

The voice and the gaze as connecting elements to a "point of view perpendicular to reason"

This paper presents a concise analysis of two works of Hungarian poet Sándor Weöres based on Jacques Lacan's theory of the *voice* and the *gaze*. It examines how „*a point of view perpendicular to reason*” to quote Weöres himself, carried by the *voice* and the *gaze*, expresses itself in *Third Symphony* and *Psyche*. In Lacan's theory of psychoanalysis, the function of the gaze and the voice is to explore a layer of a particular, linguistic dimension of the unconscious.

The article aims at proving that the motives of desire manifesting themselves as *voice and gaze* in the *Third Symphony* anticipate a perception of self, world and language that attains its final, crystallized form in *Psyche*. The motive of desire is not only a theme but also the basis of a rhetorical-poetical device of *prosopopeia*, as in semiology and rhetoric by Paul de Man appears. His *use* of allegory differs from its usual thematic connotations thus in Weöres works a rhetorical device introduces a feigned presentation of characters.

The complexity of conscious and unconscious functions of the self as they appear in *Third Symphony* and *Psyche* can be illustrated by Borromean rings as in Lacan's concept of personality.