

Chapter 1 : Chapter 1: The Structures of Literariness : Literariness

Literariness is the organisation of language which through special linguistic and formal properties distinguishes literary texts from non-literary texts (Baldick). The defining features of a literary work do not reside in extraliterary conditions such as history or sociocultural phenomena under which a literary text might have been created.

The period is a long one and it is generally considered that Old English was spoken from about A. Many of the poems of the period are pagan, in particular Widsith and Beowulf. The greatest English poem, Beowulf is the first English epic. The author of Beowulf is anonymous. It is a story of a brave young man Beowulf in lines. In this epic poem, Beowulf sails to Denmark with a band of warriors to save the King of Denmark, Hrothgar. Beowulf saves Danish King Hrothgar from a terrible monster called Grendel. The mother of Grendel who sought vengeance for the death of her son was also killed by Beowulf. Beowulf was rewarded and became King. After a prosperous reign of some forty years, Beowulf slays a dragon but in the fight he himself receives a mortal wound and dies. The poem concludes with the funeral ceremonies in honour of the dead hero. Though the poem Beowulf is little interesting to contemporary readers, it is a very important poem in the Old English period because it gives an interesting picture of the life and practices of old days. The difficulty encountered in reading Old English Literature lies in the fact that the language is very different from that of today. There was no rhyme in Old English poems. Instead they used alliteration. Besides Beowulf, there are many other Old English poems. Two important figures in Old English poetry are Cynewulf and Caedmon. Cynewulf wrote religious poems and the four poems, Juliana, The Fates of the Apostles, Christ and Elene are always credited with him. Caedmon is famous for his Hymn. Aelfric is another important prose writer during Old English period. He is famous for his Grammar, Homilies and Lives of the Saints. In he became a public servant to Countess Elizabeth of Ulster and continued in that capacity with the British court throughout his lifetime. The Canterbury Tales became his best known and most acclaimed work. Morality plays, Miracle plays, and Interlude Morality play is an allegorical drama popular in Europe especially during the 15th and 16th centuries, in which the characters personify moral qualities such as charity or vice or abstractions as death or youth and in which moral lessons are taught. Morality plays typically contain a protagonist who represents either humanity as a whole or a smaller social structure. Supporting characters are personifications of good and evil. Morality plays are the result of the dominant belief of the time period, that humans had a certain amount of control over their post-death fate while they were on earth. Each play had four or five different scenes or acts. The priests and monks were the actors. Each scene or act was performed at a different place in town and the people moved from one stage to the next to watch the play. The play usually ended outside the church so that the people would go to church and hear a sermon after watching the play. This period is known as Barren Age of literature. Even though there are many differences in their work, Sir Thomas Wyatt and the Earl of Surrey are often mentioned together. Thomas Wyatt followed the Italian poet Petrarch to compose sonnets. Christopher Marlow, Sakespeare, Milton and many other writers made use of it. It contained 40 poems by Surrey and 96 by Wyatt. There were by other authors. Some of these poems were fine, some childish. Other people mentioned in the sonnets are a girl, a rival poet, and a dark-eyed beauty. One of the most important poets of Elizabethan period is Edmund Spenser The joy of his marriage with Elizabeth Boyle is expressed in his ode Epithalamion. His Prothalamion is written in honour of the double marriage of the daughters of the Earl of Worester. Spenser invented a special metre for The Faerie Queene. The verse has nine lines and the rhyme plan is ababbcbcc. Sir Philip Sidney is remembered for his prose romance, Arcadia. His critical essay Apology for Poetry, sonnet collection Astrophel and Stella are elegant. Famous Elizabethan dramatist Ben Jonson produced fine poems also. John Lyly is most widely known as the author of prose romance entitled Euphues. The style Lyly used in his Euphues is known as Euphuism. The sentences are long and complicated. It is filled with tricks and alliteration. Large number of similes are brought in. He was the chief figure of Metaphysical Poetry. Sir Francis Bacon is a versatile genius of Elizabethan England. He is considered as the father of English essays. His Essays first appeared in , the second edition in and the third edition in His essays are aphoristic like those of Bacon. Jonson is considered as the father of English literary

