PERSON-MARKING CONSTRUCTIONS
IN REWRITTEN VERSIONS OF A POEM BY ENDRE ADY

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Abstract

Genres are characterized by specific patterns of person-marking constructions including pronouns, morpho-syntactic elements and vocatives. The goal of this paper is to verify this hypothesis through an analysis of rewritten versions of a poem. The paper analyses various rewritten versions of *Hawk Mating on the Fallen Leaves* (Hu. Héja-nász az avaron) by Endre Ady and conducts software-assisted qualitative research on basic devices for person-marking in order to explore the features of person-marking constructions in the categories of "bad" poetry,[1] pop song lyrics, rap and prose (Domonkosi–Kuna 2018a). The analysis reveals that in speakers' everyday, intuitive knowledge of genres, schemas related to various opportunities for person-marking play a fundamental role. This is suggested by the fact that the rewriting of the poem, its transposition into new genres went hand in hand with changes in the choice of person-marking constructions.

Keywords: person-marking, creative-productive approach, caleidoscopic method, genre, qualitative text analysis, apostrophic fiction

1. Introduction

The main goal of this paper is to highlight the relationship between genres, variants of lyrical speech in particular registers on the one hand and person-marking constructions on the other, based on an analysis of poetic and prose texts which have been produced by rewriting a designated original text. The method of text transformation described by Benkes and Petőfi S. (1993) was empirically tested with secondary school and university students as well as adults over the age of 35. Their task was to create bad poems as well as pop song lyrics, rap and prose on the basis of *Hawk Mating on the Fallen Leaves* (Hu. Héja-nász az avaron), a well-known, canonical poem by Endre Ady. Our expectation was that tasks aimed at distorting the poetic text and shifting between genres would activate the speakers' implicit knowledge of genres, style types and particular stylistic operations, and that the process of text transformation would also be accompanied by changes in the person-marking constructions being adopted. The analysis presented in this paper forms part of a research project exploring the nature of poeticity along with its overt manifestations in practical linguistic knowledge and creative language activity (Domonkosi–Kuna 2018a, 2018b).

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[1] We use the term *"bad" poem* or *poetry* to indicate that the participants were told to write a new version which deliberately distorted the original poem, making it worse.

The analysis primarily focuses on the varied patterns of person-marking, and the differences and similarities that can be discerned across rewritten text variants belonging to highly different genres and style types.

In accordance with these goals, we begin by first discussing theoretical issues of person-marking and text classification (2.) before presenting the material, method and hypotheses of the research (3.). This is followed by an overview of results and lessons derived from the empirical study (4.). Finally, the paper concludes with a short summary (5.).

2. Person-marking and the variability of speech forms

The analysis in this paper adopts a cognitive linguistic perspective on the classification of texts, according to which genre-related knowledge is an organic component of cognition fundamentally aiding conceptual-linguistic orientation, interaction and the social acts that can be performed in interactive settings (Stukker et al. 2016; Kuna–Simon 2017). Genres are cognitive and cultural schemas that are linked to particular types of speech situations, speech events, they emerge and function on this basis, then become conventionalized and undergo changes in accordance with communicative demands in the interactive practice of specific speech communities (Taavitsainen 2001: 139–140; Tolcsvai Nagy 2008; Kuna 2016: 194–197). One's knowledge of particular genres is not made up of separate "blocks of knowledge" but rather it emerges and functions in interactions as a rich network of interconnected components. This knowledge functions in language use in strong connection with other levels of text categorization, such as text type and register. While genre is interpreted as "cultural schemata used to organize knowledge and experience through language" (Taavitsainen 2004: 75–76) (e.g. personal letter, film review), text type represents classes of texts which are similar in co-occurences of linguistic patterns (Paltridge 1996: 237) (e.g. procedure, description). Another important concept is register, which is interpreted in relation to the communicative context (e.g. legal, formal).[2] Beyond linguistic text typology, everyday text categorization points to the fact that these concepts are not sharply differentiated in language use. They appear in the cognitive operations of language users in combination with other concepts rather than separately, and the task of text transformation is particularly well suited to the study of these cognitive operations. In our research design, we therefore did not focus on a single concept such as genre, text type or register. Instead, we investigated the complex interplay of these concepts in everyday operations. Partly as a result of this, the individual text variants are not homologous, they are not at the same level of abstraction in text categorization (see Section 3 and 4). Specific patterns of person-marking display a strong correlation with genres, text types and registers. For example, American-style CVs, news items construed from a neutral vantage point (Sanders–Spooren 1997: 86) typically via third person or impersonal constructions, diaries with their characteristic first person singular constructions, and first or second person forms appearing in apostrophic fiction as a basic feature of lyrical poetry exemplify genre-specific or indeed genre-defining linguistic devices. Thus, a speech community's schematic knowledge of genres crucially includes (besides other properties) the person-marking constructions that are typically activated in them.

