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Theses

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Identity, Style and Performance in the Postcolonial Anglophone Novel

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I. Introduction

1. The dissertation's main themes and objectives

In my doctoral dissertation I analyze the linguistic aspects of identity construction: I look at how style, various speech and linguistic forms are used for the purposes of identity- and meaning-construction. I analyze identity construction intersectionally, i.e., at the intersection of gender, race/ethnicity, class and culture. The research – informed by the theoretical frame and methodology of the third wave of sociolinguistics – looks at how identity, style and performance are construed in the postcolonial Anglophone novel. According to my knowledge, in the Hungarian context no one has explored these questions using this theoretical background or corpus. One of the novelties of my analysis is that it takes into account the personal, psychological bearings of meanings and interactions (Rampton 2005: 331). Furthermore, it analyzes fictionally construed identity practices (see more I./5.).

My interdisciplinary research approaches the corpus from a predominantly linguistic perspective, but it is in an open and discursive relationship with other disciplines. The dissertation investigates construed identities from the perspective of fictional characters, and sets out to study the patterns of their linguistic interactions. The study of the problematics of language, style, context, identity and performance may have relevance for literary and cultural studies; however, my research does not approach the texts under consideration from the standpoint of literary theory.

2. Theoretical background

In my dissertation I utilize the following approaches: Kachru's World Englishes model, the social constructivist approach of the third wave of sociolinguistics, postcolonial and feminist theory. My theoretical starting point is the framework of the third wave of sociolinguistics, particularly its understanding of identity, style, performance and context.

3. Main research questions

The main question of the dissertation is how identity, performance, style and stylization appear in the postcolonial Anglophone novel. Within this main question, I attend to the following questions:

1. How do phenomena corresponding to the third wave of sociolinguistics appear in postcolonial Anglophone novels; what is the role of these phenomena in fictionally constructed postcolonial societies and local cultures?
2. How can we characterize the ways in which linguistic forms, varieties, or code-switching between these forms and varieties, signify / construe values, relations and identities? How can we understand the role that regionally and socially indexed linguistic forms and

varieties play in the construction of identity? How does a novelistic linguistic variety become a stylistic and semantic resource, part of the construction of identity and meaning?

3. What effect does globalization have on novelistic linguistic forms and varieties, as well as social meanings associated with these forms and varieties?¹
4. What is the relationship between power, identity, and language in fictionally constructed speech situations? What kind of linguistic resources are available for the contestation of power structures, hierarchies and relations?
5. What is the role of gender, sexuality, race/ethnicity, age, culture and class in characters' language use and identity construction? How do structures of oppression and inequality interact in linguistic and identity-acts in various discursive situations?

4. The postcolonial literary corpus

In my dissertation I analyze the following Anglophone novels (listed in the order of their date of publication): Sam Selvon: *The Lonely Londoners* (2001[1956]), Chinua Achebe: *Things Fall Apart* (1994[1958]) és *No Longer at Ease* (1991[1969]), Salman Rushdie: *The Satanic Verses* (1992[1988]), Tsitsi Dangarembga: *Nervous Conditions* (2004[1988]), J. M. Coetzee: *Disgrace* (2005[1999]), Chimamanda Ngozi Adichie: *Americanah* (2014[2013]).

The novels were selected according to the following criteria²: I picked canonical postcolonial novels, which also appeared in Hungarian (with the exception of two novels). I worked with the original English texts because from the perspective of novelistic language use the Hungarian translations could not be considered authentic. I analyzed novels that foregrounded and thematized my research questions through culturally authentic data. I did not narrow down my postcolonial corpus to a given region or time period because I wanted to examine the interaction between language use and identity in a cross-cultural frame, the findings of which could be extrapolated to novels from other postcolonial settings and contexts. To ensure this transcultural potential, I picked novels from various parts of the former British Empire; however, it needs noting that my research did not extend to literature from the settler colonies. I also included novels that addressed issues of migration and minorities in the age of globalization. Due to my intersectional focus, the corpus incorporated novels where gender and race/ethnicity played a significant role in identity construction. In order to arrive at a representative and nuanced picture of the given thematic, I relied on novels from three postcolonial generations.

¹ To what extent and how linguistic varieties are novelized is an interesting and relevant question, which I don't take up in this research. The chapter on Selvon, however, addresses this question.