criticism. Many attempts were carried out to translate Bible into English. After the death of John Wycliff, William Tyndale tried on this project. Coverdale carried on the work of Tyndale. The Authorized Version of Bible was published in 1611. The chief literary glory of the Elizabethan age was its drama. The first English tragedy was Gorboduc, in blank verse. The University Wits contributed hugely for the growth of Elizabethan drama. The University Wits were young men associated with Oxford and Cambridge. They were fond of heroic themes. Christopher Marlow was the greatest of pre-Shakespearean dramatist. Marlow wrote only tragedies. Marlow popularized the blank verse. Its horrific plot gave the play a great and lasting popularity. He did odd jobs and left to London for a career. The characters are less finished and the style lacks the genius of Shakespeare. They are full of wit and word play. His characterization has improved. They contain many comic situations. These plays show a cynical attitude to life and are realistic in plot. These plays stand supreme in intensity of emotion, depth of psychological insight, and power of style. Julius Caesar, Antony and Cleopatra, Coriolanus etc. Unlike Marlow, Shakespeare is relaxed in the intensity of tragedy. Thus Shakespeare remains as the greatest English dramatist even after four centuries of his death. Other dramatist who flourished during the Elizabethan period is Ben Jonson. After leaving university, he studied at home. Milton was a great poet, polemic, pamphleteer, theologian, and parliamentarian. In 1642, Milton married a woman much younger than himself. She left Milton and did not return for two years. This unfortunate incident led Milton to write two strong pamphlets on divorce. The greatest of all his political writings is Areopagitica, a notable and impassioned plea for the liberty of the press. Comus is a masque written by Milton when he was at Cambridge. His pastoral elegy Lycidas is on his friend, Edward King who drowned to death on a voyage to Ireland. Milton is remembered for his greatest epic poem Paradise Lost. Paradise Lost contained twelve books and published in 1667. Milton composed it in blank verse. Paradise Lost covers the rebellion of Satan Lucifer in heaven and his expulsion. Paradise Lost contains hundreds of remarkable lines. Milton coined many words in this poem. Paradise Regained and Samson Agonistes are other two major poems of Milton. Milton occupies a central position in English literature. He wrote many pamphlet in support of parliament.

Chapter 2 : The Literariness of Media Art: 1st Edition (Paperback) - Routledge

This is the most abridged notes on History of English Literature. To download the content in pdf click the following link [History of English Literature CHAPTER 1 OLD ENGLISH LITERATURE The Old English language or Anglo-Saxon is the earliest form of English.](#)

In lieu of an abstract, here is a brief excerpt of the content: The Unbearable Literariness of Literature: This has resulted in a richly varied body of work in which model philosophical essays on Herder, Heidegger, and Wittgenstein alternate with reflections on culture, politics, multiculturalism, and economics see the two volumes of Philosophical Papers, The Malaise of Modernity, Multiculturalism and the Politics of Recognition. Taylor may best be described as a philosopher of culture who is fascinated by the inner discord of European modernity, a subject that clearly comes to the fore in his magnum opus Sources of the Self. In this impressive reconstruction of modernity, which centers on the genesis of identity and subjectivity, art and more specifically literature take up a very prominent place. As will be shown in the following essay, they somehow seem to function as a house of refuge for the philosopher, from which he analyses and exposes moments of loss of sense and loss of values. Taylor does not hesitate to critically question other approaches to culture and literature. Poststructuralism, postmodernism, and formalism are his preferred targets: Such a highly normative intervention in the meta-literary domain cannot and should not leave literary scholars indifferent. This essay, therefore, will not present any new literary-theoretical insights. The present debate deals with positions and with a thorough reflection on the implications of taking up this position or that. Secondly, this essay is inhabited by shadows and specters. For literature and literary scholarship, the situation is clearly ironic: Needless to say, this clearly endangers the hard-earned and literally vital autonomy of modern art, literature, and literary scholarship. But there is more: Taylor and other crusaders for value are apparently unaware of the fact that in their reading strategies they employ patterns of thought which show more than a passing similarity to the tradition that they continuously proclaim as being politically and morally bankrupt: Upon a closer look, the gravediggers turn out to be faithful allies. The ways of history are inscrutable; sometimes it repeats itself cruelly and tragically, then again ironically and touchingly. The reader should judge for himself. But in order to judge correctly, we first need to shuffle the cards. Moreover, for the unbiased reader of Sources You are not currently authenticated. View freely available titles:

Chapter 3 : Literariness - Oxford Reference

This is the most abridged notes on History of English Literature. of Calicut I B.A./blog.quintoapp.com English Common Ways with Words Prepared by blog.quintoapp.com