With regard to conventionalized links between person-marking and genres, it can be stated that lyrical discourses, the characteristic operations of lyrical poetry are fundamentally shaped by the manner in which personal relations are construed. Therefore, our investigation rests on the assumption made by cognitive poetics that in the creation of poeticity, a decisive role is played by discourse organization (Black 2006: 15; Simon 2016: 89), modulated in part through patterns of person-marking. More specifically, it can be regarded as an essential feature of lyrical poetry that participation in a joint attentional scene and representations of an observed or imagined sequence of scenes are at continuous interplay, which endows lyrical speech with dual perspectivization

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[2] These concepts can be best understood in relation to each other, but it is not the purpose of this paper to discuss their complex relationship (see Lee 2001).

(for details, see Simon 2016: 82–130). This approach is harmonious with the way in which literary theorists have recognized the role of "apostrophic power" in lyrical poetry (Culler 2000; Frye 2007). Additionally, it is strongly related to Tátrai's (2012, 2018a) approach that interprets apostrophe as a special way in which joint attention functions as a feature of language activities and at the same time as a characteristic property of lyrical speech. Under these assumptions, lyrical speech is characterized by a parallel functioning of real and apostrophic discourse (Simon–Tátrai 2017: 168–172).

In keeping with the view that posits a continuum between everyday and literary language use (Stockwell 2002: 4; Tsur 2002: 281; Vandaele–Brône 2009: 24), person-marking devices in lyrical discourses draw on person-marking characteristic of everyday speech; however, their discursive processing is more complex, requiring more mental effort. Whereas in everyday situations, the identification of discourse referents depends on understanding and processing a given, physically and mentally observable speech situation, in lyrical discourses, the reader needs to create in her mind a fictitious discourse world, partly by keeping track of person-marking constructions. This discourse world involves an apostrophic addressee, and it is through apostrophic fiction that the referential scene becomes accessible (for details, see Simon 2016; Tátrai 2018a).

Accordingly, the poetic effect of lyrical discourses, disrupting conceptual stability and coherence as characteristic of everyday cognition, is fundamentally determined by the joint functioning of a real discourse and a fictitious apostrophic discourse. And in the interplay unfolding between these parallel dimensions, a prominent role is played by referential operations prompted by the use of person-marking elements. Therefore, the present analysis starts off with the assumption that the poeticity of lyrical discourses correlates with particular patterns of person-marking, and that person-marking constructions constitute key factors of poetic effect in lyrical poetry.

The interpretation of lyrical poetry as a discursive category amounts to an extension of the notion of lyricalness which allows the category to subsume not only canonical literary texts but also folk songs and even the lyrics of pop songs (Tátrai 2018a, 2018b). This extension is in no small measure motivated by the fact that the contextualizing and perspectivizing operations of person-marking, the fictitious apostrophic acts that we find in these genres (canonical poetry, folk songs, pop songs and even rap) are highly similar. Specifically, the lyrics of pop songs are also characterized by a discursive schema in which running in parallel with the real discourse, a fictitious apostrophic discourse also emerges that simulates face-to-face interaction, with the participants of this discourse directing their attention to an immediately observable referential scene (Tátrai 2012; Simon–Tátrai 2017: 168–72). Such apostrophic acts can be considered as characteristic, defining features of lyrical discourses which play a fundamental role in the creation of a lyrical speech situation (Culler 1981) and which, albeit in varied ways, prevail across genres (as well as variants defined by cultural context and register) of lyrical poetry.

In prose texts, a range of additional discursive schemas come into play, which are different from those in lyrical poetry, and which are also related to variations in person marking. Narrative, descriptive and argumentative prose are realised through fundamentally different operations, and although they differ primarily in their spatial and temporal organisation (Brown 1994; Tátrai 2005; Tolcsvai Nagy 2001), they can also differ in person-marking. In addition, the personal and impersonal versions of narrative discourse are clearly distinguished in terms of person-marking. Finally, it is worth highlighting the fact that narrative discourses show an egocentric organization to a much lesser extent than lyrical discourses (Tátrai 2000).

3. The method of rewriting texts and person-marking constructions. Material, method and hypotheses

The analysis presented in this paper forms part of a larger, more comprehensive study that uses an experimental method (the rewriting of a poetic text) to find out about everyday knowledge concerning lyrical poetry and related popular genres. An empirical survey was conducted in April 2016 with three informant groups, namely secondary school students, university students and adults

over the age of 35.[3] The text used as a point of departure was *Hawk Mating on the Fallen Leaves* (Hu. Héja-nász az avaron)[4], a well-known, canonical poem by Endre Ady. Research participants were invited to write "bad" poems, pop song lyrics, rap and prose on the basis of this text. It was not mandatory to produce all four versions. Secondary school and university students also had the option of working in groups. In this way, a total of 89 rewritten texts were produced, forming a corpus of 8.007 word tokens (see Table 1).

