Meaning And Textuality

Texts on Texts and TextualityTexts and TextualityOrality and Textuality in the Spanish Sentimental RomanceTruth and Textuality in Chaucer's PoetryOrality and Textuality in the Indian ContextManuscript PoeticsSexuality and Textuality in Henry JamesThick Corpus, Organic Variation and Textuality in Oral TraditionLinguistic Descriptions of the Greek New TestamentTextuality, Culture and ScriptureVox IntextaFinding the Synoptic Gospels' Construction ProcessFollowing the Textual RevolutionTextuality and KnowledgeDigital Media and TextualityVision and TextualityBodies of SpeechWhat makes a text a text? Criteria for text functionalityWhat Makes a Text a Text? A Survey of the Criteria for Text FunctionalityWhat makes a Text a Text? Eugene Francis Kaelin Philip G. Cohen Diane Marie Wright Lisa J. Kiser Ludo Rocher Francesco Marco Aresu Lloyd Davis Lauri Honko Stanley E. Porter Wesley A. Kort Alger Nicolaus Doane Hojoon Ahn Tymon Adamczewski Peter Shillingsburg Daniela Côrtes Maduro Stephen W. Melville Gabriel Zoran Karin Sterz

this book argues the case for an american phenomenology as applied to works of literary art the argument is made by ten chapters of aesthetic theory and practical criticism enclosed in a surrounding frame of preface and afterword

these essays deal with the scholarly study of the genesis transmission and editorial reconstitution of texts by exploring the connections between textual instability and textual theory interpretation and pedagogy what makes this collection unique is that each essay brings a different theoretical orientation new historicism poststructuralism or feminism to bear upon a different text such as whitman s leaves of grass faulkner s thesound and the fury or hypertext fiction to explore the dialectical relationship between texts and textuality the essays bring some of the textual theories that compete with each other today into contact with a broad range of primarily literary textual histories that texts are intrinsically unstable frequently consisting of a series of determinate historical versions has consequences for all students of literature because different versions of a

literary work frequently help shape different readings independently of the interpretations brought to bear upon them textual instability of the works is relevant to our understanding of how the meanings of texts are generated the contributors build on the numerous challenges to the anglo american editorial tradition mounted during the past decade by scholars as diverse as jerome mcgann d f mckenzie peter shillingsburg d c greetham hershel parker and hans walter gabler the volume contributes to the paradigm shift in textual scholarship inaugurated by these scholars index

manuscript poetics explores the interrelationship between the material features of textual artifacts and the literary aspects of the medieval italian texts they preserve this original study is both an investigation into the material foundations of literature and a reflection on notions of textuality writing and media in late medieval and early modern italy francesco marco aresu examines the book objects of manuscripts and early printed editions asking questions about the material conditions of production circulation and reception of literary works he invites scholars to reconcile reading with seeing and with touching and to challenge contemporary presumptions about technological neutrality and the modes of interfacing and reading manuscript poetics investigates the correspondences between textuality and materiality content and medium and visual verbal messages and their physical support through readings of dante alighieri s vita nova giovanni boccaccio s teseida and francesco petrarca s canzoniere rerum vulgarium fragmenta aresu shows that dante boccaccio and petrarca evaluated and deployed the tools of scribal culture to shape signal or layer meanings beyond those they conveyed in their written texts medieval texts aresu argues are uniquely positioned to provide this perspective and they are foundational to the theoretical understanding of new forms and materials in our media saturated contemporary world

using freudian and post freudian theories henry james s fiction is reinterpreted as an arena of linguistic and sexual interaction through readings of novels including the american and the golden bowl it is argued that james s work like freud s itself can be read as representative and revealing of social and psychological forces and then reread as a product of these same forces the emphasis is not biographical but through employing such theorists as lacan and kristeva textual wherein textuality becomes the field of disclosure for sexuality the traditional jamesian narrative of the passage from innocence is reformulated as both the characterized virgins and the texts entrance into the complexities of the sociosexual order

the articles in this volume stem from the 5th international folklore fellow s summer school a forum for the global evaluation of folklore methodology held in turku in august 1999 thick corpus organic variation and textuality are new keywords in folklore theory they signal a shift of paradigm between the intercultural study of variation the modern scholar focuses on intensive fieldwork on living systems of tradition trying to create thick corpora of material reflecting the organic variation of folklore in context

stanley e porter provides descriptions of various important topics in greek linguistics from a systemic functional linguistics sfl perspective an approach that has been foundational to porter s long and influential career in the field of new testament greek deep insights into porter s understanding of sfl are displayed throughout based either upon how he positions sfl in relation to other linguistic models or how he utilizes it to describe topics within greek and new testament

