

## Perception and percept oriented subjects in Ádám Bodor's novel *Verhovina madarai*

The novel of this canonical figure in contemporary Hungarian non-fiction offers a wide range of interpretations to the reader. One of his most important organizing principles – as shown by the paratext of the novel – is the variation, the idea of variation. We can interpret this concept in the closed textual space of the novel, but also in the common horizon of two pertinent works of art – *Sinistra körzet* and *Az érsek látogatása*. The latest Bodorian landscape variation, the narratologically oriented approach of *Verhovina*, could constitute a dissertation of its own. The lines of detachment found in the space of the novel start the reception along the lines of closure (one of the most important categories in Bodor novels), and borderline definitions in its interpretation. In *Verhovina*, in the Bodorian periphery version, the natural elements often influence the perception of the characters. This makes them not just passive background material but factors that influence the narrative thread. The text-like presence of the organizing forms, which entails another interpretation of the crisis situation, also greatly influences the interpretation of *Verhovina madarai*. Mox Eronim's cookbook, which involves the reader in Bosch Hieronymus' depiction of hell in the interpretation, could be determined as such a sign. Another such sign is the thread which partially expounds the emerging linguistic and cultural spheres in the text, and partially accounts for just the lack of them.

In this dissertation I will try to prioritize the subjects' perceptual and perceptual manifestations in the novel, using the possible results of the reviewed approaches and certain interpretational strategies discussed above. According to my theories, the sometimes impersonal processes of perception, and the narrative manifestations of the percepts have an outstanding role in Bodorian prose poetics. During the analysis, and relying mostly on Maurice Merleau-Ponty and the works of his followers, I would like to examine by which mechanisms do the existing subjects in the space of *Verhovina* perceive the sum of all natural elements, and how can they, through the process of perception, exist, if they can at all, as consistent personalities. I think that the most defining characteristic of Bodorian personality concepts can be found in one of the crisis dimensions of the personality. Such dimensions can be the subjects which have a truncated, fragmentary, and a partial or non-existing self-image; the diverse visualization of body concepts; the determination expressed by the name; the frequent suspension of precise indication; the gesture of the existence and acceptance of spatial notions, and borderline situations.

The suspension of concrete regional, historical, and actual political correspondence is highlighted as a characteristic of Ádám Bodor's prose by literature. According to the epilogue in the volume examined here, the reader is traversing the fields of timeless periphery, the edge of civilization, a place where narrator's perceptual mechanism related to the subjects works in many cases along the lines of external physical appearance, a body image, thus creating the foundation for the narrative analysis of physicality. Ádám Bodor's text is also the space of crisis, and a whole chapter should be dedicated to this philosophical notion to approach the existence of a wide range of oppression variations (rejection, repression, and

denial), the corporal foundation for the novel narrative, and the narrative theory of spatial concepts.