² Due to limits, not every single novel I studied is included in my dissertation. Aside from the aforementioned works, the following postcolonial novels are noteworthy: C.L.R. James: *Minty Alley* (1997[1936]), Tutuola, Amos: *The Palm-Wine Drinkard and My Life in the Bush of Ghosts* (1994[1952]), V. S. Naipaul: *Miguel Street* (2002[1959]), *The Mimic Men* (2010[1967]), Chinua Achebe: *Arrow of God* (1964), Salman Rushdie: *Midnight's Children* (2006[1981]), *Shame* (2008[1983]), Anita Desai: *In Custody* (1984), Ken Saro-Wiva: *Sozaboy* (1995[1985]), Caryl Phillips: *Cambridge* (1993[1991]), Rohinton Mistry: *A Fine Balance* (1997[1995]), Arundhati Roy: *The God of Small Things* (2008[1997]), Zadie Smith: *White Teeth* (2000[1999]), Nalo Hopkinson: *Midnight Robber* (2000), Ngozi Chimamanda Adichie: *Purple Hibiscus* (2005[2003]), *Haf of a Yellow Sun* (2011[2006]), Junot Diaz: *The Brief Wondrous Life of Oscar Wao* (2008), J. M. Coetzee: *Summertime* (2009), Teju Cole: *Open City* (2012[2011]).

5. Methodology

Through qualitative analysis, I studied identity construction in literary dialogues and the language use of characters. I mostly analyzed direct quotations, but in the course of my analysis I also took into account indirect and free quotations. Ethnographic and interactional sociolinguistic research proves dialogue analysis to be a productive means of the study of identity and meaning-construction (see Gumperz 1996, Rampton 2006, Hewitt 1986); it is my fervent hope that the analysis of literary dialogues might supplement these studies.

I noted each dialogue that occurs in the novel. I separated what the characters say (direct quotations) from narratorial remarks. When the context allowed, I took into account the characters' linguistic and cultural background, their race/ethnicity, nationality, gender, age, class, sexuality, religion, education etc. I also incorporated into my analysis the dynamically changing power relations and hierarchies between characters. In addition, I considered characters' personalities, life stories as well as the micro- and macro-sociological coordinates of the literary speech situation/context. My analysis included racial, gender and sexuality discourses, culturally specific and performative elements. In accordance with the linguistic focus of my research, I investigated the languaging, styling, and code-switching of characters.

In the course of my analysis of literary dialogues, I had assistance from native speakers and culturally embedded informants. Nwachukwu C. Obinna helped in the evaluation of novels by Adichie and Achebe, particularly in the analysis of Nigerian English and pidgin. He helped with my Nigerian pidgin transcriptions. Dr. Ashish Gupta gave assistance with Indian English and culture. Dr. Timothy Wright helped with South African English; Belén Negrón Cookinham responded to my queries regarding Caribbean creole and culture. In addition, conversations on Afrodiasporic literature and culture with Dr. Maleda Belilgne, friend and colleague, were inspiring.

Dialogues were selected from the corpus according to linguistic, stylistic, thematic criteria. In selected dialogues, I analyzed meaning and identity-construction on all linguistic levels. I interpreted identity on the level of macrosociological categories, locally, ethnographically specific cultural positions, transitory and microinteractional stances and roles (Bucholtz–Hall 2010: 21). I mapped out characters' relations and resistance toward (trans)cultural meanings, colonialism and globalization, gender-norms and hierarchies, racism and racial oppression, linguistic ideologies and discrimination.

6. The structure of the dissertation

As an introduction to the dissertation, Part I contains a summary of the dissertation's thematics and aims, the main research questions, the corpus and methodology.

Part II lays out the theoretical background and concepts used in the dissertation.

After looking at globalization and the World Englishes model, Part II.A introduces the concepts of context, identity, performance, style, and stylization / styling in the constructivist paradigm of the third wave of sociolinguistics.

Part II.B looks at which perspectives and insights from cross-cultural / transcultural linguistics the dissertation utilizes.

Due to the postcolonial literary corpus, the main goal of Part II.C is to introduce postcolonial theory and literature. In this section, I discuss the postcolonial theorization of culture and identity, particularly the concepts of mimicry and appropriation.

Part III is comprised of three analytical chapters, which focus on different phenomena in different novels. Each analytical chapter begins with a discussion of relevant theoretical issues and research questions. Each one ends with conclusions drawn from the analysis of data.

