

WHY ALL THIS BEAUTY

(Theses)

Aesthetes have analysed poems in many articles and books.

Directors, actors, teachers have written many essays about the possible and desirable manner of the reciting poetry.

I have read many exciting studies of poems performed by actors and poets.

What is new in this dissertation then?

In the course of comparing recitation of poems recorded by the Hungarian Radio—not denying that critics are always subjective—I tried to find new viewpoints, which enable to judge performances in a probably not more scientific but definitely more objective manner.

What are these new viewpoints?

I have examined the circumstances of the poem's origin, the relation between the poem and the actor, the place and time of the recording, the actor's age and his circumstances of life, even the listener's relation to all of these things.

I didn't want to take sides between good and wrong. I didn't make rules. Trying to give key to analysis I demonstrated the difficulties of judging as well.

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