of the of wagons under the ground stand in contrast with the lethargy of life above ground. The contrast, and the confusing, hectic activity of lower regions recall Bakhtin's theory of carnival. The mythology, gods of the lower regions (Hades) come to meet the traveler at the various stations, the escalator is "the tongue of Charybdis" "эскалатор Язык Харибды", "the hall is Scylla" "турникетом Сцилла", the trolley buses delivering the crowds to the metro are "boats of

Charon” троллейбусы Харона”. In this chaos Pehotny like Orpheus searches for his Eurydike – Masha.

The closing poem³⁸ of the Second Notebook In the Bolshoy Theatre, В Большом театре presents an image from Soviet life. In the interval of a performance the dressed up audience in the elegant surrounding rushes to the buffet where luxurious food is sold. While the attraction of “Кусочек хлеба ветчина икра/В бокале вермут словно кровь горит” is insurmountable, the scene in the hall “страстей накал/На сцене” is not found important. The poem can be read as an interpretation of the interval between two important historic event the end of the Soviet Union and the declaration of the Russian Federation. The real issues before the changes, “the ensuing tragedy developing to its finale” do not figure in public discussion “В финале сцену запрудит честный народ, И в жалкий свой удел как в яму упадет”.

В Санкт-Петербурге снова³⁹ is the title of the first poem in The Third Notebook. Back to St. Petersburg like the similarly to the other six monologues reflects the historical changes in the Soviet Union after the collapse.

В Санкт-Петербурге снова is a long poem that has intertextual connection with Mandelstam’s В Петербурге мы сойдемся снова. In the Baka - Pehotny’s poem the speaker, Stepan Pehotny wanders in the fog in St. Petersburg round and round and tells about his life: he was born in St. Petersburg in the beginning of one five-years plan, and recalls emblematic figures of Russian literature of the nineteenth and twentieth centuries. Gogol’s Overcoat is recalled “my instinct said my great coat might be ripped as in the past” “и чудилось что кто-то/ Ждет за углом чтоб снять шинель с меня”. Puskin’s “Медный всадник” is remembered “no silhouette of Pushkin or a copper could be seen”, “I thought I heard the Bronze Tsar’s thoroughbred stamp straight towards me like a thunderblast” “И слышался вдали тяжелоозвонкий топот/ То Медный Всадник горячил коня”, Raskolnikov, Dostoyevsky’s protagonist is remembered “as Raskolnikov concealed his axe I lugged my heavy heart under my coat” “Я сердце как Раскольников топор/Тащил придерживая под пальто рукой” in a similar way to The Nights of Raskolnikov. Great poets of Russian modernity Akhmatova, Blok, Hodasevich are not only located in St. Petersburg, but bring in the world, the culture of their times. Pehotny moves in the fog and he creates an inner Universe consisting of Gogol, Pushkin, Dostoyevsky, Akhmatova, Blok, Hodasevich, their times, work and their worlds.

The poem has a number of intertextual references also many of Baka’s earlier poems⁴⁰, mainly From the Cookery Book of the Apocalypse. The winter night in the fog is perceived by the speaker as “where I was plopped as meat a little slight” “И был тот борщ увы довольно постный/ Ни капли жира ну вода водой/А мясо то бишь я – сплошныи кости”, and “That soup is not bad near the thicker part, My fist is juicy it’s the special fare” “Да в общем здесь на дне не так уж страшно/Сосу кулак текут тихонько дни”. These food images are linked to God, for example “Lord don’t treat me with a cruel heart and stab your fork in me with proper care”, “Тебя ж прощу о Боже не томи напрасно/Бери меня на вилку не тяни”.