The main question of Part III.A is what role gender and race play in the identity construction of characters. In Dangarembga Tsitsi's *Nervous Conditions* I focus on the identity construction and feminist resistance of female characters. In J. M. Coetzee's *Disgrace* the focus is on issues of race, black and antiracist performance constitutive of political acts.

Focusing on the literary representation of female acts of discursive resistance in the (colonial) sub-Saharan African context, this chapter looks at how female characters employ sociolinguistic resources as part of challenging (male) dominance and oppression in *Nervous Conditions*. On the one hand, they interrupt and destabilize traditional discursive patterns and engage in gender performance and crossing for a range of (symbolic) purposes. On the other hand, their reflexive and performative language use typically relies on the strategic enactment and manipulation of traditional speech repertoires to legitimize and sustain 'feminist' gender critique. The paper hence shows how in an extremely patriarchal and male-dominated context "successful" gender performances involve a reconfiguration of established local discursive and gender frames.

In the chapter on Coetzee's *Disgrace*, I examine linguistic dominance and resistance with particular attention to performative language use. Using Pierre Bourdieu's concept of linguistic habitus, I look at the ways in which white characters' language use and superstandard performances preserve racial bias and hierarchies. In contrast, I look at how black characters utilize performance and mimicry as ways of contesting linguistic dominance and racial oppression. Finally, I investigate linguistic racialism and non-racialism, i.e., how characters confront the problem of racism at the same time that they seek to transcend race through language. I conceive linguistic non-racialism as the struggle of human beings to escape their status as objects, and the dream of a raceless future based on radical universalism and inclusion. I pursue the linguistic utopia of social relations not based on race or kinship in conjunction with a feminist ethics of care.

Part III.B foregrounds the thematics of transcultural identity and performance. The chapter on Salman Rushdie's *The Satanic Verses* looks at the role that code-switching and performative semiotics play in the construction of postcolonial identity. Looking at transcultural digital flows, the chapter on Chimamanda Ngozi Adichie's *Americanah* analyzes diasporic language use and identity.

Focusing on the literary representation of postcolonial group identity in Salman Rushdie's *The Satanic Verses*, this chapter looks at how characters employ linguistic and semiotic resources to craft collective identity. On the one hand, the linguistic construction of group identity involves the performance of semiotic repertoires regularly associated with the group, foregrounding as well as magnifying semiotic indexicality and iconicity. On the other hand, *performative semiotics* complicates the relationship between group identity and well-known sociocultural signs, meanings and forms: it rewrites, reconstitutes and replaces well-known repertoires with new semiotic repertoires, genres and identities. The paper hence shows how group members use semiotics as a performative practice to achieve the imaginary unification of socioculturally plural collectives.

In Chimamanda Ngozi Adichie's *Americanah*, Nigerian immigrants grapple with what it means to be black in the United States; Nigerian returnees, on the contrary, try to figure out new ways of being African. This paper argues that the aurality, culturally and locally embedded vernacularity of black speech has an important role to play in the construction of Afrodiasporic identity and space. On the one hand, I focus on the multimodality and interactivity undergirding the transcultural negotiation of identity- and meaning-making in new media, arguing that the orality of black vernaculars traverses national boundaries forging a diasporic community. I reflect on how digital spaces and modes of vernacularity are being used to (re)construct and (re)mediate blackness within Afroatlantic cultures connected to colonialism and slavery. On the other hand, I explore the ways in which offline interactions enable, disrupt, or rupture the creation of shared diasporic spaces in contemporary America and Nigeria. In order to tackle these questions, I examine the following communities of practice: the natural hair community, the Barack Obama fan club, the Lagosian Nigeropolitan Club, Ifemelu's American blog about race, and her Lagosian blog. The chapter hence considers the extent to which vernacular practices are capable of forging diasporic cultural flows in the afterlives of slavery.

Part III.C focuses on black performance and stylization. It interprets creole styling as diasporic metrolinguistic practice in Sam Selvon's *The Lonely Londoners*, briefly touching upon the significance of its culturally embedded sonic and aural characteristics. The chapter on Chinua Achebe's *Things Fall Apart* and *No Longer at Ease* focuses on the use of oral culture as a sociolinguistic resource; furthermore, it extends the concept of dialect stylization to pidgin stylization in *No Longer at Ease*.

