SUBJECT AND SUBIECTUM

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Abstract

The paper discusses the relationship between subject and subiectum in the theoretical and methodological framework of cognitive grammar and poetics, in literary texts. The grammatical subject is a grammatical function, placing a thing, i.e., a participant in the focus of attention within the scene expressed in the sentence, and functioning as a semantic starting point. The grammatical subject and the subiectum elaborated in the text are separated from each other in specific cases, and in the process of partition, the two are connected again in various ways. In a literary work, the subiectum is not formed through the direct elaboration of a grammatical subject, but by meeting different ways of the subiectum's self-creation and self-reference, along the intersubjective actions of the speaker and the recipient, in the text and in the discourse space. The paper presents this relationship, among others, in the poetic processes of separating the syntactic subject and the lyrical speaking subiectum, by self-addressing, depersonalization, subjectification, and subject extension.

Keywords: clause, Dasein, depersonalization, participant, scene, subiectum, subject, subjectification, speaker

1. Introduction

Speakers normally know several meanings of a word. This is also the case in scientific cognition. The noun *alany* 'subject' in the Hungarian language, as in most European languages, has developed several different meanings, not independently of the noun *subiectum* of Latin origin. The subiectum, in the modern sense, is the self-conscious self, directed at an object, always in a process of cognition, and this is also where its orientation lies. Also, in that process this subiectum is directed at the other, the partner.

The clause apparently expresses a relationship between subiect and object, that is, between the grammatical subject and the grammatical object, in which the subject is the primary one (at least in nominative-accusative languages, so for example in European languages in general, including Hungarian), as if a kind of rationalist philosophy governed the sentence. This would even be strengthened by the cognitive explanation to be used below, which sees the subject as graspable in relation to the object, through the semantics of the verb: this is what the two figures of the verb, with asymmetrical roles, represent. However, speakers do not speak in formal logical structures and do not make formal logical judgments.

Furthermore – as clearly outlined not only in hermeneutics, but also in usage-based linguistic theories – the orientation and intentionality of the speaking and acting subiectum is not directed merely at some formal object, but primarily at the other, the partner. This is where one of the essential components of the theory of action formulated by Max Weber is revealed, according to which the joint meaning of the action (i.e. orientation towards others) is a determining factor (Weber 1922: 14–16). Intersubjectivity is decisive in this broader sense, which is always feedback oriented. In linguistic structures, evidently in the clause, the context provides the environment that contains these factors of orientation to the other, in different versions.

In the radical conception of language interpretations in usage-based cognitive linguistics, the subject is the grammaticalized function of the topicalized concept (functioning as a reference point) placed in the focus of attention in the clause. The subiectum in the interpretation of hermeneutic philosophy is the entity that "Das Dasein bestimmt sich als Seiendes je aus seiner Möglichkeit, die es *ist* und in seinem Sein irgendwie versteht"[1] (Heidegger 1972: 43), that is, being present. This ontological state is designated by the noun Dasein. In other words: "the subiectum is self-reference itself as the basis of cognition and action" (Luhmann 1998: 868). The subiectum is thus characterized by its historical nature. The subiectum is the underlying, "carrying" reality, which essentially expresses reference to a "carried" reality "resting on" it. At the same time, "das sogenannte Subjekt der Erkenntnis von der Seinsart des Objektes ist, […] Der Subjekt-Objekt-Gegensatz hat zwar dort seine Angemessenheit, wo das Objekt gegenüber der res cogitans das schlechthin andere der res extensa ist" (Gadamer 1975: 499).[2] Is this point of view consistent with the subject category of language, and if so, how?

The subject is usually identified by grammatical markers in the sentence. In the Hungarian language, for example, nominative case as well as person and number agreement with the verb are the evident markers, or in English, the sentence initial position of the noun. But the meaning of the subject can hardly be exhausted with such a short pseudo-definition. In Hungarian, for example, in some sentences, things denoted by nouns in dative or accusative are more in the focus of attention than nominative nouns (for example, a *fiúnak tetszik a lány* 'the boy likes the girl', *a fiút a biológia érdekli* 'the boy is interested in biology'). The pronominal and especially the first or second person singular subjects partly represent a different semantic structure than the nouns. This is particularly important in literary texts, from the point of view of the speaker's or narrator's self-creation and self-reference.

Things with the subject function are primarily named by nouns. From a formal (morpho-syntactic) point of view, language apparently does not differentiate between things, as if the speaker represented all things ontically as subjects. However, the question is whether this formal uniformity is really unbroken between the Dasein (the human as being present) and things at hand as existents (entities that exist) or not, between existents and being as such or not. Also, the question arises how speakers construe these semantic structures, as it is known in hermeneutic philosophy, primarily due to Heidegger's ontological difference.

And the question is whether the subject (subiectum), in any sense, is a logical function of the object (obiectum) or not. Also: whether the subject (subiectum), in any sense, is a logical function of the predicate (predicate in the formal logical sense) or not.

The following explanation starts from linguistics in the presentation of a possible set of answers to the above questions. In the usage-based cognitive theoretical framework, the canonized, idealized category of the subject is being reinterpreted, on the one hand, by recognizing non-prototypical subjects, and on the other hand, in the linguistic mapping of the semantic and pragmatic functions of the grammatical subject in a broader category, including the functional description of topichood.

In close connection with this, the prototypical elaborations in the 19th and 20th century Hungarian literature, the correspondence between the hermeneutic interpretation of the subiectum and the cognitive description of the subject and topic is introduced below. These correspondences indicate that the speaking person is capable of highly variable and cognitively flexible operations in conceptually based linguistic construals, and philosophical insights are not far from these operations.

This is made possible by the common areas of cognitive linguistics and hermeneutics, the joint elaboration of the conditions and processes of understanding.

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[1] "understands itself in some way in its being".

[2] "the so-called subiectum of knowledge has the same mode of existence as the object, […] although the subiectum-object contrast is appropriate where, in contrast to the res cogitans, the object is something completely different: the res extensa".

2. The linguistic interpretation of the subject

Both the philosophical tradition and the linguistic discourse of the last two hundred years treated the basic syntactic categories as non-historical formal structural or logical categories and considered them universally existing and essentially the same regardless of language. This attitude was not changed by the application of logic with varying degrees of rigor behind these descriptions, nor by the fact that the variability of syntactic markedness was gradually recognized by some structural linguistic descriptions. According to some post-generative and post-structuralist trends in linguistics, the functions of the categories determined by the structure gradually played a role in the description, but in fact this did not bring about a substantial change in the formal commitment either. However, in addition to the mainstream structuralist and generative theories, the functional approaches, starting with the Prague Linguistic Circle and several, mainly British, functional theories and descriptions of the 1960s challenged the omnipotence of the structural and formal logical basis.