Eliot The theme of this blog is the hopeless project to repair fragments. And more, can Jews, even when they convert to one of the dominant belief systems, find safety by separating themselves from other Jews? What is interesting about the reconstruction of the humanities curriculum particularly with respect to critical method in late s America is the shotgun wedding between the aesthetic and the moral, in the service of what I have been calling corporatist liberalism or organic conservatism or the ideology of the moderate men, and that others call progressivism or the Third Way. What follows are gleanings from the cutting room floor: The vagueness and abstractness are in the original. Its Aims and Methods Chapel Hill: This latest group intervention in the teaching of literature was, as usual, directed against the disruptive and decadent forces of science, Marxism, psychoanalysis, relativism, romanticism, naturalism and realism, all of which were seen as reductive, deterministic, and invasive: Science and literature occupied different spheres: But science materialist Marxism in the minds of the authors? Maintaining their moderate credentials, the authors keep their distance from racialism, folkishness, and postulations of a national literature without exactly disavowing these ideas then associated with Nazism , The impetus to the study of medieval, folk literature, and literature of the Orient, is attributed to the tastes of women and the middle-class, p. Published in , this volume, it seems to me, expresses or echoes the opposition of the universalist but tolerant, culturally pluralistic Catholic Church to its upstart rival, German Nazism. After *Strange Gods* is cited favorably: Those who imagine that the New Critics banished moral criteria in favor of an uncluttered aestheticism have not examined the context in which their tenets were formulated. It was the class polarizing romantic Nazis who were the materialists, nihilists and iconoclasts. All such extrinsic studies do violence to the individuality of the literary work and to the nature of literary evolution. Any causal explanation of a work of art by some external activity necessarily must ignore the actual integrity, coherence, and also intrinsic value of a work of literature. The work is reduced to an illustration of an example in a different scheme of references. Eagleton wants to fit the New Critical artwork into the Marxian concept of reification the fetishized commodity appearing to its producers as an object alienated from their labor and to link the new critics to reaction and Fascism as they understood the concept. Austin and Warren, however, deplored the notion of the isolated artwork; when they talked of individuality and originality, they meant that variety partook of the higher unity with traditional values the value of order and continuity with the past. This makes them Burkean conservatives and gradualists. They are arguing against the tyranny of radical puritans and Jews, agents of apocalyptic social transformation and anarchy. Eagleton wants to represent the structuralist New Critics like the phenomenologists as false objectivists demanding closure and certainty, whereas he says the post-structuralists respect the biases of the participant-observer and respect multiplicity. On the other hand, there are cycles, but it is the genre or style which rises and falls: That which is at once history and of literature must take form as a chronologically arranged study of an aesthetic sequence as distinct from the biographical or social references of literature or its ideological content ; it must concern itself with the cycleâ€”the rise, equilibrium, and fall of a genre or style. It is thus a serious error to speak of literary history as concerned only with facts, for only a system of values can determine what facts are relevant. The literary historian must either be a critic as well, or borrow his standards from traditional estimates or from practising critics And he really desires incompatiblesâ€”a compelling faith, and toleration of all opinions. He wants liberty and authority. Ross Hoffman, in his article in the October REVIEW, sees the dilemma, candidly analyzes it, and boldly asserts that the time has come when the dispersive tendencies of democracy must be checked by the authority of the state, nationally representing Christian civilization. The prospect for an authoritarian state deriving its power not from the personality of a dynamic leader or the supremacy of a class but from a common religious and ethical faith, a common philosophy of values, seems more remote and more hopeless with us than with any other nation. Yet Dean Gauss and Professor Hoffman and, I believe, most thoughtful Americans agree in their conviction that votes

and tools cannot sustain civilization. What then, is the prospect before us? One shaft of hope, I repeat, has perforated our night. The sleepers have awakened; the watchmen have ascended the walls. It was not in harmony with the retreating forces of religion and humanism; it was part and parcel of the new emphasis on outer nature and the physical benefits promised by the Industrial Revolution. It called for freedom, but it meant nothing so certainly as it meant freedom from physical suffering. Freedom from physical suffering is a good thing, but it is not the best. Relatively to ethical and spiritual values it is not important. No great civilization ever made this its dominant preoccupation. If previous ages had emphasized proportionate living, or the welfare of the soul, or the development of personality, the humanitarian movement now emphasized the claims of the body. It stirred appetite rather than virtue. Desires increased, things increased with which these desires could be satisfied; and men became more and more enmeshed in desires and things. Students of alternative media should study the influence of evangelical Catholicism revolutionary conservatives, the born-again moderns in the theorizing of public broadcasting as well as the formation of the academic disciplines of cultural history and the history of science, confessional psychoanalysis, and the ideology of democratic pluralism. The New Historicism of the posts generation: New Historicists claim to be relativists, but their relativism is professed in response to administrative adjustments to clamoring women and non-whites after the movements of the s. Both generations derive their rooted cosmopolitanism from Herder. Louisiana State University Press, Malvasi, *The Unregenerate South: Louisiana State UP*, This is a strange claim given the continuing presence of the Agrarians in *American Review*.

Chapter 4 : Chapter 2: Paradigms of Literariness : Literariness

Two major trends evident since the s involve an appreciation of the literariness of historiographic writings such as the Deuteronomistic History, and a tendency to date these writings to later times than those they purport to describe.