In this chapter, I explore what happens to postcolonial identity when it becomes a meaning amenable to being styled in and through the creole vernacular, when the experience of urban space is interpreted, perceived through a stylized vernacular. I argue that in Sam Selvon's *The Lonely Londoners* (1956) the literary use of the creole vernacular constructs a new and rival transnational space that challenges the racialism of the dominant spatial order. Whereas in the 'English novel' the space of the nation was indexed by regionally unmarked, neutral, 'standard' speech (cf. *Bleak House*), my contention is that in Selvon's oeuvre the accented, regionally marked vernacular, infused with oral speech style, alters the aurality of space. I focus on the deployment of creole styling as the site of the transcultural negotiation of space, identity and meaning. Selvon uses

‘dialect’ for the purposes of what I call “vernacular styling,” as the blueprint for the rewriting of Caribbean identity in the imperial metropolis.

In the next chapter, I look at the culture of orality and pidgin stylization in Chinua Achebe’s *Things Fall Apart* and *No Longer at Ease*. I conceptualize colonial discourse as a form of linguistic violence and domination, which constructs the colonized as the Other; consequently, I focus on the effects of colonial discourse on the language use and identity construction of colonized characters. Next, I focus on how characters employ the sociolinguistic resources of oral culture in their metrolanguaging. Finally, I extend Coupland’s notion of dialect stylization to pidgin stylization and performance in colonial Lagos. I show how, in stylized performance, speakers can lay claim to localities by amplifying and disrupting the relationship between social meanings and regionally- or socially-indexed linguistic forms and varieties. I propose that the hyperaurality of Nigerian Englishes constructs a new and rival geography that survives colonial exclusion and negation.

Part IV summarizes the main findings of the research, and lays out the possibilities of its continuation.

II. Main findings

My research findings support the conclusions regarding language use, identity, performance and stylization drawn by the framework of the third wave of sociolinguistics.

In the postcolonial Anglophone novel the relationship between linguistic variables and social meanings is context-dependent, multidimensional and changing. The languages, linguistic varieties, styles used by characters and the code-switching among these varieties have an important role to play in the linguistic construction of postcolonial identities. The acculturated / nativized / minority Englishes, as well as code-switching, code-sliding, and contact phenomena can signify or authenticate local values and identities. The use of standard English and colonial discourse can signify or authenticate an English identity or colonial-global values. In addition to the authentication of one’s identity, characters use the above linguistic means to inauthenticate the identity of their speech partners. Rather than using linguistic means to represent an a priori identity, the rewriting, recontextualization and remixing of sociolinguistic resources constitute identities in the given discursive situation.

In the case of postcolonial characters, the use and appropriation of opposing codes (traditional vs. modern, global vs. local, sacred vs. secular) function as identity-constituting strategies. The differences and oppositions between these codes allow for the construction of hybrid, transcultural meanings and identities on the one hand, and complex identity-constructions in a complicated and sometimes contradictory relationship with each other on the other hand. Kachru’s so-called bilingual creativity plays an important role in the construction of transcultural identities and resistance against colonial-global hegemony.

My findings can contribute to a more nuanced understanding of identity, performance, indexicality, style and stylization. Performative identity construction refashions and

recontextualizes the semiotic resources of more than one linguistic variety or culture. Discursively constructed postcolonial identity formations are transitory, dynamic, and context-dependent; their survival, continuity beyond the frame of the performance is not guaranteed. Fictionally constructed identities cannot be easily categorized because they do not necessarily signify an a priori ethnic, national or cultural identity; these identities often go beyond the boundaries of a given community, exhibiting translingual and -cultural properties.

According to my literary corpus, performative linguistic and semiotic reconstruction is a characteristic of postcolonial identity construction. In the postcolonial novel, the active, reflexive and performative use of semiotic resources is foregrounded. Characters use semiotics as a performative practice to achieve the imaginary unification of socioculturally plural collectives. Like cultural (Bauman–Briggs 1990) or high (Coupland 2007) performance, performative semiotic reconstruction involves semiotic focusing and intensity. The linguistic construction of group identity involves the performance of semiotic repertoires regularly associated with the group, foregrounding as well as magnifying semiotic indexicality and iconicity. Performative semiotics complicates the relationship between group identity and well-known sociocultural signs, meanings and forms: it rewrites, reconstitutes and replaces well-known repertoires with new semiotic repertoires, genres and identities (cf. Mózes 2015d).