	BAD POEM	POP SONG LYRICS	RAP	PROSE
secondary school	9	4	7	4
university	15	13	9	9
adult	6	4	5	4
in total	30	21	21	17

Table 1. Data on the texts under study

The selection of Ady's poem was motivated by the following criteria. *Hawk Mating on the Fallen Leaves* is part of the canonized curriculum in Hungary; it is a much studied, well-known text; it has a short, song-like structure in terms of meter and rhyme; the topic of love is close to all age groups in the research; in the text, several easily accessible conceptual domains are activated (e.g. LOVE, SUMMER-AUTUMN, TRAVEL, DESTRUCTION, BEING BENEATH, FIGHTING). Regarding person-marking, the text is peculiar because the speaker and addressee of apostrophic fiction are construed in first person plural, thus the ME-YOU RELATION that is especially characteristic of lyrical poetry (and the song genre in particular) is not manifested in the prototypical first and second person singular constructions. As a point of departure for rewriting, this choice may be efficient because it allows for alternative construals of personal relations and thus makes it possible to assess the effects of the original text and background expectations about lyrical speech.

In the experimental study, we started off with the assumption that the task of distorting the poetic text and producing various shifts in text types would activate the informants' knowledge about various text categories (genres, style types, registers and stylistic operations). In this process, the original text served as a reference point or control text with respect to the production and analysis of new texts. This method of text production has the advantage that it facilitates the comparison of genres and other concepts by revealing how the original text affects the conceptual-linguistic construal of new, rewritten ones. Moreover, by bringing the specified genres and text categories into play, the task leads to the production of texts that give evidence of relevant genre-related and register-related features (Domonkosi–Kuna 2018a, 2018b). The processes of distorting the text and making various shifts in genre allows for the recognition of poetic conventions that are associated with specific text categories in the informants' metapoetic knowledge.

For the activation of knowledge about poetic operations and genres, the exercise type requiring the rewriting or transformation of an original text (Petőfi S.–Benkes 1992, 1998) seemed particularly well-suited as it allowed us to specify genres, text types, registers as target schemas for the texts to be produced.

The specification of four different but interrelated tasks in the experiment had partially different motivations and goals, and therefore the four aspects are not homologous. Distorting of a literary

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[3] Secondary school students participating in the research were students of Tóth Árpád Gimnázium (Debrecen) and Budapesti Komplex Szakképzési Centrum (Budapest). We owe special thanks to them and their teachers for sharing the texts for publication. Students in higher education were undergraduate students of Hungarian langauge and literature at Károli Gáspár University of the Reformed Church and at Eszterházy Károly University.

[4] The original poem and its English translation are available at the following link:
https://www.babelmatrix.org/works/hu/Ady_Endre-1877/H%C3%A9ja-n%C3%A1sz_az_avaron/en/3502-Hawk_mating_on_the_fallen_leaves

text is an inverse procedure for identifying potentially effective linguistic and poetic devices. Discrepancies in linguistic construal across the various genres set as target for text transformation may bring us closer to capturing poeticity in its continuum, and may also highlight genre and text type specific features.

Our previous analyses have shown up differences in register, modes of metaphorization and saturation, the use of figures of speech, rhyme and meter across the four groups of rewritten texts, i.e. bad poems, pop song lyrics, rap and prose (Domonkosi–Kuna 2018a, 2018b). The present paper focuses on basic features of person-marking and the ways in which rewritten text variants differ in this respect.

Person-marking constructions were studied in the entire material. Trends regarding frequency patterns were investigated on a 25-text sample with the help of ATLAS.ti, a software for qualitative data analysis (for details, see Domonkosi–Kuna 2018a). The sample proportionately included 6 rewritten texts from each category in addition to the original text. In the sample, grammatically marked 1st, 2nd and 3rd person forms were systematically processed, in a total of 620 constructions. In addition, from the entire database of rewritten texts, we collected vocative elements in view of the prominent role of addressing constructions in the apostrophic situation characteristic of lyrical speech.

In the research, the following hypotheses were tested:

1) Person-marking constructions form part of speakers' schematic knowledge about genres and particular variants of lyrical speech, thus the changing of genre in the course of rewriting a text is accompanied by clearly observable modifications in the patterns of person-marking.

2) Personal relations define the context for apostrophic fiction characteristic of lyrical poetry in general and the classical song genre in particular. Therefore, in pop song lyrics and rap, which are closely related to this genre, the immediacy of me-you relations is also prominent.

3) As a result of rewriting Ady's poem in prose, the share of 3rd person constructions greatly increases.

4) Vocatives play an important role in the construal of apostrophic fiction, by marking the addressee of lyrical speech. Differences across text variants also show up in the frequency of vocatives.

5) Person-marking features of the original text are not completely overridden by patterns characteristic of the target genres of text transformation. Despite genre-related differences, first person plural forms remain frequent.