Comments Off on On the Literariness of Literature 74 Shares By Ashraf Lone What is or what constitutes literature is a question that almost everyone would have a ready- made answer. There are hundreds of definitions of literature. After reading some of the best books of world literature, one clearly comes to know, what literature is all about and how should a good novel, short story or poem be like. There have been hundreds of definitions of literature but one thing is clear, serious literature or high literature is different from a popular literature and vice versa however, recently the Nobel Prize in literature was awarded to a non fiction writer. May be, in the future, some popular literature writer might get this award as well. Popular writers like Chetan Bhagat are published in lakhs and earn crores with their books, but there are big, popular writers than him in other languages too and writing better than writers like him. To feel the difference between the writings of popular writers and high or serious writers, a reader has to read a book each from these two genres in one go. In the same way a common reader has to read big writers like Prem Chand, Manto, Gorki, Chekhov, Shakespeare with small writers like Sudarshan , Josh, Latifuddin and some other small writers to know clearly what literariness of literature means. And, here one must know first, that these writers are established in high esteem not only by some critics but are revered by crores of readers world over through original texts and translations. Everything a writer writes cannot be considered a good piece of literature. Renowned writers world over have written good and bad literature as well. Their every work will be evaluated and checked separately. Coming to the literariness of a literary piece in a true academic and critical sense, one has to know a little about this to know, in the real sway, what literariness means. For example, there is a difference between journalistic reporting and a literary piece. If we cannot keep the meaning of this difference in mind, then there would be no difference in a newspaper write-up and a short story. He has to bring emotions, feelings and culture in his characters or novel or short story- those emotions which could be felt after centuries also by readers. His characters should look like characters with varied emotions and feelings- good or bad. A character of a novel or short story has to be developed within the story. It is not like you name some character and bring forth dialogues between them. A character should, through his actions and dialogues, make a reader pause, to delve into the characters soul , feel and understand him. A character has to make the reader to feel the pain or happiness which he himself feels in the novel or short story. As Saadat Hassan Manto has described in one of his essays, a story should shake the reader or make him think. It means that any story told in novel, short story or drama has to be constructed carefully. Here, every word and action of a character holds meaning. A writer has to take extra caution while making certain character say something or during the dialogue between two or more characters. A writer has to take care of every word, action in a story to make it interesting and intriguing. Rather, a writer should keep in mind that his story should be timeless. Then, there is the issue of language. Language plays a major role in any literary piece. A writer has to be well versed in a language in which he is writing. A writer should be able freely to give a character language what a character demands. He should be able to freely use words or make speak the character the language he demands. There are too many words with same meaning, but only a good writer knows the suitable place of a word. To know about the literariness of literature, one glaring example can be given of Allama Iqbal, who is considered one of the greatest poets, literature has produced in 20th century. This is because poetry is not sloganeering or pamphleteering, but holds artistic depth which every literary piece demands. It is necessary for a writer to know this and what true literature is. The author can be reached at:

Literariness definition, pertaining to or of the nature of books and writings, especially those classed as literature: literary history. See more.

Russian formalism preceded the Russian Revolution as it originated in the second decade of the 20th century and flourished in the s. It had its origin in two centres: The focus of their attention was on the analysis of the features that make up literary texts in opposition to the former traditional study of literature which focussed on studying literature in conjunction with other disciplines such as history , biography , sociology and psychology Makaryk , p. It insisted that literary scholars should solely be concerned with the component parts of a literary text and should exclude all intuition or imagination. A main characteristic of literary texts is that they make the language unfamiliar to the reader and deviate from ordinary language. They have the capacity to defamiliarise our habitual perceptions of the real world and the capacity to estrange it Ekegren , p. Shklovsky stated that the purpose of art is to disrupt the automatic response to things and give it a new and unforeseen perception Makaryk , p. Defamiliarised language will draw attention to itself: The story of a narrative entails the normal temporal sequence of events whereas the plot is a distortion of the normal storyline and thus associated with defamiliarisation Williams , p. The idea of defamiliarisation was further explored by the Prague School Theory with one of the main scholars, Jan Mukarovsky , and by later developments in the theory of Roman Jakobson. Jan Mukarovsky postulates the idea that linguistic deviation, such as foregrounding , is the hallmark of poetic texts Pilkington , p. He claimed that the use of linguistic devices such as tone, metaphor, ambiguity, patterning and parallelism distinguish ordinary language from poetic language. In the s, Jacobson introduced the poetic function of literary texts and further developed the idea that the use of certain linguistic choices draw attention to the language of texts. He placed poetic language at the centre of his inquiry and emphasized that phonetically and syntactically repeated linguistic elements distinguish literary from non-literary texts. He tried to define literariness by distinguishing between six functions of language: To Jacobson, the poetic function is the most important function as it mainly focuses on the message itself Zwaan , p. The different linguistic devices in a piece of literary text initiate the reader to have a closer look at the happenings in the text which without linguistic distortion, might have been left unnoticed. Thus, Roman Jakobson emphasised that what makes a literary text is merely associated with the language as self-sufficient entity while reference to social life , history, or anything outside the language is irrelevant. Literary novels[edit] Two British eighteenth century writers were often cited as a reference for narrative literary texts by Russian Formalists i. In *Tristram Shandy*, familiar actions are defamiliarised by being slowed down i. Furthermore, there is a distortion of the storyline, as the narrative structure and plot patterns are highlighted by positioning chapter 18 and 19 after chapter 25 Klarer , p. Non-literary texts[edit] While in Russian Formalism and Prague structuralism literary texts were seen as the ones that use language in aesthetic and estranged ways, non-literary texts were those that used everyday language precisely and accurately. They consisted of everyday texts, such as newspaper or magazine articles, letters, brochures, advertisements, reports, or editorials. Development of new theories on literariness[edit] New Theories[edit] In the s, some scholars moved away from the solely linguistic theory adopted by the Russian Formalists and started acknowledging the role of the reader to establish a theoretical discipline. Many of these scholars, which included Jonathan Culler , Stanley Fish , Umberto Eco to name a few, stated that literariness cannot be defined solely on the basis of linguistic properties found within a text but that the reader is also a crucial factor in the construction of meaning Zwaan , p. They acknowledged the fact that foregrounding is a feature of poetry, however, claimed that language structures such as foregrounding can also be found in ordinary texts e. Jakobson agrees that such poetic functions can be found in any text but argues that the dominance of those functions over other functions is what makes a text a poetic text Pilkington , p. As a result, Culler and Fish emphasized that the crucial aspect of literariness is not the poetic construction of a text but the conventional expectations that are involved. Their main emphasis was on a reader-oriented theory which goes beyond a solely textual perception and focuses on the role of the reader in processing and interpreting a text. Fish argued