The dissertation proposes that, rather than using the traditional sociolinguistic concept of code-switching, the term code-sliding should be applied to the literary representation of postcolonial styling in Sam Selvon's *The Lonely Londoners*, Chinua Achebe's *No Longer at Ease* or Salman Rushdie's *The Satanic Verses*. Caribbean-Canadian novelist Nalo Hopkinson posits that the term "code-sliding" fits Caribbean writers' use of fluid modes of address; it is unclear whether she mistakenly, or deliberately claims that code-sliding is the term linguists use (vs. code-switching). Regardless of her intentions, I argue that code-sliding should be added to our critical vocabulary because it can enhance our understanding of creole "code-switching" and postcolonial (trans)linguaging. On the one hand, code-switching imagines a series of exchanges between preconceived, static, stable, separate linguistic codes. On the other hand, code-sliding conceives of creole styling as a fluid, dynamic and motile act of languaging, which foregrounds the continuity and entanglement between linguistic varieties on the creole continuum. The dissertation examined how the complex set of practices involved in code-sliding dismantle and remix colonial English, thus engaging with the multiplicity of languages and cultures that comprise postcolonial identity. The dissertation hence shows how the ephemerality, opacity and orality embedded in code-sliding are means of evading capture, and expressing fugitivity.

Coupland's concept of stylization provides a theoretical frame with which to interpret creole and pidgin stylization in the postcolonial novel. Sociolinguistic research discusses dialect stylization, but mostly in terms of Anglo-American linguistic varieties or Global Englishes (see Pennycook 2003, Rampton 2005, 2006, Coupland 2001). The stylization of these linguistic varieties does not involve questions of migration, race or linguistic ownership in the same way as that of nonstandard postcolonial varieties.

When postcolonial characters are styling, they are not speaking in what Coupland (2007: 183) terms their own ‘real’ voices or personas; they do not project in any simple sense “their real self,” but a preferred, invented voice/persona. They are engaged in “‘being [themselves] and in ‘not being [themselves]’, in using stylistic resources in order to index identities and at the same time to mark the fact that these were not identities that [they] authentically owned or inhabited”. Coupland proposes that in stylization speakers are engaged in ‘using’ as well as reflexively ‘mentioning’ speech styles, and it is useful to view Galahad as being engaged in simultaneously deauthenticating and reauthenticating himself as a creole speaker, deauthenticating and reauthenticating the practices he is alluding to and stylizing (ibid.). Just what levels of ownership, authorship, and endorsement are being implied in the stylized utterance is left unclear, for “engineered obscurity” is a general attribute of stylization (Coupland 2001: 366).

By complicating the links between sociolinguistic practice and social meaning, stylization effects a distanced validation of postcolonial identity and creates the discursive conditions of what Bhabha calls the Third Space. The postcolonial linguistic variety – a style formerly associated with a particular place, ethnicity, or culture – becomes an important means of transforming (trans)cultural inheritances in the postcolonial context.

The following oppositions animate dialect stylization: construction and improvisation; reality and fictitiousness; authenticity and inauthenticity; subjectivity and alienation; identification and dis-identification (cf. Coupland 2001). In addition to these oppositions, my research bears out that black stylization is animated by the following ambivalences, referred to by Moten (2003), Fanon (2006) and Hartman (1997) as objectification and humanization, violence and pleasure, performance and routine, spectator and spectacle, the scene of subjection and radical performativity. Not every single opposition manifests in every act of stylization; analysis of the given discursive situation is necessary to establish the significance of each category.

Black stylization thus locates dialect at the locus overlapping the fields of music, sound, performance, spectacle, ritual, orature and language. Whereas black stylization doesn’t relate in any simple way to lived experience or reality at the level of reference or meaning, at the sonic level it is always a direct embodiment and thus a projection of a locally lived experience, of (trans)locality as a phenomenological property of social life. Rather than simply embedding one situational frame within another situational frame, dialect stylization constructs locality as a mode of subjectivity and a particular phenomenological property of social life. It goes above and beyond an act of ‘semiotic reconstruction’ (Kandiah 100), for it gives rise to a sonic irruption, which overwrites the visual description of the city with a phonographic one. The indelibly material presence of sound in black stylization creates a soundscape that challenges the racialist structuration of the postcolonial city.