4. Person-marking constructions in the text variants

Our analysis of person-marking relies primarily on qualitative methodology. We have analysed morphosyntactically definable features of person-marking in the original text as well as in 6 text variants from each text group, which allows us to make quantifiable observations in a preliminary manner. With regard to vocatives, the entire material has been subjected to analysis, thus the interpretation of data may be informed by the token frequency of vocative constructions. In addition, we have also analysed concrete examples in terms of the poetic effects of person-marking from a broader perspective, observing such factors as the duality of the joint attentional scene and the referential scene, the nature of epistemic grounding, subjectivization and frames of reference (Tolcsvai Nagy 2018). In part, this is performed with the aim of assessing the codability, formalizability of these factors in support of further analysis.

4.1. Person-marking in *Hawk Mating on the Fallen Leaves*

The interpretation of person-marking constructions in the original text serves as a point of departure for spotting differences and similarities across text variants. In the manner described in the methodological section, we measured instances of person-marking as elaborated by verbs,

pronouns and nouns. This in turn supported the interpretation of perspectivization in the text and the role of how personal relations are elaborated.

In the original poem by Endre Ady, we found a total of 13 person-marking elements (see Table 2), among which first person plural and third person plural constructions have the highest share. The latter is characteristic of person construal in the 2nd stanza, in contrast with the other stanzas that see the domination of first person plural forms and associated adverbial participles.

	Data	Number of instances
1Sg	–	–
2Sg	–	–
3Sg	–	–
1Pl	*útra kelünk* 'we are departing', *megyünk* 'we are going', *szállunk* 'we are flying' (twice), *megállunk* 'we are stopping', *nászunk nékünk* 'our honeymoon', *beletépünk* 'we are tearing [into each other's flesh]* , *lehullunk* 'we are falling'	9
2Pl	–	–
3Pl	*új rablói vannak* 'has new thiefs', *csattognak az új héjaszárnyak* 'the hawk wings are clapping', *dúlnak a csókos ütközetek* 'the battles of kisses are raging'	3
vocative	–	–
ambiguous person construal	*két lankadt szárnyú héjamadár* 'two hawks with their weary wings'	1

Table 2. Person-marking elements in *Hawk Mating on the Fallen Leaves*

In the title, the nominal with a phrase-final adverbial is a construction implementing a neutral vantage point, with no overt marking of personal relations. The fact that the concept of HAWK is associated with the referential centre marked by first person plural does not become part of the poem's semantic structure until the third line of the text.

Although Ady's poem, based as it is on first person plural forms, does not create prototypical fictitious apostrophic discourse, the duality characteristic of lyrical speech is still discernible. The dual presence of the speaker and the other participant, with whom he is involved in shared activities in the referential scene, is supplemented by parallel construal of the speaker's relation to the reader. In terms of lyrical speech, the employment of first person plural forms gives rise to a situation in which even as there is no explicit apostrophic addressee, the other participant subsumed by the plural form still appears to be a recipient (co-conceptualizer) as well as a participant of the profiled activities. Key to this interpretation of first person plural forms is the use of present tense. In the fictitious discourse world, the participant implied by the plural form and distinct from the speaker can be interpreted as an apostrophic addressee because the adoption of present tense presupposes her presence as well. In other words, the opportunity for an inclusive interpretation of first person plural creates apostrophe-like lyrical speech by the activation of schemas associated with love songs of a strongly lyrical character.

The "Other" subsumed by first person plural is construed at a high level of integration with the speaker (with whom she is in a love relationship) through the use of a shared metaphor that applies to both. The speaker's storytelling in present tense and first person plural, by "informing" the participants simultaneously about events that they experienced, gives rise to the conception of eternal present tense and the experiencing of the story as evoked present.

The metaphorization of the poem, the way in which "the sight of a couple moving into autumn and falling on dead leaves does not so much symbolize as rather brings itself into metaphoric-

organic correspondence with the fate of lovers" (Eisemann 2007: 694, translation by the authors), evolves in strong association with person-marking. The speaker and the addressee appear in an objectivized fashion as birds through an appositive construction.

