

# **Style elements of Lajos Parti Nagy's poetic language**

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## **English summary of the dissertation**

My dissertation explores the language and style of Lajos Parti Nagy's poetry. Since no one has applied a comprehensive and systematic stylistic approach to his language use before, I consider my theme to be novel in the analysis of the language and style of his collections of poems.

My dissertation is founded on the theory and methodology of functional stylistics. The whole corpus of the Parti Nagy's collections of poems is analysed according to the style analysis as set by István Szathmári. I explore style elements by language level but only the most important of these are discussed here.

First I present Parti Nagy's irony (2.1.) since it is present in all of his poems. I state that the ironic purpose is manifest mainly in tropes, metataxes, metalexemes or metaplasms or, as a metalogism, comprises longer structural units in his oeuvre. I present possible typographic indications of irony, its combination with other figures, as well as the emphasised role of self-irony.

Then I explore certain types of transtextuality (2.2.). My text analyses led me to conclude that intertextual references of Parti Nagy are mainly parodistic and ironic. I prove that hypertextuality is used by the author to refer to certain forms and poem structures, while his paratextual allusions renew the traditional relationship between the text and the epigraph. Non-literary allusions in his poems are also important.

I present the so-called semantic shifts and images (2.3.) in the context of changes of the semantic features of the texts. These shifts mainly come from the re-evaluation of the part of speech category of metaplasms according to context, the mixing of several possible meanings of a linguistic element, text references with paronomasia, plays with word boundaries or oscillations between parallel semantic levels. In his postmodern images, the semantic distance between levels of meaning is typically so great that the common realm of objectual and image elements can be explored with difficulties or be suspected only.

The next chapter of my dissertation presents the role of metaplasms in Parti Nagy's poems (2.4.). I conclude that although all types and sub-types of the usual traditional

operations with sounds are present in his poems, the most typical ones are those that can be interpreted as hapax legomenon compounds or, even, as lexical formations.

Then I analyse the way he applies new methods to lexical contraction, compounding and lexical derivation (2.5.). I call the six different ways he uses to merge words lexical form merging. His compounds are mainly organic subordinate compounds, with semantic concentration and elliptic meaning. His formed lexemes usually contain a formative which does not fit the part of speech of the formed word. Those with analogous formation are mainly used with nouns and most often with formatives that change the relevant part of speech.

The chapter on the style forming role of structural forms (2.6.) proves that his poems cannot be considered prototypical texts. Based on János S. Petőfi's semiotic textology approach, I apply the concept of constringency to explain features contradicting the context in his poems. As regards repetition types, I analysed his collection entitled *Angyalstop* with the aim to prove that repetitions facilitate the relationship between linguistic textures as linguistic tools of recurring reference, besides the features contradicting the context.

Chapter 3 of my dissertation on reviewing the style elements of Parti Nagy's poetry concludes that all these elements are characteristic of the postmodern style which corresponds to the findings of literary historians.