Of course, the functional diversity at the system level is confusingly rich. In terms of the main features of the predicate and its arguments, typological research has separated two large groups of language types, the nominative and ergative languages. In nominative (or accusative) languages (including the Indo-European and Finno-Ugric languages), the subject of intransitive verbs is an unmarked nominative both as agent and patient, and the subject of transitive verbs is unmarked nominative as agent, and its grammatical object is patient marked by accusative case. In ergative languages (such as Caucasian, Australian languages, Basque, Eskimo-Aleut, etc.), this happens differently with transitive verbs: the subject of intransitive verbs is an unmarked absolutive, both as agent and patient, while the subject of transitive verbs is ergative marked as agent, and the grammatical object is unmarked absolutive as patient (cf. Dixon 1994). In the following, we will only talk about the subjects of nominative/accusative languages, primarily the subject of the Hungarian language.

For a long time, the syntactic structure of the sentence has been presented by grammarians according to two typical linguistic trends. One type is constituent or configurational grammar, which is based on the arrangement of phrases (verb phrase, noun phrase) according to their constituents. The other type is dependency or relational grammar, which interprets grammatical functions (predicate, subject, object) as relations in a network.

A well-known example of the theory based on the distinction between underlying and surface structure is the *Új magyar nyelvtan* (New Hungarian grammar), and the generative syntactic works of Katalin É. Kiss (É. Kiss 2002). In this explanation, the structure of the sentence is not divided according to the predicate and the subject, but according to the topic and the comment (with the latter treated as logical predicate in É. Kiss's approach). The topic (the "logical subject") is a structural position, a slot to be filled, characterized by sentence initial position and unstressed pronunciation. According to this, a topic is a noun phrase that refers to one element of an already known set to which an existential presupposition can thus be attributed.

The category of subject and object thus loses its importance, but the logical topic-comment segmentation does not elaborate the grammatical relationship between the predicate and the subject, object. It is not by chance that M. A. K. Halliday remarked about the above-mentioned types of grammar that "Bracketing is a way of showing what goes with what: in what logical (as opposed to sequential) order the elements of a linguistic structure are combined. It says nothing about either the nature or the function of the elements themselves" (Halliday 1994: 25).

The more general, consensual structuralist syntactic canon that emerged in the 1970s and is still largely valid today can be summarized as follows from the point of view of the subject (see Palmer 1994; Foley–van Valin 1985). The components of grammatical structure encode the semantic and pragmatic functions of a linguistic element, the coding elements denote the grammatical structure of the sentence, the grammatical structure determines the semantic and pragmatic functions. The structural core of the sentence is the predicate, the subject and the object; the subject and the object are the arguments (complements) of the predicate, prototypically in the semantic role of the agent and the patient.

This explanation also uses formal criteria, as long as it starts from the coding forms and considers the semantic roles (agent, patient) as the logical arguments of the verb. In these models, the subject and the object are relations and not things.

A change in the general, universal linguistic definition of the subject was brought about by the gradual recognition of language typology and the diversity within individual languages. The empirical data disentangles each of the formal description theories and methodologies outlined above. After all, in different languages different coding means mark the subject, and the structural distribution of coding properties differs from language to language (García-Miguel 2007: 755). One of the most demanding initiatives to answer the questions that arise can be found in the studies in the volume edited by Li (Li ed. 1976). In this volume, Keenan (1976) systematizes the general properties of the subject from a typological point of view. These features can be divided into three groups: "coding features: word order position > case marking > verb agreement; behavior and control properties: deletion, movement, case changing, control of crossreference properties; semantic properties: agency, autonomous existence, selectional restrictions" (Keenan 1976: 324). The main advantage of Keenan's model is that it includes both structural and functional aspects, and it also allows the compilation of different combinations and matrices from the individual properties to describe different types of subjects. Keenan's model adopts the prototype principle: the more properties a grammatical relation has, the more it can be considered to have a subject role. It thus offers an easier solution for the theoretical and descriptive treatment of the subject's structural and semantic variability.

Following British initiatives of the 1960s in diverse trends in linguistics, functional schools of linguistic theory began to emerge in the 1970s. One such trend was developed by M.A.K. Halliday, another by Talmy Givón. Each attaches fundamental importance to meaning, context, and the perspective of the speaker/listener at any given time. In Halliday's grammar, grammatical relations, such as the subject and functions, indicate the role the element plays in the given structure. Halliday (1994: 31–35) distinguishes between three subject concepts, referring to the earlier tradition, but reinterpreting the categories. The three subject concepts are as follows: the psychological subject is the theme ("Theme is the point of departure for the message"), the grammatical subject is the subject ("Subject is the warranty of the exchange"), the logical subject is the actor ("Actor is the active participant in the process") (Halliday 1994: 34). The three functions contribute to the meaning of the sentence with three different meanings and are connected to the predicate part of the sentence.

Givón's grammar is organized by correspondences between syntactic structures and semantic relations. Givón (2001: 196) connects the subject with the functional, discourse-pragmatic explanation of the topic, condenses Keenan's functional subject properties (independence, indispensability, referentiality, definiteness, topicality, agency) into the function of the topic. The topic is the thing that the speaker places in the center of attention in a sentence, or more precisely in a longer, multi-propositon discourse, which is characterized by cognitive salience and textual continuity.

The prototypical grammatical expression of the thing in the focus of attention is the syntactic role (i.e. relation) of the subject. The subject is a grammaticalized primary topic, the object is a grammaticalized secondary topic. The more a formal marker of the subject or object is associated with the function of the topic, the more universal this marker is. Givón's implication hierarchy is as follows, starting with the most universal and transparent property of grammatical relations and ending with the least characteristic (Givón 2001: 196): "functional reference-and-topicality properties, behavior-and-control properties, word-order, grammatical agreement, nominal case-marking".

In Givón's grammar, topic is a cognitive dimension, the result of attention focusing on one or two important participants in a sentence, which is influenced by two factors: cognitive salience in the event and communicative salience in the discourse. The topic is therefore a pragmatic function related to the text, and not to the event in the sentence, coded by grammar, characterized by cataphoric persistence and anaphoric accessibility.Although Halliday and Givón's explanations of the subject are partly different, common factors can be identified that indicate progress in the theoretical and descriptive history of the grammar of the sentence. The prototypical subject denotes the thing in the focus of attention, and this element in the sentence is a starting point, a reference point compared to other elements in the sentence. The category of the subject is not only a formal function of the predicate, but a functional element of the sentence and the text (e.g. a paragraph).