4.2. Person-marking in rewritten text variants

Based on qualitative analysis of the sample consisting of 24 rewritten texts in ATLAS.ti, it can be established that apart from the most frequent person-marking constructions of the original text, the material under study contained third person singular forms in a higher proportion (cf. Figure 1). In the course of software-assisted analysis, third person plural forms were coded separately. However, with regard to construal, in terms of perspectivization, third person utterances are basically of the same kind, thus these two paradigmatic values (i.e. third person singular and plural forms) could also be conflated.
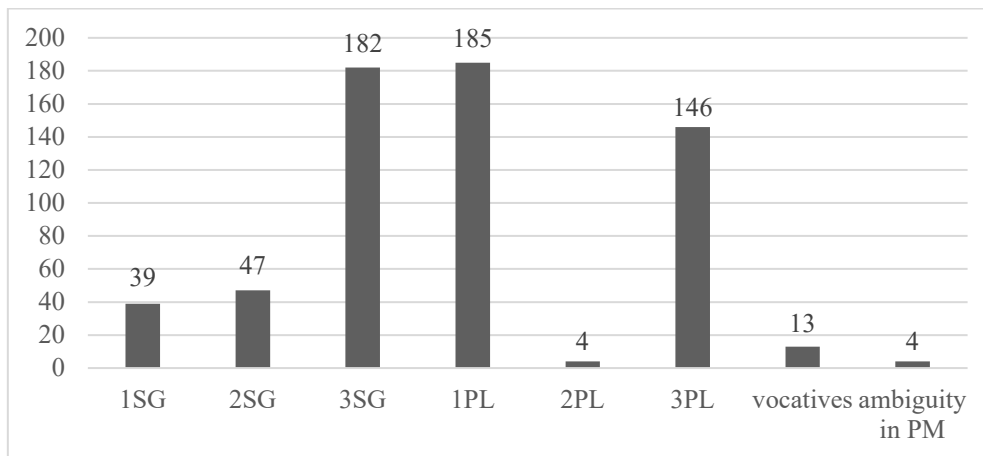

Figure 1. The frequency of person-marking constructions in the sample

Besides highlighting similarities between the original and the rewritten texts, the numbers also reveal that the proportions of person-marking constructions vary greatly across text variations (cf. Table 3). The possible background of these quantitative data will be addressed in later subsections.

	ORIGINAL (N = 13)	BAD POEM (N = 113)	SONG (N = 149)	RAP (N = 200)	PROSE (N = 145)
1SG	–	3% (3)	15% (22)	6% (12)	1% (2)
2SG	–	4% (5)	17% (25)	8% (17)	–
3SG	–	24% (27)	31% (46)	32% (65)	30% (44)
1PL	69% (9)	42% (48)	26% (40)	34% (70)	13% (18)
2PL	– (0)	– (0)	1% (1)	2% (3)	–
3PL	23% (3)	22% (25)	6% (9)	14% (28)	56% (81)
vocatives	– (0)	2% (2)	4% (6)	3% (5)	–
ambiguity in person-marking	8% (1)	3% (3)	– (0)	– (0)	–

Table 3. The proportions (in percentages) of person-marking constructions (N = 620)

Vocatives, i.e. speech acts explicitly addressing the speech partner play a special role in the construal of personal relations and the elaboration of various speech situations, communicative forms (Sonnenhauser–Hanna 2013; Hill 2014). Although the original text does not include any vocative

element, the rewritten ones give evidence of the fact that the informants' knowledge about particular genres, text types also activates the vocative function.

With regard to proportions in the database of rewritten texts, bad poems include 3,54 vocatives per 1000 word tokens. With pop songs, this value is 4,83 with rap lyrics 8,06 and with prose text 1,17. These highly different proportions suggest that in general these communicative forms presumably differ in the frequency of vocatives, and that in the speakers' intuitive knowledge about text variations experiences related to person-marking are also activated during text transformation. It is also plausible to assume that vocatives differ not only in terms of frequency but also in terms of their functions across different text categories. The roles of vocatives and their dynamic functioning in discourses are highlighted in our analysis of a few selected examples below.

4.2.1. Person-marking in bad poems

Comparing the original text with rewritten versions that resulted from distorting it, turning it into a bad poem has the benefit of potentially shedding light on how the (similar or different) construal of personal relations may affect the informants' assessment of a text's poeticity.

The frequency of person-marking construction in the distorted, bad poems of the database displays similar trends as the original poem. First person plural forms have a high share (42%), with the appearance of third person forms also being typical (3Sg: 24%, 3Pl: 22%). The original text's influence is sometimes also manifested in the structure of rewritten texts, in the shifts of person-marking from one stanza to the next. This can be observed in (1) below, in which the first, second and fourth stanzas feature first person plural elements, whereas the second one includes third person plural verb forms. Personal relations regarding the speaker and a co-acting apostrophic addressee (subsumed by WE) as opposed to THEY are similar to what we find in the original poem. The author's strategy for distorting the original poem was not based on a novel construal of personal relations.

(1)
The Last Dirty-Dance[5]

We're hitting the road.
Crying, lamenting, weeping,
Two little birds with broken wings.

The Summer is robbed,
The bird-wings are crushed
and in the meantime they're kissing.

We're flying, flying,
Somewhere in the Autumn we sit down
Looking scruffy.

This is our last Dirty-dance:
We're groping each other's asses
Then split up on the street.

[1.22.][6]

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[5] Only the translated English examples are included in the paper. The original Hungarian texts can be found [here](#).
[6] The first number indicates the category of texts produced in the experiement, with bad poems representing category number 1, pop song lyrics category 2, rap texts category 3 and prose texts category 4. The second number differentiates texts within a given category.