III. The conclusion

My dissertation proposes a reading of global Anglophone literature within the theoretical framework of the third wave of sociolinguistics. I read global Anglophone literary works as cultural performances negotiating between postcolonial cultures, histories of migration, urban landscapes and translingual repertoires. I seek to linguistically interpret insights by postcolonialists like Homi Bhabha (2010) and Bill Ashcroft (2002), who have argued that postcolonial writers have deconstructed “discourses” of empire by appropriating and hybridizing the monolingualism of the English novel. I analyze identity construction, performance and stylization on the basis of literary characters’ linguistic utterances and interactions. The innovativeness of my research in the Hungarian context is that no one has explored these issues in the postcolonial Anglophone novel within a sociolinguistic framework. Furthermore, my analysis takes into account the personal, psychological bearings of meanings and interactions (Rampton 2005: 331).

The main conclusion is that the frame and methodology of the third wave of sociolinguistics has proved an adequate theoretical framework for the nuanced investigation of identity, performance and stylization in the postcolonial Anglophone novel. On the basis of my findings, one can gain an understanding into the styles, speech genres and linguistic varieties postcolonial characters use in order to construe meaning and identity. The dissertation demonstrates a wide variety of linguistic phenomena in relation to postcolonial identity construction, while also showcasing the differences between the construed identities, and attempting to give an account of the main factors contributing to these differences. The qualitative analysis investigates meaning and identity-construction on all linguistic levels, at the intersection of gender, race/ethnicity, class and culture, considering the fictionally constructed speech situation as well as the larger cultural context. The interpretation of literary dialogues – alongside the cognitive and referential function of language – foregrounds the role of (trans)linguaging in the signification and construction of postcolonial identity.

It follows from the interdisciplinary nature of my research that its findings can not only be utilized in linguistics, but also in literary and cultural studies. The theoretical framework, methodology and concepts of the third wave of sociolinguistics can hold significance for literary as well as cultural studies. The linguistic analysis of the (trans)linguaging of characters can give new perspectives and impetus to postcolonial criticism. The analysis of literary texts from the perspective of social constructivism can contribute to our understanding of literary character and that of linguistically constructed identities. The analysis of transcultural performance, (trans)linguaging, and (trans)styling in postcolonial literature can change our understanding of literary texts as purely referential objects.

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- Mózes Dorottya: "New Media, the Mediated Performance of Vernacularity, and Diaspora in Chimamanda Ngozi Adichie's *Americanah*." *Filológiai Közlöny*. (Forthcoming 2018), 11 MS pages.
- Mózes Dorottya: Intercultural linguistics and sociolinguistics entries in *The Applied Linguistics Encyclopedia*. Eds. Mária Ladányi, Éva Hrenek. Budapest: Eötvös Loránd Univ. (Forthcoming 2018)
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ADATLAP
a doktori értekezés nyilvánosságra hozatalához

I. A doktori értekezés adatai

A szerző neve: Mózes Dorottya Katalin
MTMT-azonosító: 10054847.....
A doktori értekezés címe és alcíme: Az identitás, a stílus és a performancia jelenségei a posztkoloniális angolszász regényben.....
DOI-azonosító: 10.15476/ELTE.2018.080.....
A doktori iskola neve: Nyelvtudományi Doktori Iskola
A doktori iskolán belüli doktori program neve: Interkulturális Nyelvészeti Doktori Program
A témavezető neve és tudományos fokozata: Dr. Gecső Tamás habilitált egyetemi docens
A témavezető munkahelye: ELTE BTK, Alkalmazott Nyelvészeti Tanszék

II. Nyilatkozatok

1. A doktori értekezés szerzőjeként

a) hozzájárulok, hogy a doktori fokozat megszerzését követően a doktori értekezésem és a tézisek nyilvánosságra kerüljenek az ELTE Digitális Intézményi Tudástárban. Felhatalmazom az ELTE BTK Doktori és Tudományszervezési Hivatal ügyintézőjét, Manhercz Mónikát, hogy az értekezést és a téziseket feltöltse az ELTE Digitális Intézményi Tudástárba, és ennek során kitöltse a feltöltéshez szükséges nyilatkozatokat.

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b) a doktori értekezés és a tézisek nyomtatott változatai és az elektronikus adathordozón benyújtott tartalmak (szöveg és ábrák) mindenben megegyeznek.

3. A doktori értekezés szerzőjeként hozzájárulok a doktori értekezés és a tézisek szövegének Plágiumkereső adatbázisba helyezéséhez és plágiumellenőrző vizsgálatok lefuttatásához.

Kelt: Budapest, 2018. május 4.


a doktori értekezés szerzőjének aláírása