This subject definition was radicalized by cognitive linguistics, especially Ronald Langacker's Cognitive Grammar (the summary below is primarily based on Langacker's works) (cf. Langacker 1987, 2008). Through linguistic expressions, the speaker conceptually construes the content to which he wishes to direct the listener's attention, using the potential of human cognition. According to the basic principles of Cognitive Grammar, grammar is organized by experience-based, conceptual meaning, with prototype effects. There is no inherent difference between morphology, syntax, and lexicon, because the same semantic principles apply in each language domain. Grammar consists of semantic structures, phonological structures, and the symbolic and categorization relations between the two. This precludes a purely syntactic definition of the subject and the predicate but does not preclude the conceptual characterization of these basic concepts or the existence of formal reflections.

In the simple clause, the speaker (the conceptualizer) construes a scene in an intersubjective relationship with the listener. The scene is the schematic meaning of the clause. As a complex archetype, the prototypical simple clause expresses a canonical event, a one-way asymmetric transfer of energy between two participants represented in an action chain (*Péter becsukta az ablakot* 'Peter closed the window'). An action chain is a series of power transfer interactions from one participant to another. In addition to canonical events, this schema is a variant of the source-path-goal schema in which both the source and the goal are participants. A language has many different event schemas.

In the central part of the simple clause, the meanings of the noun and the verb are semantically related, connected as a composite structure, through semantic correspondences (Langacker 2008: 60). In the clause, the schematic figures of the verb are elaborated by nouns (in the traditional nomenclature, dependents), creating a semantic composite structure: for example, someone enters somewhere > The rector entered the hall. The schematic figures of the verb do not have the same status in terms of attention focusing and salience, their relationship is asymmetrical. The figure in the focus of attention is the trajector, the other figure, the landmark, is secondary: "trajector and landmark are the primary and secondary focal participants in a profiled relationship" (Langacker 2008: 365).

The selection of the trajector and the landmark is a matter of construal, it depends on the conceptual perspective, the control of attention, which the speaker sets up during the conceptual construal of a scene. The same scene can be conceptually constructed in several ways, by choosing a different trajector from among the participants: a) *Pisti betörte az ablakot* 'Pisti broke the window'; b) *Az ablak betört* 'The window was broken'.

In the examples above, a different part of the action chain is profiled (expressed) in each sentence. The trajector and the subject are selected accordingly (*Pisti* or *window*). It is particularly important to see that the asymmetric distribution of the semantic roles and the asymmetric distribution of attention focusing functions do not overlap. Semantic roles (agent, patient) are inherently part of the conceptual content, while the assignment of attention control functions (trajector, landmark) belongs to the construal and is the result of the linguistic coding of the event in the clause (Langacker 2008: 366). In the example, in both sentences the *window* is the patient, in the first *Pisti* is the agent, while in a) it is Pisti, and in b) the window is the trajector, which is the landmark in a).

As can be seen above, the trajector can be expressed with several semantic roles. Langacker distinguishes between two types of orientation of the trajector (Langacker 2008: 366): the agent-oriented trajector (then the trajector expresses something that acts) and the theme-oriented trajector (such semantic roles are the patient, the mover, the experiencer, the zero). In canonical events, the head of the action chain is the agent initiating the interaction, also the trajector in most languages. The prototypical subject is the agent. In the prototypical clause, the inherent agent, the trajector and the grammatical subject are realized together. But it is precisely the different nature of the various construal factors and their variation possibilities that allow for a high degree of diversity both typologically and within a language. The schematic sentence description that emerges in this way acknowledges the high degree of variability of construal, the multifactorial determination of the clausal semantics of nouns, and the highly grammaticalized role of the grammatical subject in this. While the subject has generally preserved its formal characteristics (for example, according to Keenan's characteristics), its function has been partially taken over by other semantic factors

(such factors include topichood and trajector status). The subject cannot be defined by features of the specific semantic content or semantic roles.

Since the subject is not always, not necessarily, and not in all languages, a trajector, and therefore not always a participant in the focus of attention, the general category of the subject shows a certain degree of functional emptying historically. In the Hungarian language, in everyday texts, there are clause types in which the formal grammatical subject is not the same as the topic in the center of attention. Note, for instance, the examples mentioned above, with the dative case: a *fiúnak tetszik a lány* 'the boy likes the girl', *a fiút a biológia érdekli* 'the boy is interested in biology'. In the first sentence, the boy is given a topic role in a cognitive sense (the speaker focuses on this in the conceptual structure), in the second, the listener, although neither is a subject nor a trajector.

It is necessary to extend the interpretation of the subject with aspects of its construal in the discourse that arise from the conceptualizing role of the speaker and the listener in the conceived speech situation.

In the clause, the speaker does not merely name the things, but makes them identifiable for the listener, anchors them epistemically (Langacker 1987; Brisard ed. 2002). The things and processes named in the speech event are construed by the speaker (conceptualizer) in relation to the participants of the discourse space and their situation. All entities are grounded in the discourse space, in particular within its core, the ground.

The first-person singular subject is both the speaker (conceptualizing subiectum), offstage in the sentence and the subject marked as a participant onstage in the sentence, also with deictic self-reference from the speaker's point of view, and deictic reference from the addressee's point of view. The second-person singular subject is both the listener (conceptualizing subiectum), offstage in the sentence and the subject marked as a participant onstage in the sentence, with deictic reference from the speaker's point of view, and deictic self-reference from the addressee's point of view. The third-person singular subject is the subject marked as a participant onstage in the sentence, with reference from the point of view of the speaker and the receiver (with a weak or zero degree of deictic content). The factors of perspective and epistemic grounding indicate a strong relationship between the grammatical subject and the subiectum constructed in the discourse, but also that this relationship can be of several types.

The Osiris Grammar (Tolcsvai Nagy ed. 2017), a cognitive and dependency grammar for Hungarian characterizes the clause as constructions of form–meaning pairs, constructional schemas in particular.