In the bad poems, as a result of person-marking operations reconstruing, re-evaluating the original text, the typical linguistic construction for apostrophic fiction, namely the direct elaboration of a ME-YOU RELATIONSHIP also appears, albeit in a low number. Since first and second person singular forms are basic person-marking elements of prototypical lyrical poetry, their use does not by itself contribute to the distorting of the text. However, as shown by (2), the disrupting of person-marking patterns, accompanied by the incoherent use of symbolic expressions, word choices subverting unity of register, the adoption of simple poetic conventions, and irregularities in rhyme and meter produce a text that is lacking in lyrical effect.

(2)
Like a dying hawk in the dead leaves of autumn,
reciting my words, just listen to me.
Crying, shouting we're chasing each other,
pursued by desire, who's like a horrible monster.
Our old summer is sometimes squinting at us,
we knowingly know our deed and stop in the autumn,
somewhere from the summer our fluffed feathers are breaking forth,
in love, we're suffering from our last honeymoon.
Pursued, we're flying, I'm tearing your flesh,
we're going because autumn has made it limp.

[1.10.]

As a way of distorting the original poem, narrative distancing also occurs in certain texts, which destroys the lyrical speech situation. Switching from the original poem's first person plural forms to third person has the effect of eliminating the symbolic character of speech. Whereas first and second person utterances contribute to a sense of experiencing the world in an intersubjective way (Simon 2016), the use of third person is less compatible with speech forms characteristic of lyrical poetry. In example (3), narrative distancing is already evident in the past tense verb form of the title. This supports the suggestion that among the steps of software-assisted qualitative analysis of person-marking constructions, it is important to develop coding for the co-occurrence between personal relations and tense. In (3), the series of events starting in past tense remains in third person throughout the text but it does switch to present tense after a while (the tense which prevails in the original text).

(3) The Hawks Departed

Two hawks with limp wings
Started their journey on this autumn day.
Through clouds and mountains
They are flying without stopping.

Autumn is gone, summer is coming
And the hawk couple is flying back
Their souls are thrilled
And a kiss finds their lips.

Summer is gone, autumn is coming,
All the while the couple is sitting in the window.
Their hearts are immersed in the joy of love
And peace covers the world around them.

This is the last summer night
The hawks are going away
They are going, travelling far,
And the thrill of their love is vanishing.

[1.2.]

When it comes to vocatives, out of 30 bad poems only 4 contain a total of 7 direct addresses. Among the new variants, it is worth highlighting the text in which despite a reconstrual of personal relations, the elaboration of a complex discursive situation involving vocatives and apostrophic shifts produces a lyrical effect. Vocatives in the text are directed at three different addressees. Even as this marks a deviation from the original poem, it contributes to the lyricity of the text. Indeed, in part it is precisely through the complex discursive situation elaborated through apostrophes that renders the bad poem poetic, even though it is formulated in a very different register.

(4)
Hawk Grief on the Ground

Off we go. To the autumn we run,
Blimey, more,[7] shouting, chasing each other,
two crippled hawks.

Look, the summer has thiefs,
Hey, the hawk-wings are beaten
Love is raging.

Blimey, come down good God from the Summer,
Somewhere the autumn we're stopping,
Lol, we're standing like bums, in fall in love.

This is our last one-night stand,
we're tearing into each other's flesh,
You, cannibal Grief.

[1.1.]

Besides other operations for distorting the poem, shifts in person-marking also play their part. This suggests that the construal of personal relations, the way in which they shape the discursive situation, is part of the informants' implicit knowledge about lyricity.

4.2.2. Person-marking in text variants rewritten as pop songs

In the task of rewriting the text as pop song lyrics, research participants were expected to maintain the lyrical speech situation but create a more popular, more casual text. With regard to variants produced in this way, it may be instructive to explore both features that are identical with the original and those which depart from it. The lyrical speech situation is preserved as a basic similarity, thus identical linguistic properties may highlight fundamental criteria of lyricity.

As for person-marking elements, among the text variants subjected to quantitative analysis, the group of pop song lyrics produced the highest share of marked first person singular (15%) and second person singular forms (17%). In the participants' knowledge about the lyrics of pop songs, the typicality of foregrounding a ME-YOU RELATIONSHIP is strongly present. Accordingly, in some of

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[7] *More* is a Gypsy word here, meaning 'Gypsy man'.

the target texts, the basic situation at the centre of the poem (the events involving the hawks) is developed through a relationship between ME and YOU. This suggests that the participants' knowledge of the schema of pop songs includes the markedness of an apostrophic situation.

(5)
Fly, just fly,
Hawk with a wounded heart,
Fly, just fly,
I still deserve one last minute.

At night into autumn, in daytime to summer,
With the last kisses into each other's necks.
Tear me apart, hug me, let me feel that it hurts,
Don't think about anything else, let the world stop.