that meaning and literariness are not textual properties but rely on interpretative constructions by the reader Zwaan Readers are members of certain social communities in which certain conventions and patterns persist and in which they acquire certain interpretive strategies. He argued that a certain interpretation of a text will only occur because of the conventional strategies that determine the interpretive community. Strong opposition to the Formalist theory has not only been voiced by reader-oriented theories but also by Marxist critics , speech act theory and new historicism. They all agreed that the view on a distinct definition between ordinary and literary texts should be rejected Abrams , p. Two views on literariness[edit] Thus, the search for a definition of literariness has developed in two directions. The second approach rejects this assumption, as those linguistic features can be found in any other instance of language use. Modern theories on literariness[edit] Nowadays, theorists disagree on the issue of what is understood by literariness. In the s, a number of scholars reintroduced the model of formalism to define literariness. Theorists such as Van Dijk or Van Dijk and Kintsch focus on the cognitive aspects of meaning representation and say that literariness must seek a basis not in linguistic theory but in a cognitive pragmatic one. Zwaan claims that readers develop cognitive control systems for specific types of discourse which monitors the comprehension of literary texts. Yet other scholars think that a theory of literariness is merely impossible. A Glossary of Literary Terms. Twentieth Century Literary Criticism. The Reading of Theoretical Texts: A Critique of Criticism in the Social Sciences. Journal of the History of Ideas 34 4 , pp. An introduction to literary studies. Encyclopedia of contemporary literary theory: A Relevance Theory Perspective. The English Studies Book: An Introduction to Language, Literature and Culture. An Introduction to Criticism: Theory and the Novel: Narrative Reflexivity in the British Tradition. Aspects of Literary Comprehension: Response to Literary Stories. Cognitive processing of literary discourse. Strategies of discourse comprehension.

Chapter 6 : blog.quintoapp.com: Literary Theory and Criticism – English Literature

To know about the literariness of literature, one glaring example can be given of Allama Iqbal, who is considered one of the greatest poets, literature has produced in 20th century.

Author of Narrative as Communication Minnesota U. He is currently editing a volume on emergent narrative , completing a book on literary representation and universes of reference, and working on a book length study of 20th c. He has translated some thirty books from Spanish, English and Catalan into French. As I was going to begin this paper with these words: A question similar to that often asked about metafiction: Does not all literature represent, interrogate or somehow comment its own production? There are two usual answers to these questions. One is based on the pragmatic argument against asking it: The other relies on the threshold argument: These two answers are almost equally unsatisfactory. A critical or descriptive concept may be useful to analyse a component of all literary texts without being a valid criterion for generic classification; and there is no way of determining a threshold shared by all members of the literary community writers, readers, critics and theorists beyond which textual self-reflexiveness would be decidedly relevant, while it would not be noteworthy under this threshold. Gilgamesh returned from the nether world and had his deeds inscribed on the walls of Uruk, where you can still see them written. The case of the generation and transmission of the Legenda Aurea could be examined in this light. First of all comes the Word, revealed in the form of the Gospel or Holy Scripture; in Catholic faith, Scripture is primarily the written life of Christ, flesh made text. In this framework, writing is certainly dependent upon repetition, especially since the Lives written by Jacobus de Voragine are closely associated with liturgical demands. It then appears in any case that not all writing is rewriting in the same sense. On the other hand, rewriting as formal imitation, recycling, reprocessing, reworking and imitation changing of forms – whatever the thematic and ideological implications of that imitation – has to do with an internal history of artistic production and communication in two different, even contrary ways, it is bifrons and double-edged. In this paper I shall therefore limit myself to an approach of a few historical and theoretical aspects of rewriting that will stress its essential duplicity, while noting, along with its functional and phenomenal diversity, some of its invariant features, namely 1 it always transhistorically informs and supports literariness, 2 it provides one of the most visible sites of intentionality, with all the accompanying structuring of attitudes, techniques and value production at the reception end of literary communication, and 3 through its typical intertextual mediation, it privileges intraliterary reference and makes external reference. Please do not laugh, this is a true, touching story: In , a mongrel named Shiro accompanied his master Toshikazu Nakamura across the Kerama Islands strait. There, in a place called Zamami, Shiro the dog met and instantly fell in love with Marilyn the dog. After that, the locals frequently sighted Shiro dog-paddling across the 3km strait. This feat was so amazing that it gained a national reputation; even a movie, Marilyn ni Aitai I want to see Marilyn , was made, featuring Shiro. Meanwhile, the people of Zamami are constructing a monument of Marilyn on their bank, facing Shiro. You can also find this story told on more web pages in English⁴, with the notable difference that the other versions do not evoke the ghosts of ancient human characters. On the other hand, rewriting is not, by far, the only way of producing an anachronistic effect, quotations from older or foundational texts and occasional linguistic archaisms do the trick as well. One particularity of the marked rewritten which differentiates it from other temporal superpositions generated by anachronism, is that it is often self- 3 Anon. The two dogs are famous for their love story. The story goes that Shiro, who lived on Aka Island, would swim 3. A swimming white dog was often seen by passengers on ferries between the islands. Their story spread around Okinawa and eventually reached mainland Japan. The monument to Shiro was built a year after he passed away on the seashore with a view to Zamami Island. I was so surprised and deeply moved by their pure, true love. The sestiad begins with an hypotypic allegory of Hero as Venus; the goddess she is deep down, in her true nature, is represented, for all to behold, on the surface of the garment which hides her. Art poetic or otherwise reveals what it covers. Rewriting, in this case, as usual in the classical tradition but also, as we shall see, in other historical contexts, is not only imitation and echoing but self-aggrandisement by the mirror of time, a mirror that fixes, congeals