The prototypical Hungarian sentence is a neutral positive declarative sentence, which is affirmative according to polarity, not negative, declarative according to speech act value, neutral, i.e. without a specific context, and is characterized by even emphasis, a descending intonation, and a flexible word order among dependents (Imrényi 2017: 666). The network character of the structural form is determined by the dependency relations, with the finite verb as head. Imrényi (2017: 688) states the following about the subject. "Events containing an action chain are interpreted according to the billiard ball model: things and persons undergo changes under the influence of other things or persons, and as a result, they affect the state of other things and persons as well – similarly to how billiard balls continue on a different path after they collide, and they can also hit other balls. The individual verbs differ in how many participants are included in a scene processed as an element in the discourse (in the case of *n* actors, with *n-1* number of collisions): *becsukódik* 'being closed' only one, *becsuk* 'close' two, and *becsukat* 'make close' three. Based on this, it can be said that the subject is the primary, highest order profiled actor within the hierarchy of the billiard ball model – according to energy transfer, volitional action, awareness, etc."

Summarizing what has been overviewed so far, the following can be established:

- the clause expresses an event, a scene prototypically between two participants in a temporal relationship
- in the semantic construal of the two participants, their semantic roles follow from the conceptual content of the scene, inherently

- this conceptual content is further shaped semantically by the focusing of attention by the speaker; one participant is foregrounded, while the other participant does not come to the fore as a reference point
- the subject element of the clause, which can be defined in its structural form, is prototypically the figure in the foreground, the highest-order profiled actor.

In the following, some characteristics of literary texts will be analyzed.

3. Approaches to the literary subject

The general variability of linguistic expressions of the grammatical subject and the possibilities of the subiectum's voice obviously also show historical characteristics. In this case, too, it is necessary to emphasize the historical disposition of the writer and poet and the simultaneity of non-simultaneous literary works, which also affects the recipient's knowledge and comprehension processes. The present study is not even suitable for outlining the historical subject typology of Hungarian literature, so it is only possible to present a few major types with one example each. The examples represent individual subject types, in their complex semantic, syntactic, and textual relations, and they also construe historically determined subiectum interpretations. The grammatical subject, with its highly schematic nature, cannot directly correspond to the subiectum interpretations formed in literary texts within the interaction of the writer, the text, and the recipient. The grammatical subject does not cover complex subiectum concepts, but its formation in specific contexts gives definite clues to the subiectum interpretations.

The history of the division of subject/subiectum shows directions from the combination of the canonical subject – actor – primary figure (most important participant) towards the discovery and elaboration of various conceptual constructions and poetic possibilities. From the middle of the 19th century, the subject and subiectum types vary to a greater extent than before. Instead of the clear separation of the speaker and actor (participant) roles, by definition, diverse types of convergence between the two were developed, combined with the use of the semantic possibilities of first and third person references, or the grounding of the direct personal character of the speaker's talk within the discourse space to the alternations of depersonalization. The historical chronology prevailing in the presentation of the examples stems from this factor and does not in any way imply any teleological historical process. In addition, it should be emphasized that the historic process of the subject in the grammatical and functional sense in Hungarian literature shows trends with parallel European correspondences.

3.1. Direct correspondence between the subject and the subiectum

In Sándor Petőfi's poetry, the lyrical speaker is identical to himself, he refers to himself in the first person singular, as a grammatical subject, so that the recipient can identify it: the confessor is speaking. This lyrical speaker is undoubtedly in the focus of the speaker's and recipient's attention, he is the actor (he speaks, and he acts in the poem), semantically the topic and the trajector. The grammatical subject and the subiectum in the focus of attention, as well as the speaker referring deictically to himself, are identical.

> Befordúltam a konyhára,
> Rágyújtottam a pipára…[3]
> (Befordúltam a konyhára…)[4]

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[3] Literary citations are given in literal translation.
[4] I turned to the kitchen, I lit the pipe…

>Fölrepűlök ekkor gondolatban
>Túl a földön felhők közelébe
>   (Az alföld)[5]

The features outlined above are semantically extended to Petőfi's lyrical and epic works, in which there is either a third-person singular real or metaphorical actor, or a first-person singular speaker or quoted character.

>Kukoricza Jancsi fölkapta subáját,
>S sebes lépésekkel ment keresni nyáját,
>   (János vitéz)[6]

>A nap lement.
>Eljött a csend.
>Szellőüzött
>Felhők között
>Merengve jár
>A holdsugár
>   (Est)[7]

From a cognitive point of view, the direct subject-subiectum (agent, topic) correspondence is one of the most expected and common ways of construing sentences in everyday texts as well. Its general, rhetorically ideal character was gradually suspended in literature with the fading of its authenticity.

3.2. Detachment of the syntactic subject and the lyrical speaking subiectum

In this version, the non-direct deictic referentiality of the lyrical speaker is characteristic, and its conceptual construction is effected by metaphorical or reference-point reification.

The characteristics mentioned in connection with Petőfi can be identified in János Arany's first epic works, especially in the epic poem Toldi. The constant realization of the most expected general co-occurrences in Toldi for cognitive reasons certainly contributes to its success to this day. But in the lyrical poems written in the 1850s, which are the first works of Hungarian lyrical modernity, the picture is already different. In the basic conceptual structure of Arany's poem *A lejtőn* 'On the Slope', both realization versions have a prominent poetic role.

>Száll az este. Hollószárnya
>Megrezzenti ablakom,
>Ereszkedik lelkem árnya,
>Elborong a múltakon.
>
>[...]
>
>Most ez a hit... néma kétség,
>S minél messzebb haladok,
>Annál mélyebb a sötétség;
>Vissza nem fordulhatok.
>   Nem magasba tör, mint másszor –
>   Éltem lejtős útja ez;
>   Mint ki éjjel vízbe gázol
>   S minden lépést óva tesz.[8]

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[5] I soar in thought Beyond the earth to the clouds

[6] Jancsi Kukoricza picked up his sheepskin coat, And with quick steps he went to look for his flock,

[7] The sun has gone down. Silence has come. It was windy Between clouds It walks pensively The moonbeam

[8] The evening is coming. Raven's wing My window shakes The shadow of my soul descends, He broods over the past. [...] Now that faith... silent doubt, And the further I go, The deeper the darkness; I can't turn back. It

A subiectum is at the center of the speaker's and recipient's attention, it is the speaker himself, but he does not create the attention directed to himself by speaking in the first person singular, as a grammatical subject. In the reception process, the participants of the poetic clauses are given priority as grammatical subjects, and through them the understanding reaches the actual speaker.

