textuality

theories of text, literariness, fiction and non-fiction

language

- human: no thought without language
- language as a structural system
- verbal / non-verbal
- langue & parole (Ferdinand de Saussure, 1857-1913): abstract grammar & language
- signifier & signified = arbitrary
- diglossia: different varieties of same language

text

- “the wording of anything written or printed; the structure formed by words in their order; the very words, phrases, and sentences written” *Oxford English Dictionary*
- Latin: *textus*, something woven
- usually written language, signs on paper

text

- written or spoken monologic or dialogic parts of text
- expresses a theme, may contain sub-themes
- semantic unity: author's intention
- criteria:
  - language: typical phrases ("Once upon a time...")
  - form: headlines, chapter, symbolic print

textuality

- defines constitutive properties of text
  - external: function, aim
  - internal: means of expression
- cohesion: verbal means of expression
- coherence: linked concepts
- intention by author
- acceptance by reader

textuality

- information from author to reader
- contextualization (author/reader)
- intertextuality
- materiality
- archive
- tradition
- repeated consumption

definition(s)

- text 1: word(s)
- text 2: a sequence of connected words
- text 3: a sequence of syntactically linked words that makes sense as a whole/conveys a message
- text 5: a cultural construct that communicates non-stable/ambiguous meaning

literature

- *prodesse et delectare* (Horace)
- mimesis (Aristotle)
- great works by great authors
- canon: canonical works
- normative poetics

literary genres

- poetry
  - sonnet, limerick, ottava rima, haiku
    - epic poetry, love poetry, war poetry ...
- prose/narrative
  - novel, short story
    - epistolary novel, travel narrative, thriller, science fiction ...
- drama
  - tragedy, comedy, history
    - comedy of manners, kitchen-sink drama ...

literary text

- “work”
  - author instills sense, last authority (meaning)
  - “closure”
  - traditional model, “Great Works”
- “text”
  - open concept, reader interpretation
  - includes/presupposes subtext
  - no stable meaning, ambiguity
  - postmodern position

literature

- prevailing cultural standards of merit
- deviation, poeticity: norm
- "literariness" (Jan Mukarovski)
- autoreflexivity (Umberto Eco)
- "defamiliarize" (Victor Shklovsky)
- ambiguity

defamiliarize

- “the film of familiarity” Samuel Taylor Coleridge (1817)
- “make strange”, estrangement (Viktor Shklovsky, “Poetry as technique”, 1917)
- “Verfremdungseffekt” (effect of alienation), epic theatre (Bertold Brecht, 1898-1956)
- foregrounding of literariness vs. automatized routine

poetic function

- Roman Jakobson (1896-1982)
- “Style in Language” (1960)
- structuralism
- syntagmatic and paradigmatic axis

I grant thou wert not married to my muse,
And therefore mayst without attaint o'erlook
The dedicated words which writers use
Of their fair subject, blessing every book.

Thou art as fair in knowledge as in hue,
Finding thy worth a limit past my praise,
And therefore art enforced to seek anew
Some fresher stamp of the time-bettering days.

And do so love, yet when they have devised
What strained touches rhetoric can lend,
Thou truly fair, wert truly sympathized,
In true plain words, by thy true-telling friend.

And their gross painting might be better used,
Where cheeks need blood, in thee it is abused.

I admit you are not obliged to read my text
so you may look without harm
at other writers' texts/poetry
about lovers in many books.

You are both clever and beautiful
so wonderful that I cannot praise you.
So it is only fair you should look around
for some better poetry.

Go ahead, but when they have written
the best text possible
your beauty is only accurately portrayed
in simple words by an honest friend.

The vulgar poetry by others is better used
with less beautiful objects, with you it is
inadequate.