time in its still waters; hence the pun by synonymy: In tragedy, the action of the tragic actors cannot be and is not to be imitated as such; the reclassification of the tale acknowledges the events in the presented world of the narrative are not or no longer the correct object of mimesis, but the emotions they elicit through art and, hence, the text wrought by the artists of the past. Le Livre de Poche L. The novel, as universal rewriting, shows a chameleon ability to appropriate stylistically and thematically the personality of other fictional and non-fictional, aesthetic and non-aesthetic, discursive modes; its original touch, it has often been noted, consists precisely in this versatility, conferred to it by the tool of prose. At the same time as they become the pillars of the new work of art in the linguistic medium, prose and the novel best manifest the all-embracing, encyclopaedic, inventory-like, cognitive, didactic and legal aspirations of the scientific, technological, manufacturing and merchant bourgeois class. But, by the way, literature loses the main specific characters that attached poetry to tradition: From the early modern period to the Enlightenment, vernacular prose as well as verse build up a capital of appropriated, recovered or adapted, evolutionary thematic materials, structures and techniques. Marlowe, Shakespeare and Milton, Jodelle, Corneille, Racine and Voltaire take quite a long time to forget gothic barbarity in the role of invading difference, bastardisation and digest the Bible, Homer, Sophocles, Plutarch, Horace and Virgil, in the role of pure noble lineage, maintaining the prestige of remoteness, antiquity, mystery and myth, while bringing them ever closer to current market demands. But this assimilation of sources also ends up banalising them and their imitations, wearing down the value of the label of origin. Promethean spoliation of the gods will be dissimulated and transmuted into the invention of fire by each demiurgic individual: But originality spreads by imitation, borrowing, copying, rewriting. We could then consider the long Romantic period including the avant-gardes of the early 20th century as that of the denial of rewriting, sometimes blind, sometimes in ill faith, rather than a time when rewriting was not common practice. The battle of Hernani and the fevers of Missolonghi are similar obscure incestuous, oedipal encounters with a bequeathed text that must be wrenched from tradition in order to acquire revolutionary legitimacy. Victor Hugo disturbs all chronologies, rewrites Corneille into the time of Emperor Charles the Fifth and Shakespeare into that of Cromwell, invents an in-between language that has never been spoken in actual historical time. But let us not anticipate too much: What had happened to verse in the late 18th century and would become its durable damnation till now despite its relatively ephemeral romantic surge of popular success due to easy pathos and grandiloquence, was going to befall the newly unified field of literature sooner or later. The rewriting of everything was still based on suasive techniques that came from Greece, Rome and Medieval scholastics rather than on formal logic or the requirements of fast new modes of communication. Efficient administration of production tools and human resources required an ever increasing specialisation of knowledge and discourses, but the same specialisation of discursive labour was also instrumental to divide potential political and intellectual opposition, while a minimum level of aestheticisation was enough to maintain and administer the symbolic capital of shared representations and polish its legitimacy, once national cohesion was as firmly established by the lay clerics of democratic officialdom as it once had been by the Church. The no longer metaphorical desublimation of romantic love, its realistic sexualised rewriting from Flaubert and Baudelaire to Zola, made desire rise up against Nature redefined by the official culture of profit, and literature appears as a disturbingly primitive force, regressive rather than progressive. Rewriting has always at once combined the imitation of art and the rejection of nature with the opposite stance: But at the same time, if art, although it does its best to let nature in, persists to be seen in despair at a Platonic third remove from the truth, all further rewriting will be at a fourth remove from it at least. Let us quote Stephen Halliwell: The rallying cry of the so-called imitation of nature [But such a perspective, however wide its contemporary appeal, is only patchily reliable. The romantic 18th century, replacing God with man or rather replacing god within man, invented the natural artist, the one who does not have to imitate nature because he is part of it. But the raw opposition of expressionism to realism, impressionism and naturalism in that the latter three aim to be externally naturalistic, want to declare the reality of the world through its sensorial and physical manifestations for us is as 12 Stephen Halliwell, *The Aesthetics of Mimesis*: Princeton University Press, , and Actually all post-Enlightenment artistic theories share a belief in the human internality of art and nature. By the same token, we can learn about the world, and how to tell it, by expressing ourselves like all the