In the linguistic representation, in the course of dynamic conceptual construal, the lyrical speaker and the discourse participant are separated. The latter is *este* 'evening' and *árny* 'shadow'. The *este* 'evening' goes through multiple metaphorization in the entire poem, from a natural phenomenon to aging to darkness as a failure of cognition, to doubts about the self-creation and self-representation of personality. The *árny* 'shadow' is a visual imprint of the disembodied soul of the lyrical speaker, a double transference to the speaking subiectum, with a transparently vague and uncertain outline. The noun *árny* 'shadow' brings the recipient to the speaker more directly, but still indirectly. The complex metaphorization process takes place during the lyrical speaker's monologue and self-interpreting cognitive operations, therefore the deictically grounded subiectum is represented for the recipient only partially and through mediation by the participants of this self-reflexive mental and emotional process.

At the same time, the noun *árny* 'shadow' is part of another conceptual and semantic operation, which also creates a separation and connection between the central lyrical speaker (subiectum) and the participants who appear as grammatical subjects in the monologue. The noun *árny* 'shadow' is a component of the possessive structure *lelkem árnya* 'the shadow of my soul', just like the linguistic unit expressing another central conceptual structure, *éltem lejtős útja* 'the steep road of my life'. In most cases, the possessive does not express possession, it is a semantically complex reference point structure.

One type of complex semantic structures is the reference point structure, in which a conceptualizer makes something accessible and conceivable by naming and activating another thing (Langacker 1999: 171–201). Figure 1 details the reference point structure (cf. Langacker 1999: 174). C is the conceptualizer (the speaker or the listener), R is the reference point (the conceptual starting point), T is the conceptual target to be reached by the conceptualizer through the reference point, the arrow indicates the mental path of the conceptualizer, and finally D the dominion, conceptual domain to which the reference point provides direct access.
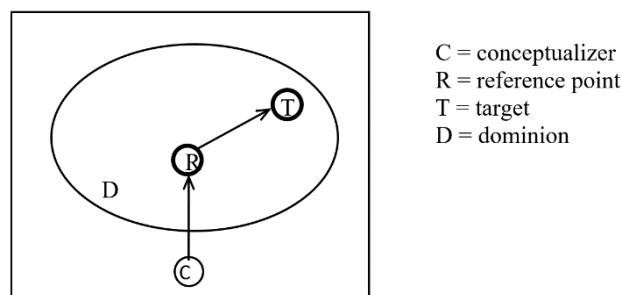

C = conceptualizer
R = reference point
T = target
D = dominion

Figure 1.

The reference point relationship is a dynamic linguistic phenomenon. In the interpretation of cognitive linguistics, dynamism stems from the temporality, parallelism and succession of the processing of linguistic units. The entity serving as a reference point can fulfill its function because it is easier for the conceptualizer to access and activate than the target. The concept of a more accessible entity opens up a domain, a domain in which the target is already easy to reach. The reference point status functions until its role is exhausted, that is, until it directs the conceptualizer to the target. At a later stage of conceptualization, the target becomes the focus of attention because it is considered more accessible through the reference point.

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doesn't get high like other times - The steep road of my life; Like wading into water at night And taking care of every step.

In the poem by Arany, *lelkem* 'my soul' is the reference point and *árnya* 'its shadow' is the target, in the second structure, *éltem* 'my life' is the reference point and *lejtős útja* 'its steep road' is the target. The formal subject of the sentence *Ereszkedik lelkem árnya* 'The shadow of my soul descends' is in the third person, only the possessive suffix is in the first person, but this is only a reference point (starting point) for the noun *árnya* 'shadow', which is not the same as the speaker. At the same time, both elements that function as reference points themselves involve a reference point structure: *én* 'self' (reference point) – *lélek* 'soul' (target), *én* 'self' (reference point) – *élet* 'life' (target).

These semantic structures bring about a significant change compared to the poetics of confessional lyric: the semantic starting point is the self, the lyrical speaker, epistemically grounded, identifiable for the recipient, placed in the focus of attention as a topic, but the entire structure shifts attention to something else, which in the course of construal is not the same as the speaker himself. In these structures, the concept of life or soul is reified (becomes a thing that is represented as a grammatical subject) and ontically separated from its "possessor" (the reference point), so that they constitute the ontological essence of the speaking subiectum. The ontic character comes to the fore and the ontological to the background, greatly amplifying doubts about the subject's self-representation and self-creation. Among János Arany's lyrical poems from this period, the poetic process described here prevails also in *Balzsamcsepp* 'Drop of the Balm' and partly in the poem *Az örök zsidó* 'The Eternal Jew'.

3.3. Self-address

The grammatical and semantic implementation of self-address is one of the most specific instantiations of subject construal. The syntactic subject or the possessive person-marked element is in the second person singular, which is simultaneously grounded as the directly addressed addressee and at the same time as the speaker, as a deictic center and deictic reference for itself and the addressee, and also as part of the speech situation in the abstract discourse space. The identity of the addressee is overt, primarily the lyrical speaker (identical with the first-person speaker, if there is one), and may also be the recipient.

This possibility of a lyrical change was recognized by Mihály Vörösmarty, in his last surviving poem. The self-addressing singular second-person forms of *Fogytán van a napod* construe the subject in two ways:

Fogytán van a napod,
Fogytán van szerencséd,
Ha volna is, minek?
Nincs ahova tennéd.
Véred megsürűdött,
Agyvelőd kiapadt,
Fáradt vállaidról
Vén gunyád leszakadt.
Fogytán van erszényed,
Fogytán van a borod,
Szegény magyar költő,
Mire virradsz te még?[9]

The self-addressing clause contains two scenes. In one of the scenes, the event related to the participant expressed in second person as a grammatical subject, primary figure, and trajector is construed explicitly. In the second scene, the event related to the relationship between the speaker and the second-person primary figure is construed, focusing on the ontic speech situation and

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[9] Your day is running out You're out of luck If there was, why? There's nowhere to put it. Your blood has thinned Your brain is dead From your tired shoulders Your old coat is broken. You're out of wallet You're out of wine Poor Hungarian poet, What else are you up for?

ontological self-referential and self-creating relationship between them. The tension between the two related scenes gives the characteristic of the self-addressing clause. The speaking agent, who is not overt, directs his speech towards the addressee as an existential agent, putting it in the focus. Then, the process also takes place in the opposite direction, thus reception reaches the unmarked speaker through the addressed figure.

Construing the subject through a second-person subject and an unmarked speaker with additional textual elements can result in extremely complex subiectum interpretations. The basis for this, in addition to what has been said so far, is that the speaker views himself from outside as a Dasein, ontically, as a being, and at the same time as a person who reflexively, ontologically responds to his own existence and to being in general. He grounds the addressee to himself and interprets it in a self-reflexive way with questions or statements about existence within an ontological framework. (Béla Németh G.'s early study emphasizes how self-addressing poems focus on the double characteristics of existentia and essentia in Heidegger's sense; cf. Németh G. 1970: 621–670; Heidegger 1975.) In this way, the traditional ontological model of the subject-object division is replaced by the epistemic grounding based on mutual determination.