The cookery images continue in the ensuing poem⁴¹ Ночь в коммуналке, where Stepan Pehotny compares himself lying on his bed to a spoon in dishwasher, “липкой, как помой, /Лежу я: ложка, утонувшая в котле”. In this poem the rooms distributed to various families in the co-tenancy depict chapters of history, grandfather lost his right leg in World War II, his grandson, Oleg his left leg in the Afghan War. In one of the stanzas the speaker mentions Annuska, in Bulgakov’s novel Master and Margarita who also has a room allotted, and recalls the incident of her pouring the oil on the tracks “разлила – такая жалость! – масло/На рельсы... скрежет, крик, и чья-то голова,/Подскакивая, катится.” killing the editor, Berlioz. The poem appropriates Bulgakov’s text and shows how the text is linked to further elements of Russian life. Ivanov, another lodger goes to empty his bladder in the toilet in the night in the co-tenancy. In the Pehotny-cycle final products of metabolism and history are often discussed together, in this poem future is also connected to the products of metabolism “и если Иванов/Бредет среди ночи по нужде до туалета/ Он и не ведает, как близок страшный ров.”

The poem⁴² Immanuel Kant refers to Yuz Aleshkovky’s song “Comrade Stalin, you are a great scholar”. In the Pehotny-poem Kant is recognized as the predecessor of Hegel, Marx, Lenin and Stalin and Kant’s philosophy of pure reason is translated into the language of prisons and camps. If Kant the inhabitant of Königsberg did not leave the town voluntarily now, now as the inhabitant of Kaliningrad, a city in the Soviet Union he would not be permitted to leave. The terminology of Kantian philosophy in this poem is mixed with the slang of the camps, to show the power of fate and the inability to counter it.

После снектая⁴³ gives account of post-communist present reflecting the anxieties of ‘small man’. The series of leaders interchanging one another “Вожди ж – неразличимы как матрешки” gives way to the memory of Shalyapin’s performance of Don Carlos, - interrupted on the

day of the revolution 7th November, 1917.

Бессонница⁴⁴, is a love poem where Pehotny expresses longing for his beloved, his mermaid, Masha. The poem has literary connections with Pushkin's Water-nymph and Mandelstam's Sleeplessness.

The last two poems of the Third Notebook, Когда все рушится⁴⁵ and Завещание⁴⁶ prepare for the final farewell. When everything falls apart depicts the disconnection between body, soul and mind, mainly the inability to articulate, "Скрипят с натугой ржавые слова" and the body is equally discoordinated "Кулак свисает красный и озябший/Как из одежды выравшийся член". The dark entrance recalls the lower worlds with the fear of the concierge who speaks in an unknown language." вот почему тебя/Принять в себя так хочет подворотня/И в скользкой тьме ее туда-сюда/Ты мечешься и в судорожном стане.... выгонит в зашей/Бранясь сердито то ли по-литовски/То ль по-латышски старая консержка"

The cycle ends with the Завещание which shows that the suffering and repulsion of Petersburg tormented history has overcome its attraction and therefore Pehotny after his death does not want to be buried in St. Petersburg "Когда умру меня не хороните/В сырой и серый петербургский грунт!". He gives a variety of choices as his place of burial, in the hot steppe or in Moscow near Masha "В степях привольных, по траве густой", "Иль погребите там, где ... Спит на погосте подмосковном Маша". In the second last stanza stanza before the last, the link to the earth, root, tree emerge, which are important both in Russian and Hungarian poetry "Я тоже буду спать, как эмбрион в утробе./Пусть корни трав, как пальцы крепких рук,/Меня качают в мягкой люльке гроба./Пока времен не завершится круг."

In the last stanza the past as history and future as hope are rejected, and Pehotny expresses his indifference to the otherworld. Разбудит ли меня Аврора" или ангел/

Небесный – мне, ей-богу, все равно!/И все равно, пошлют в блаженном ранге/

В рай – или в преисподнюю, на дно... "

István Baka developed the poetry of various historical and literary - poetic masks among them Mihály Vörösmarty, István Széchenyi, Ferenc Liszt and Yorick to express the situation of a Hungarian on the periphery of Europe with various perspectives on history and culture. His last poetic mask of Stepan Pehotny emerges in the last decades and after the collapse of the

Soviet Union. Baka-Pehotny creates a dual world where the image of Hungary is refracted in the image of Russia. In the Pehotny –cycle attraction as well as repulsion are both reflected and the Pehotny persona widens the perspective in an extensive way assembling different historical, textual and spatial relationships. He creates a world that becomes the assemblage of figures and texts in his description. The details of Soviet and post-Soviet life lead to the nausea with history and the rejection of future in the last poem of the cycle, Testament by the poet who takes account of the absurdity of existence.