Fly, just fly,
We're gonna go on crying,
Fly, just fly,
Our love is endless backwater.

[2.19.]

Example (5), through the vocative *sebzett szívű héja madár* 'hawk with a wounded heart', elaborates a participant of the events as the addressee of an apostrophic discourse. Besides this, the linguistic features of (5) also highlight the fact that pop song reminiscences may play a role in operations pertaining to personal relations. Second person forms of the passage taken over from other pop songs (*szállj, csak szállj* 'fly, just fly') have an impact on the emerging text as a whole.

Out of the 21 pop song variants, 4 include vocatives, with a total token number of 7. This is the second highest figure after rap. In those texts, however, which do include vocatives, the use of refrains as a typical feature of pop songs facilitates the recurrence of vocatives. Moreover, the address form in (6) also calls attention to the fact that it may be worth investigating genre-specificity even with regard to specific vocative forms. The vocative *baby* occurs in a variety of pop songs, thus its use by itself may help evoke the genre.

(6)
Come **baby**, let's go to the autumn,
Don't cry, it's still better than winter,
We'd better do something for our tired wings.

The young are ready to break out,
They can't wait to have
My cool little summer outfit.

Let's leave them and rush,
Let's go baby, but first let's close the door!
My hair is scruffy but it's fine, we'll wash it.

Finally here's the end for us,
Come, we'll have one more pint of beer
On an autumn day, with legs apart on the terrace.

[2.16.]

4.2.3. Person-marking in rap texts

As a special genre of popular music, rap is close to pop songs, but also distinguished from it by its subcultural status, its attachment to certain values, and aspects of the musical performance itself (Schusterman 2003; Kovács 2013). The 17 text variants produced by informants clearly shows up genre-related conventions of rap. While the lyrical speech situation is similar, a different register is instantiated, and new kinds of poetic functions emerge in novel patterns.

As also shown in our previous analyses, many of the rap text variants deviate from the topic of love, highlighting the fact that genre-related knowledge also involves a range of typical themes. For example, social issues, narcotics, gangs and gang conflicts commonly appear in rap songs. Many texts display the most striking feature of rap, with the authors aiming to create rhythm that facilitates flowing on beat.

For creating linguistic authenticity or realness (Werner 2019), a key role is played by the construal of personal relations (Weiner 2019). Rap is performed in the speech situation of simultaneous presence as characteristic of oral poetry (Kovács 2013) hence the apostrophic fiction being built up in parallel with the real discourse imitates the real discourse and the two blur together through performativity. With regard to person-marking, the rap genre is characterized by the fact that the performance is adjusted to the nature of spoken discourse, relying on the presence of an audience.

After pop songs, this text group has the second highest ratio and number of first and second person forms. It is only in rap texts that the addressee is occasionally construed in plural; in a low number, second person plural forms are attested. Preserving a property of the original text, the rap text in (7) construes the referential scene as ongoing activity, partly as joint action by the speaker and the addressee and partly as activity attributed to someone else. This goes to illustrate the kind of discursive situation that is typical of rap. The basic apostrophic situation, in which first person plural as well as first and second person singular forms objectify participants of the fictitious discourse as participants of the referential scene, are supplemented by an additional apostrophic operation. By the use of second person plural forms and imperative mood, the audience present in the immediate interactive environment of the rap performance also becomes a participant of the referential scene.

(7)
BMX Fever on the Hungarians

We're hitting the road, DC on its feet, this is the coolest in the world,
Spitting, playing music, playing the cool kid
Two hipster, cool rapper kings

New bmxers are on the track
The cool wheels are rolling
Stay here kids.

Our saliva's in the sky, it's flying on you
Somewhere at the bottom of the slope we're stopping
You and me the rapper king

This is the last track for us
'Cos we ain't got no bikes, we're finished
And I ain't no more the rapper king

[3.11.]

Through operations transforming personal relations, a special text variant has also been produced in which the first person plural form of the original text (subsuming participants of apostrophic fiction) undergoes re-evaluation. In (8), the first person plural construction is exclusive rather than inclusive in reference. In particular, the referent of *társam* 'my companion' is part of the referential

scene, it is a third person entity whose conceptualization depends on accessing the speaker's person as a context-dependent vantage point (as marked by a first person singular possessedness suffix).

(8)
Me and my companion, we're stomping on Autumn's face (yo)
And we're butting in two burnt-out boozers' fight (yo)

New thiefs have arrived at the Coop supermarket (yo)
this ruined castle garden with fallen shelves (yo)

The cops are shooting their guns (yo)
gangsta rappers beatin' it in the Autumn (yee)

Joe's waiting for you in the slammer (yo)
but with Steve the bucks did a runner (ye)

[3.14.]