In his poem *Fogytán van a napod*, Vörösmarty partially resolves the ambiguity of the second person with the third person subject of the *szegény magyar költő* 'poor Hungarian poet', but again this does not or cannot only apply to a single person, the speaker, but also to Hungarian poets in general. It should be noted that some of the formal subjects in the poem do not refer to the addressee but rather to the addressee's grammatical "possessions" (*napod* 'your day', *szerencséd* 'your luck', *véred* 'your blood', *agyvelőd* 'your brain'). These nouns, as components in reference point structures, denote aspects of the addressee's (and therefore the speaker's) mode of existence, starting from the addressee's reference point as a semantic target, putting the concepts they denote to the fore. The concepts evoked in this way are clearly aspects of the existence of the Dasein, which are categorized starting from the Dasein itself, and then reattached in the subject's understanding of existence.

4. Subjectification

The clause expresses a scene or event which has participants. The speaker also marks these figures in the clause with formal markers, for example as subject or object. One of these two figures (prototypically trajector and landmark) is either openly the speaker himself, or he is not. In other cases, however, the speaker is an implicit part of the clause, or a larger fragment.

In Kálmán Mikszáth's novel *Szent Péter esernyője* 'Saint Peter's umbrella', in the first chapter (*Viszik a kis Veronkát* 'Little Veronka is taken away') the narrator does not appear overtly at all in some sentences (he is not a participant in the scene), only the third-person characters are named and grounded. Such is the first sentence of the first chapter taken as an example. The directly quoted utterances of the characters in the novel are related to these scenes construed with third-person figures, also with some first-person utterances by the participants. In other cases, the narrator speaks directly in first person singular (*Se nem mondok, se nem gondolok* 'I neither say nor think'). In these two cases, the grounding is clear for both the narrator and the recipient, both the speaker and the participants in the sentence can be identified, by their grammatical designation as the subject and by temporarily being in the focus of attention.

> Özvegy tanítóné halt meg Halápon.
> Mikor tanító hal is meg, szomjasan maradnak a sírásók. Hát még mikor az özvegy megy utána? Nem maradt annak a világon semmije, csak egy kecskéje, egy hizlalás alatt levő libája és egy kétéves leánygyereke. […] A kis poronty az apja halála után született, de nem későre, egy vagy legfeljebb két hónap múlva. Megérdemelném, hogy a nyelvemet kivágják, ha rosszat mondanék. Se nem mondok, se nem gondolok.
> Jó, becsületes asszony volt – de mire való volt már neki ez a vakarcs? Könnyebben ment volna a másvilágra, ha magával vihette volna a terhet, mintsem hogy itt hagyja.
> Aztán meg nem is illett, Isten bűneül ne vegye.

Hiszen uramfia, egy nagy káplán fiuk volt már a tanítóéknak. Az bizony jó fiú, kár, hogy nem segíthette még anyját, mert maga is csak káplán volt eddig valami igen-igen szegény plébánosnál, messze Tótországban, [...][10]

However, the first few paragraphs of *Szent Péter esernyője* also include a third procedure for conceptually construing a speaker or an actor. Some expressions classified as traditionally spoken vernacular (*aztán meg* 'and then', *bizony* 'of course', *hiszen uramfia* 'after all, my goodness') implicitly bring the narrator into play. With these expressions, the speaker indicates that he is speaking, that he conceptualizes and construes what is narrated, that his point of view prevails in the narration (most of the quoted expressions have a causal meaning, too), although the speaker himself in fact remains outside the narratives. This is a typical realization of semantic subjectification.

Subjectification is usually present in discourses. "An entity is said to be objectively construed[11] to the extent that it goes 'onstage' as an explicit, focused object of conception. An entity is subjectively construed to the extent that it remains 'offstage' as an implicit, unselfconscious subject of conception" (Langacker 2006: 18). There is an asymmetry between subjectified and objectified elements. The meaning of an expression always contains subjectively and objectively construed elements. Subjectively construed elements primarily include the speaker and, secondarily, the addressee in their offstage conceptualizing role.

In the Mikszáth quote above, each clause construes an elementary scene from the story of the introductory chapter. In each clause, attention is directed at one participant as a grammatical subject, a primary figure, mostly a human actor in relation to other participants. In addition to these overt semantic and syntactic structural correspondences, another person, the narrator, appears in the narrative, most typically implicitly, outside of the scenes, but within the narrative situation. In a semantic sense, the participating subiectums (characters) are represented in the story via conceptual construal and conceptual elaboration by another subject, the narrator. The narrator becomes a subiectum by implementing his own point of view in the process of storytelling in such a way that, as a conceptualizer, he implicitly indicates the validity of this point of view without direct self-reference. The phrases quoted from the excerpt (*aztán meg* 'and then', *bizony* 'of course', *hiszen uramfia* 'after all, my goodness') ground the narrated story directly to the speaking conceptualizer (as a speaking subject), to the central part of the speech situation.

5. Depersonalization

One of the linguistic and poetic developments in objective lyrical poetry is putting the personality in the background, instead naming mere things, placing these in the focus of attention. The subject construction of János Pilinszky's poem *Egy arckép alá* 'Under a portrait' is a semantic process in which attention is transferred from the lyrical speaker to things, typically objects.

[...]

Öreg vagyok, lerombolt arcomon
csupán a víz ijesztő pusztasága.
A szürkület gránitpora. Csupán
a pórusok brutális csipkefátyla!

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[10] The widow of the school-master died in Haláp. When a school-master dies, the mourners remain thirsty. Even when the widow goes after him? She had nothing left in the world, only a goat, a fattening goose and a two-year-old daughter. [...] The little kid was born after his father's death, but not too late, one or two months at the most. I deserve to have my tongue cut out if I say a wrong thing. I neither say nor think. She was a good, honest woman - but what was this baby for her? It would have been easier for her to go to the other world if she could have taken the burden with her, rather than leaving it here. Then it wasn't even appropriate, God forbid. After all, my goodness, the school-master already had a grown up chaplain son. He's a good boy, it's a shame that he couldn't help his mother, because he himself was only a chaplain to some very, very poor parish priest, far away in Tótland [...].
[11] Emphasis in the original.