References

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2. “Fehér és barna szárnyak” [„White and brown wings”] interview by József Gacsályi, in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp. 266-279.
3. Nyelv által a világ [The World through language] interview by József Balog, in: Baka István művei, Publicisztikák, beszélgetések, edited, the postword is written by Attila Bombitz, Szekszárd, 2006, pp. 285-295.
4. Gábor Rittersporn is a Hungarian scholar working at the Centre National de la Recherche Scientifique, Paris. Rittersporn studied history and was Baka's batch mate in József Attila Tudományegyetem, Szeged. He visited Leningrad before Baka and he and his Japanese wife, Yuri Okamoto were responsible for Baka's contacts in the Leningrad intelligentsia. Baka mentions Rittersporn in many of his interviews.
5. Legenda hát lehullasz in, Baka István Művei, Versek [Works of István Baka, Poems] edited, the postword is written by Attila Bombitz, Tisztáj, Szeged, 2003, pp. 163-164. The title is the same as the title of the Brodsky poem translated by Baka. References of the Hungarian poems are to this collection in my paper. I give the titles of the Hungarian poems in Hungarian along with the page numbers only in the notes for greater simplicity, in the paper I refer to them in English or in Russian. If the name of the translator is not indicated, the translation is mine.M.K.
6. Háborús téli éjszaka, Ady Endre emlékének idem. pp. 77-90. According to a Christian legend Veronica dried the face of Jesus

- on his way to Calvary and his face was imprinted on her veil.
7. Gábor Nagy, „...legyek versedben asszonánc”. Baka István költészete. [“Let me be assonance in your poem”. The Poetry of István Baka] Kossuth Egyetemi Kiadó, Debrecen, 2001.
 8. In the Sanatorium he was active and apart from his Diary he wrote a number of works for example Self Knowledge and One look that was a critique of Austrian rule established after the failure of the Freedom Struggle.
 9. Liszt Ferenc éjszakája a Hal téri házban, idem, pp.175-176. English translation done by George Szirtes http://www.magyarulbabelben.net/works/hu/Baka_István/Liszt_Ferenc_éjszakája_a_Hal_téri_házban/ accessed on 3.2.2013.
 10. „Közösségre vágyakozom” [I long for community] interview by András Görömbei, in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp.229-235
 11. Helsingör, idem, pp. 187-189.
 12. Pulóverujjak angyalszárnya, Kormos István emlékezete, [Angelswings of pulloversleeves, Remembering István Kormos], in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp.110-114.
 13. Yoric monológja Hamlet koponyája felett, idem, pp.190-191, Ophelia, Yorick második monológja pp.192-193, Fortinbras, Yorick harmadik monológja pp.194-195, Tíz év múlva, Yorick negyedik monológja pp.196-197.
 14. Yoric arsh poeticája idem, pp.198-199, Yorick alkonya pp.200-201.
 15. Ki ölte meg Puskin? [Who killed Pushkin], in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp. 11-22.
 16. “Fehér és barna szárnyak” [„White and brown wings”] interview by József Gacsályi, in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp.266-279.
 17. In 1760 James Macpherson, Scottish poet published the cycle of poems Ossian. The purported author and narrator of these poems was the Scottish Gaelic Ossian. Zsuzsa Rab was the first poet and translator in Hungary who under the name N. Baratisvilij published a poem in 1948 in the journal Új Idők. She