artists of the past, not only as they have always done. Hence finally, from Modernism onwards, the prevalence of the metaliterary re-presentation of texts in lieu of the mimesis of human action rather than in the critical role of showing self-consciousness about the mimesis of nature. Unfortunately Genette quotes the note without further comments. Vauvenargues is an 18th century moralist, corrected re-dressed by Isidore Ducasse who subtracted his negations. To these three modes of rewriting, we could probably add a fourth one designated by the denial of correction in *Amid the general vacant hilarity of the assembly a bell rang and while all were conjecturing what might be the cause Miss Callan entered and, having spoken a few words in a low tone to young Mr Dixon, retired with a profound bow to the company. The presence even for a moment among a party of debauchees of a woman endued with every quality of modesty and not less severe than beautiful refrained the humorous sallies even of the most licentious but her departure was the signal for an outbreak of ribaldry* Are we reading an incidental rewriting of Pamela e. As Ross Chambers puts it: This is the last question we shall briefly broach in this paper. Along with modernist overwriting and postmodern interscribbling from Joyce and Pound to Nabokov, Perec and Calvino , the postcolonial context in which we are supposed to operate has certainly drawn our attention to the omnipresence of the phenomenon of rewriting and the relevance of the notion; in the last thirty or forty years, in the former colonies of the Hispanic world and, much more, in those of the British Empire, deliberate rewriting has become a multifunctional tool, and a double-edged axe that both manifests and protests globalisation: Although Arenas could eventually flee Cuba from Mariel in and was courted and amply used by the contra, he did not end his brief life in the Presidential apartments of a liberated country as Mier ended his longer life, criticised by many but still politically influential and above all a national symbol, venerated for his lifelong fight for independence and good governance. University of Nebraska Press, , *The Life of Arenas* will have to be written in a non-literary or rather anti-literary fashion, it is *Antes que anochezca*, an unwriting, unedifying story of losses and endings, not to be imitated. Eventually the ecologist is forced to shoot their chief to make his point: Now he sang something cold and low, and the strange trees blew away like dandelion down. Each long finger was dripping blood. He hid his hands in his cloak and tried to make his voice light. The only way of freeing the unicorn from her cage at the Carnival is to use a plain old key and open the lock. The beauty of the unicorn or the malevolent, deadly look of the harpy, also caged in the literary canon? Now Haroun, with all its complexities, is a quite optimistic fairy tale and allegory of fiction: *New Critical Insights*, New Delhi: He flies back to London and is last seen by Asmaan Heaven “and us readers” desperately bouncing ever higher On the contrary, *The Satanic Verses* that do not share many intertextual references with *Fury*, constitute a very present substratum for this novel of globalisation. If our stories are eventually all the same in a world from where there is no escape under American hegemony, rewriting no longer works as a *mise en abyme* of the act of representation; self-rewriting, the most extreme and unhappy form of self-reference is perhaps, in an ultimate paradox, the only way of saying the world-out-there, the same in all of us. *New Critical Insights*, op. University of Nebraska Press, London and New York: Princeton University Press,

Chapter 7 : On the Literariness of Literature | Kashmir Reader

Literariness is the organisation of language which through special linguistic and formal properties distinguishes literary texts from non-literary texts. The defining features of a literary work do not reside in extraliterary conditions such as history or sociocultural phenomena under which a literary text might have been created but in the form of the language that is used.