[…]

És egyedűl a feneketlen ágyban.
És egyedűl a párnáim között.
Magam vagyok az örökös magányban.
Akár a víz. Akár az anyaföld.[12]

In the entire poem, formally, this speaker is the topic and trajector, in the focus of attention, in first person singular. However, this foregrounding is only partial, because the speaker does not indicate himself in certain sentences. Thus, in the latter sentences, the speaker is backgrounded, and the things referred to come to the fore (such as granite dust, pore, lace veil, water, motherland). Here semantic construal is of a specific nature: the names of things would be metaphorically or analogically the speaker's conceptual elaborations, but they are not epistemically grounded to the conceived speech situation.

The metaphorical mapping (in the first part of the quote), which consists indirectly of visual associations projected onto the face, the simile (in the last line), which is a conceptual blending of two elementary, global surface and subsurface forms of matter and space, with emptiness and the concept of solitude, in fact they do not function with their figurative nature, but with their materiality. Nominal sentences without overt verbs place mere things in the short-term focus of attention, as quasi-subjects, and the ungroundedness and complete lack of subjectivization of these expressions show the contingent nature of named things. The most accurate realization of this can be found in the third stanza:

Hullámverés. Aztán a puha éj
boldogtalan zajai. Vak rovar,
magam vagyok a rámsötétedő,
a világárva papundekliben.[13]

The listing of the two nominals expressing events in the first two lines (wave, noise) is followed by a third nominal (*vak rovar* 'blind insect'), apparently continuing the list of possible things. This is followed in the third line, separated by the end of the line and a comma, so apparently independently, with the expression *magam* 'myself', which nevertheless identifies itself, as the most concise expression of the matter-likeness, contingency and unboundedness of the speaker. The speaker does not identify himself as a Dasein, but only as a reified existing being, for a moment without any references in the ongoing processing of the poem.

The contingent things are not significant in themselves, although the clause structures would suggest the opposite, but in their relation to the speaking subiectum. The speaker speaking in first person singular construes self-reference, through the deixis directed at himself and functioning as a deictic center for accessing contingent and impersonal things. This relationship is essentially the "inauthentic self-understanding of the Dasein from things" in everyday life, which is reflected in this lyric through linguistic form, the semantic construal of the clauses, recognizing the inauthentic nature of the self (Heidegger 1975: 15.§. c)).

6. Subject extension

From the 1970s, some authors of Hungarian prose changed their relationship to language again, and in this process, among other things, they sought to realize the previously unexplored possibilities of Hungarian. Two significant versions of this are worth mentioning here, both developed by

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[12] […] I am old, with a ruined face only the frightening waste of water. The granite dust of twilight. Only the brutal lace veil of the pores! […] And alone in the bottomless bed. And alone among my pillows. I am alone in eternal loneliness. Like water. Like the motherland.

[13] Surf. Then unhappy noises of the soft night. Blind insect, Me I am the one whithin the darkening, the world orphan cardboard paper.

Péter Esterházy. In the first part of Harmonia Cælestis, several entries begin with the phrase *édesapám* 'my father' (page and entry numbers in parentheses):

> Édesapám, vélhetően, édesapám volt az, aki kabátja alatt a festőpalettával visszament a múzeumba, visszaosont, hogy az ott függő képeit kijavítsa, de legalábbis javításokat eszközöljön rajtuk. (8/3)

> Édesapám a XVII. századi magyar történelem és kultúrtörténet egyik legsokoldalúbb alakja volt, politikai pályájának csúcsán a nádori címet és a birodalmi hercegi rangot nyerte el. A kismartoni kastélyt fényűző rezidenciává tette, számos templomot építtetett, udvarában festőket és szobrászokat foglalkoztatott. (9/5)

> Édesapám a XVIII. században a vallást, a XIX. században az Istent, a XX. században az embert ölte meg. (118/132)

> Édesapám addig-addig hezitált, menjen, ne menjen, mígnem aztán vitték, vittek mindenkit, édesapám fiát is, anyámat is, de aztán a nőket máshová terelték, minket meg bevagoníroztak. (225/230)

> Édesapám, a tündöklő ifjú: aki a végzetes párbajt megelőző éjszaka lefektette az ún. csoportelmélet alapjait. (261/267)[14]

The expressions *édesapám* 'my father' have the same grammatical status in the quoted passages. Each mention is a grammatical subject in sentence-initial position, primary figure (trajector), agent, participant in the focus of attention in the clausal scene. The noun word form itself is more complex than this function, a possessive structure, in which the starting reference point is the speaker in the first person singular. The conceptual construal of the grammatical subject in the clause as the primary participant starts from the speaker, thereby grounding it first in the conceived speech situation. This poetic procedure makes several layers of comprehensibility accessible by regular attention shifting. On the one hand, each subject at the beginning of a clause contains the father-son relationship by itself, moreover, in the access order of son-father: first the speaking son is grounded, then the father, through the additional semantic components of the clause. In this relationship, the components of the concept of *apa* 'father' are fertility (from whom someone originates), age (adult, older compared to offspring), superiority and authority. The components of the concept of *fiú* 'son' are the result of fertility (who comes from someone), age (child or youth, younger compared to your predecessor), subordination. This is how the biological link, family and authority dependence are mapped with the realizations of identification and separation.

On the other hand, in Esterházy's text, *édesapám* 'my father' is always a different historical father, in the relationship of the constant (or so interpretable) speaker. The repetition of the word with its unchanged semantic characteristics (grammatical subject, primary figure, subject, in sentence-initial position) creates an extension in which the current mention is both anaphoric (finds and activates previous mentions, or a part of them) and cataphoric (creates anticipation for the meaning of the following mentions).

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[14] My father, probably my father, was the one who went back to the museum with the paint palette under his coat, sneaked back to correct the pictures hanging there, or at least make corrections on them. (8/3)

My father was one of the most versatile figures in Hungarian history and cultural history of the 17th century, at the peak of his political career he won the title of palatine and the rank of imperial duke. He turned the Kismarton castle into a luxurious residence, had many churches built, and employed painters and sculptors in his yard. (9/5)

My father killed religion in the 18th century, God in the 19th century, people in the 20th century. (118/132)

My father hesitated until then, go, don't go, until then they took him, they took everyone, including my father's son and my mother, but then the women were sent somewhere else and we were put in a wagon. (225/230)

My father, the shining young man: who laid down the foundations of the so-called group theory, the night before the fatal duel. (261/267)

From the *édesapám* 'my father' subjects construed in this way, a double concept of father is developed. One is the narrator's own concept of father, which is contradictory with its metaphorical and metonymic foundation, but it forms a complete personality, whose actions regularly reflect the actions and behaviors of the ancestors. The other is the prototype of the historical Christian European man, with his traditions, his historical and momentary disposition, his irresolvable contradictions, and his everyday factual self-understanding (see Tolcsvai Nagy 2003 for more details).