- was followed by others before Baka's Stepan Pehotny poems. <http://www.holmi.org/arch/2005/03/12.html>
18. This part of my paper is based on Katalin Szóke's article on Baka's cycle of Stepan Pehotny poems http://www.baka.hu/index.php?section=modules/content/content_pages.php&content_pages_id=1104 accessed on 24.1.2013.
 19. Baka István művei, Versek, [Works by István Baka, Poems], edited, author of postword, Attila Bombitz, Tiszatáj, Szeged, 2003, p.318. Arseny Tarkovsky was the poet friend of Anna Akhmatova and Marina Tsvetaeva, father of the film director Andrei Tarkovsky. Baka writes in a note to the poems “These poems of Tarkovsky exist only in translation”.
 20. István Fried, Árnyak közt mulandó árny, Tanulmányok Baka István lírájáról [Passing Shadow among Shadows, Studies about the Poetry of István Baka], Szeged, 2003, pp.42-61.
 21. “Akkor vagyok a legszemélyesebb, amikor álarcot veszek föl” [„I am the most personal when I wear a mask.”] interview made by Imre Vecsernyés, in: Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, p.242.
 22. Baka's poems in Yuri Gusev's Russian translation <http://www.baka.hu/index.php?section> accessed on 31.1.2013
 23. Raszkolnyikov éjszakái, idem. p.267
 24. Kutya, idem, p.268.
 25. Rachmaninov zongorája, idem. p.269.
 26. Prelüd, idem, p.270.
 27. Hodaszevics Párizsban, idem, p.271.
 28. Téli út, idem. p.275.
 29. „Most hogy az Istenről beszélünk” [Now that we speak about God] Interview by György Benyik, in Baka István művei, Publicisztikák, beszélgetések, edited, author of postword, Attila Bombitz, Szekszárd, 2006, pp.324-339.
 30. László L. Borsodi, „...in us, in people”, about the image of God in István Baka's poetry, <http://www.forrasfolyoirat.hu/0103/borsodi.html>
 31. Hideg teremben hőlgyek és urak, idem, p.276.
 32. Oroszország asszonyaihoz, idem, p.277.
 33. Leningrádi este, idem, p.278.
 34. A tengerhez, idem, p.279.

35. A szigetekre szánon, idem.p.280.
36. In modo d'una Marcia, idem.pp.281-282.
37. Alászállás a moszkvai metroba, idem.pp.283-284.
38. A Nagyszínházban, idem.pp.285-286.
39. Szentpéterváron újra, idem.pp.289-292. Back to St Petersburg, the English translation of the poem is available http://www.baka.hu/index.php?section=modules/content/content_pages.php&content_pages_title=Back%20in%20St%20Petersburg%28%28526%29%29 accessed on 3.2.2013.
40. Az apokalipszis szakácskönyvéből, idem.pp.223-226.
41. Társbérleti éj, idem.pp.293-294.
42. Immanuel Kant, idem.pp.295-296. Königsberg was a Prussian city that was occupied in 1945 by the Red Army. It was subsequently renamed Kaliningrad and remained part of Russia.
43. Előadás után, idem.pp.297-298.
44. Álmatlanság, idem.pp.299-300.
45. Ha minden széthull, idem.pp.301-302.
46. Testamentum, idem.pp.303-304.

'I AM CALLED A WOMAN': WOMAN'S BODY, LITERATURE AND STATE IN RUSSIAN & MARATHI CULTURE

Megha Pansare

The contemporary wave of "new Russian women's prose" originated in 1988, when a group of women writers emerged under the title "Novayaamazonki" ("The New Amazons"). We see a number of collections of women's prose and poetry published during the post-soviet era: Ne pomniashchaizla (She Who Does Not Remember Evil, 1990) and NovyeAmazonki (The New Amazons, 1991), Chego khochet zhenshchina... (What Women Want..., 1993), Bryz gishampanskogo (Splashes of Champagne, 2002), Sovremennaya zhenskaya proza (The Contemporary Women's Prose, 2004), and the feminist literary journal Preobrazhenie, published during 1993-1998.

Many of the stories from these collections provide a realistic picture of women's lives in contemporary Russia. They cannot be called "feminist" in any western sense, however, these stories can be described as "woman-centred". They do not self-consciously challenge the methods, objects, goals, or principles of mainstream patriarchal canons. In view of Nadezhda Azhgikhina, in contrast to most male-authored fiction, women are the "subjects," not the "objects" of this literature. They present a "woman's view" of life and society. They reflect unique female experiences; explore their physical and emotional world including everything that was previously considered marginal to the main stream literature. They also bring in literature subjects formerly regarded as taboo. They portray women different from those beautiful, morally strong women of classical literature or the beautiful, healthy heroines of socialist realism. In view of S. Vasilenko the feminist ideas were deliberately kept away from Russian women in the Soviet period because they shook the very basis of the patriarchal society.

Along with the emotional experiences like love and children, or struggle for