As for vocatives, the rap texts in the database contained them in an exceptionally high number. In the 21 texts of this group, 9 texts included vocatives, in an aggregate token number of 13. Some of these vocatives contribute to a blurring of the apostrophic discourse and the real discourse (of the audience's experience) by being directed at the audience or a larger group as a way of construing the addressee of the apostrophic discourse. This process can be observed, for example, in the vocative of (9) stepping out of the flow of storytelling.

(9)
The people are no longer willing, there are no fights any more. We're flying from the Factory, we're being pursued, we have no country… PEOPLE! Somewhere in the Autumn we're stopping, and now there are mountains, seas among us.

[3.8.]

Another group of vocatives designate a concept as the addressee of an apostrophic discourse, creating an apostrophic situation that is typical of lyrical poetry:

(10)
And the New and Beautiful keep coming
Old pictures continue to haunt us
I'm returning to Passing Away
Hey, come, **Love,** I'm beating it!

[3.17.]

In addition, similarly to what we found in pop song lyrics, address forms evoking rap as a genre also play a role. *Bébi* 'baby' occurs several times in this function, with vocatives specifically linked to the slang register (*tesó* 'bro', *tesám* 'my bro') also marking the socio-cultural situatedness of the participants of apostrophic discourse (Tátrai 2018b). This can be illustrated by the passage in (11), which also includes playful elements, internal rhymes:

(11)
The birds are coming, they are like
an endless brake. Who are they?
Perhaps a hawk-machine? Of course not, **bro**!

[3.1.]

4.2.4. Person-marking in text variants in prose

Among the rewriting tasks, rendering Ady's poem in prose required the creation of the largest distance with respect to the original text. Deviation from the lyrical speech situation also had a huge impact on the construal of personal relations. In the absence of a more fine-grained specification of the target text category, the task of rewriting the poem in prose also gave the informants more freedom. All of the collected 17 text present a narrative, they rewrite the poem into a story, with 10 of them following the original work closely in the sequence of events.

In terms of person-marking, impersonal narration, characterized by third person forms (9 texts), and personal narration, marking the storyteller's ego with first person elements (8 texts), have approximately the same share. Compared to other text variants, first and second person singular forms occur much less frequently. The proportion of third person plural forms is the highest in this text group (56%), whereas first person singular forms are the least common here (13%).

Among the texts created in prose, those variants appear to be the most effective which reflect the informants' text typological awareness by implementing the formal features of narrative texts with conventionalized, genre-specific linguistic devices. In seven cases, the original text was turned into a tale, basically by the use of traditional formulae evoking the genre. The narrative schema of tales is associated with third person elaboration of the characters and impersonal narration.

(12)
Once upon a time there was a hawk couple who were very very much in love. They set off on their journey, and were walking and walking, chasing each other happily. They had only one mistake, their wings were a little bit withered and they had got tired in their long quest for a home.

[4.10.]

The conventional schema of short news items is also strongly associated with impersonal narration and a neutral vantage point, thus recreating the genre's typical features also has an effect on the construal of personal relations (13):

(13)
Bird flu
A new epidemic has recently started among birds, especially hawks. A new type of bird flu has appeared. Among birds, typical symptoms include squawking, dashing, and on summer days they can be noisier too. In autumn it can be observed with sick specimens that they may even consume each other for the purpose of having food.

[4.7.]

In prose texts, vocatives were much less frequent than in any other category. Of the 17 texts in this group, only 2 included vocatives, with a total token number of 3. What is more, these vocatives do not contribute to creating a speech situation for storytelling; rather, they belong to embedded discourses, namely dialogues involving characters of the referential scene. In (14), the vocatives also have a role in evoking the genre of tales.

(14)
Auntie Uhu, are you here?, asked Hijj when they arrived at the large oak tree.

[4.8.]

5. Summary

The method of text rewriting may shed light on certain components of everyday, practical knowledge about genres, text types and registers. Rewritten text variants, when contrasted with each other, give evidence of features that informants consider to be characteristic of particular genres and the speech situations with which they are associated. Genre-based groups of texts created by rewriting Endre Ady's poem *Hawk Mating on the Fallen Leaves* in an empirical experiment have also been found to display fundamental differences with regard to the construal of personal relations. This suggests that certain aspects of the use of person-marking constructions are part of the speakers' schematic knowledge of genres.

The analysis has demonstrated that the operations for distorting a poem include the reconstrual of personal relations, and that typical person-marking devices of apostrophic fiction play a role in knowledge about lyricalness. The varied texts produced by rewriting Ady's poem also highlight the fact that within lyrical poetry, the classical genre of songs and thus also the related categories of pop song and rap lyrics are fundamentally characterized by an immediacy created by the ME-YOU relationship. In the texts rewritten in prose, third person constructions have been found to be predominant. A study of vocatives, crucial in the construal of apostrophic fiction, has detected significant genre-related variation with regard to the frequency of address forms. Despite differences among text variants, the person-marking features of the original text exerted a strong influence on text transformation, with first person plural forms being common in each group of rewritten texts.

Acknowledgements

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