The subjects of *édesapám* 'my father' refer to this complex father as a topic in the third person, and at the same time they also carry out the self-reference and self-reflection of the speaking subiectum.

7. Subject blending

Another realization of the semantic extension of the schematized grammatical subject that can be mentioned here is the blending of subjects, also in Esterházy's prose. In some parts of the volumes that focus on the mother (*A szív segédigéi* 'Helping Verbs of the Heart', *Semmi művészet* 'No Art') the monologue of the narrating boy, speaking in the first person, and the mother, also speaking in the first person (although often referred to in the third person), merge, the two referential centers coalesce:

> Kétségtelenül volt valami gyanúra okot adó elvi elszántság anyám kezdeményezéseiben, ezzel szemben a legtermészetesebb módon, izomból, kisfiam, izomból, szeretett férfiakkal barátkozni (Semmi művészet, 92)

> végignéztem az egész átváltozási csiribi-csiribát. […] És a kalap. Kalap le, mindig elfelejtem, hogy proletárdiktatúrában élünk. Kalap föl, de hát végül mégiscsak férfihoz megyek. Kalap le, viszont a Magyar Népköztársaság tisztjéhez. Kalap föl, nincs ennek jelentősége, egy kalap ide vagy oda, akkor inkább legyek szép. (Semmi művészet, 97)

> soha nem gurult a labda két arasznál messzebb a lábától, ami csak úgy képzelhető el, hogy oda van kötve a bokájához […] soha nem nézte, kisfiam, a labdát [Görög Miki] (Semmi művészet, 213)[15]

Most of the clauses in *Semmi művészet* are complex structures in which the starting matrix sentence construes the speaker as a narrator in diverse ways, and the narrated story with its participants, including the narrator, is based on this. The grammatical subject in the quotations is indicated by first-person verb forms and possessive pronouns. The first person is continuous in these clauses, but the speaker it denotes alternates between the boy and the mother. As a result, the grounding and self-reference of first-person subjects, and more broadly, reference points, constantly alternate. The dual role of these figures is associated with constantly changing combinations of objectification and subjectification. The current speaker is regularly an overt participant in the narrated story (objectification) and also, an implicit conceptualizer of the narrated story with the minimized markers of first person (subjectification).

The current grammatical subject can be recognized in the individual clauses, as the momentarily most important participant of the narrated story, according to the narrative construal, so it is in the center of attention. However, the status of the grammatical subject is constantly related to things that strive for a topic function. Among these, the continuous presence and regular

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[15] Undoubtedly, there was some suspicious principled determination in my mother's initiatives, on the other hand, she loved making friends with men in the most natural way, out of muscle, my little boy, out of muscle (No Art, 92).

I watched the whole metamorphosis thing. […] And the hat. Hat off, I always forget that we live in a proletarian dictatorship. Hat up, but in the end, I still go to a man. Hat off, but to the officer of the Hungarian People's Republic. Hat up, it doesn't matter, a hat here or there, then I'd rather be beautiful. (No Art, 97)

the ball never rolled more than two spans away from his feet, which can only be imagined as being tied to his ankle […] he never looked, my boy, at the ball [Miki Görög] (No Ar, 213).

prominence of one or both of the two narrators is realized independently of the formal grammatical subjects. The formal, conceptual and semantic integration of the two grounded first persons result in the elaboration of two subjects with topic status in the text, in relation to each other. In the absence of further interpretation, it should only be noted here that in Esterházy's prose, the father-son relationship tends towards separation, while the mother-son relationship emphasizes inseparability.

8. Subject and subiectum: summary

The grammatical subject is a grammatical function which, by default, fulfils its role together with additional semantic factors. In the process of producing and understanding linguistic structures, i.e. construal in the speech event, during the processes of dynamic social meaning formation, it is primarily a grammatical function related to the role of a named thing in the sentence scene, placing it in the foreground and focus of attention, and functioning as a semantic starting point. The functioning or emptying of the subject is influenced by the distribution of semantic roles and trajector-landmark alignment. Semantic complexity may be increased by the mapping or non-mapping of the speaker and the listener as subject or object in the sentence.

The relationship of the subject to the predicate and the object can be characterized as a partial dependency if these relationships in the sentence do not by themselves exhaust the meaning of the sentence. The subject is related to the verb (predicate) in a composite structure expressing a temporal process through semantic correspondences, in the processes of elaboration and the selection of the active zone. The subject meets the object in the agent-patient and trajector-landmark alignments, by the foreground-background relationship in the construal process.

All of this enables extreme variability in conceptual construal and linguistic expression. The subject is not an a priori structural or logical designation, but a highly schematized mode of conceptualization. The subject can be both the Dasein and the existent (a reified thing), but only the Dasein has its first person or second person singular grounding. In the latter case, the subject can contribute to the process of linguistic mapping of the subiectum as a Dasein, by linguistically implementing the reflexivity of self-reference.

The grammatical subject and the subiectum elaborated in the literary text are or may be separated from each other, and at the same time, in the process of separation, the two are connected again in the most different ways. In a literary work, the subiectum is not formed through the direct elaboration of a grammatical subject, but by meeting different ways of the subject's self-creation and self-reference, in the intersubjective actions of the speaker and the recipient, in the discourse space. The essence of these processing operations is the formation of social meaning in the joint attention scenes.

The grammatical subject can be a function of the grammatical predicate within a sentence, but the conceptual development of the subject cannot be tied to a single schematic reference point. The intersubjective construal of the subiectum is the construal of a Dasein that understands itself in its existence. The ontological difference between the Dasein and the existent is also reflected in the dynamics of social meaning formation, insofar as the distinction between the grammatical subject and the subiectum is decisive in linguistic construals of the Dasein.

The literary history of the subject-subiectum is of fundamental importance for literary creation and literary understanding, at least since the beginning of modernity. Verlaine, Mallarmé, Proust, Joyce, Woolf or Rilke, Musil, Benn, the Hungarian Mihály Babits, Géza Ottlik, Lőrinc Szabó, Attila József, Dezső Tandori or György Petri developed the most diverse versions of the subject-subiectum relationship. These historical processes are not independent of the partial schematization and desemantization of the subject functions of everyday texts.

Acknowledgements

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