Literariness Save Literariness is the organisation of language which through special linguistic and formal properties distinguishes literary texts from non-literary texts Baldick The defining features of a literary work do not reside in extraliterary conditions such as history or sociocultural phenomena under which a literary text might have been created but in the form of the language that is used. Thus, literariness is defined as being the feature that makes a given work a literary work. It distinguishes a literary work from ordinary texts by using certain artistic devices such as metre , rhyme , and other patterns of sound and repetition. Russian formalism preceded the Russian Revolution as it originated in the second decade of the 20th century and flourished in the s. It had its origin in two centres: The focus of their attention was on the analysis of the features that make up literary texts in opposition to the former traditional study of literature which focussed on studying literature in conjunction with other disciplines such as history , biography , sociology and psychology Makaryk , p. It insisted that literary scholars should solely be concerned with the component parts of a literary text and should exclude all intuition or imagination. A main characteristic of literary texts is that they make the language unfamiliar to the reader and deviate from ordinary language. They have the capacity to defamiliarise our habitual perceptions of the real world and the capacity to estrange it Ekegren , p. Shklovsky stated that the purpose of art is to disrupt the automatic response to things and give it a new and unforeseen perception Makaryk , p. Defamiliarised language will draw attention to itself: The story of a narrative entails the normal temporal sequence of events whereas the plot is a distortion of the normal storyline and thus associated with defamiliarisation Williams , p. The idea of defamiliarisation was further explored by the Prague School Theory with one of the main scholars, Jan Mukarovsky , and by later developments in the theory of Roman Jakobson. Jan Mukarovsky postulates the idea that linguistic deviation, such as foregrounding , is the hallmark of poetic texts Pilkington , p. He claimed that the use of linguistic devices such as tone, metaphor, ambiguity, patterning and parallelism distinguish ordinary language from poetic language. In the s, Jacobson introduced the poetic function of literary texts and further developed the idea that the use of certain linguistic choices draw attention to the language of texts. He placed poetic language at the centre of his inquiry and emphasized that phonetically and syntactically repeated linguistic elements distinguish literary from non-literary texts. He tried to define literariness by distinguishing between six functions of language: To Jacobson, the poetic function is the most important function as it mainly focuses on the message itself Zwaan , p. The different linguistic devices in a piece of literary text initiate the reader to have a closer look at the happenings in the text which without linguistic distortion, might have been left unnoticed. Thus, Roman Jakobson emphasised that what makes a literary text is merely associated with the language as self-sufficient entity while reference to social life , history, or anything outside the language is irrelevant. Literary novels Two British eighteenth century writers were often cited as a reference for narrative literary texts by Russian Formalists i. In Tristram Shandy, familiar actions are defamiliarised by being slowed down i. Furthermore, there is a distortion of the storyline, as the narrative structure and plot patterns are highlighted by positioning chapter 18 and 19 after chapter 25 Klarer , p. Non-literary texts While in Russian Formalism and Prague structuralism literary texts were seen as the ones that use language in aesthetic and estranged ways, non-literary texts were those that used everyday language precisely and accurately. They consisted of everyday texts, such as newspaper or magazine articles, letters, brochures, advertisements, reports, or editorials. Development of new theories on literariness New Theories In the s, some scholars moved away from the solely linguistic theory adopted by the Russian Formalists and started acknowledging the role of the reader to establish a theoretical discipline. Many of these scholars, which included Jonathan Culler , Stanley Fish , Umberto Eco to name a few, stated that literariness cannot be defined solely on the basis of linguistic properties found within a text but that the reader is also a

crucial factor in the construction of meaning Zwaan , p. They acknowledged the fact that foregrounding is a feature of poetry, however, claimed that language structures such as foregrounding can also be found in ordinary texts e. Jakobson agrees that such poetic functions can be found in any text but argues that the dominance of those functions over other functions is what makes a text a poetic text Pilkington , p. As a result, Culler and Fish emphasized that the crucial aspect of literariness is not the poetic construction of a text but the conventional expectations that are involved. Their main emphasis was on a reader-oriented theory which goes beyond a solely textual perception and focuses on the role of the reader in processing and interpreting a text. Fish argued that meaning and literariness are not textual properties but rely on interpretative constructions by the reader Zwaan Readers are members of certain social communities in which certain conventions and patterns persist and in which they acquire certain interpretive strategies. He argued that a certain interpretation of a text will only occur because of the conventional strategies that determine the interpretive community. Strong opposition to the Formalist theory has not only been voiced by reader-oriented theories but also by Marxist critics , speech act theory and new historicism. They all agreed that the view on a distinct definition between ordinary and literary texts should be rejected Abrams , p. Two views on literariness Thus, the search for a definition of literariness has developed in two directions. The second approach rejects this assumption, as those linguistic features can be found in any other instance of language use. Modern theories on literariness Nowadays, theorists disagree on the issue of what is understood by literariness. In the s, a number of scholars reintroduced the model of formalism to define literariness. Theorists such as Van Dijk or Van Dijk and Kintsch focus on the cognitive aspects of meaning representation and say that literariness must seek a basis not in linguistic theory but in a cognitive pragmatic one. Zwaan claims that readers develop cognitive control systems for specific types of discourse which monitors the comprehension of literary texts. Yet other scholars think that a theory of literariness is merely impossible. A Glossary of Literary Terms. Twentieth Century Literary Criticism. The Reading of Theoretical Texts: A Critique of Criticism in the Social Sciences. Journal of the History of Ideas 34 4 , pp. An introduction to literary studies. Encyclopedia of contemporary literary theory: A Relevance Theory Perspective. The English Studies Book: An Introduction to Language, Literature and Culture. An Introduction to Criticism: Theory and the Novel: Narrative Reflexivity in the British Tradition. Aspects of Literary Comprehension: Response to Literary Stories. Cognitive processing of literary discourse. Strategies of discourse comprehension.

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The authors use literariness as a tool to analyze the aesthetics of spoken or written language within experimental film, video performance, moving image installations, and other media-based art forms.

Chapter 9 : Literariness | Revolv

â†• | â†' Chapter 2: Paradigms of Literariness The history of a system is a system. Yuri Tynyanov, Roman Jakobson, Issues in Research into Literature and Language When, in the early s, I was working on Futurism (I was writing my PhD on Bruno JasieÅ„ski as a bilingual author), I dealt with the catchphrases of the movement in East and.