studies porter reflects on his core approach to the greek new testament by exploring subjects such as metaphor rhetoric cognition orality and textuality as well as studies on linguistic schools of thought and traditional grammar

textuality culture and scripture a study of the necessary and close relations between the three concepts describes the prominent role of texts and textuality in western modernity and the exchange of textual for material understandings of culture that becomes apparent in the middle of the twentieth century taking its starting point in the turn or return in cultural studies to textuality the argument addresses the necessary role of texts and textuality in cultural group and personal identities central to the argument is the thesis that scripture rather than an occasional or optional textual category should be seen as playing a necessary role in an adequate textual theory

addresses the questions of how medieval textuality intersected with language production that was or pretended to be oral and whether postmodern notions of textuality can deal adequately with the subject the 13 essays were presented to an april 1988 conference in madison wisconsin paper edition unseen 23 50 annotation copyrighted by book news inc portland or

this study critically examines the current state of synoptic gospel studies particularly many scholars reliance on the literary dependence hypothesis and endeavors to advance a more balanced approach the author attempts to deduce the synoptic gospels construction process by meticulously examining the eucharist and its co text within these gospels by employing a model of mode register analysis based on systemic functional linguistics this study uncovers the probability that each designated text in the synoptic gospels was constructed based on oral gospel tradition s under the influence of each constructor s identity

analysis of literature and culture abounds in modern scholarship customarily written in the familiar language of literary theory though the terminology today seems more or less straightforward this was not always the case the propositions for a new and active understanding of text put forward in the 1960s by theorists like roland barthes and jacques derrida profoundly influenced contemporary critical thought and were unnerving to many this book examines how a divergent school of literary and cultural studies created french theory appropriated its ideas about text and texuality and altered the landscape of debate in mainstream academic discourse the author traces the standardization of a once rebellious poststructuralism and presents contemporary critical thinking that questions the assumptions of theory

in literary investigation all evidence is textual dependent on preservation in material copies copies however are vulnerable to inadvertent and purposeful change in this volume peter shillingsburg explores the implications of this central concept of textual scholarship through thirteen essays shillingsburg argues that literary study depends on documents the preservation of works and textual replication and he traces how this proposition affects understanding he explains the consequences of textual knowledge and ignorance in teaching reading and research and in the generous impulses behind the digitization of cultural documents he also examines the ways in which facile assumptions about a text can lead one astray discusses how differing international and cultural understandings of the importance of documents and their preservation shape both

knowledge about and replication of works and assesses the dissemination of information in the context of ethics and social justice in bringing these wide ranging pieces together shillingsburg reveals how and why meaning changes with each successive rendering of a work the value in viewing each subsequent copy of a text as an original entity and the relationship between textuality and knowledge featuring case studies throughout this erudite collection distills decades of shillingsburg s thought on literary history and criticism and appraises the place of textual studies and scholarly editing today

due to computers ability to combine different semiotic modes texts are no longer exclusively comprised of static images and mute words how have digital media changed the way we write and read what methods of textual and data analysis have emerged how do we rescue digital artifacts from obsolescence and how can digital media be used or taught inside classrooms these and other questions are addressed in this volume that assembles contributions by artists writers scholars and editors such as dene grigar sandy baldwin carlos reis and frieder nake they offer a multiperspectival view on the way digital media have changed our notion of textuality

the influence of contemporary literary theory on art history is increasingly evident but there is little or no agreement about the nature and consequence of this new intersection of the visual and the textual vision and textuality brings together essays by many of the most influential scholars in the field both young and more established writers from the united states england and france to address the emergent terms and practices of contemporary art history with essays by rosalind krauss hal foster norman bryson victor burgin martin jay louis marin thomas crow griselda pollock and others the volume is organized into sections devoted to the discipline of art history the implications of semiotics the new cultural history of art and the impact of psychoanalysis the works discussed in these essays range from rembrandt s danae to jorge immendorf s café deutschland from vauxhall gardens to max ernst and from the imagines of philostratus to william godwin s novel caleb williams each section is preceded by a short introduction that offers further contexts for considering the essays that follow while the editors general introduction presents an overall exploration of the relation between vision and textuality in a variety of both institutional and theoretical contexts among other issues it examines the relevance of aesthetics the current concern with modernism and postmodernism and the possible development of new disciplinary formations in the humanities contributors mieke bal john bender norman bryson victor burgin thomas crow peter de bolla hal foster michael holly martin jay rosalind krauss françoise lucbert louis martin stephen melville griselda pollock bill readings irit rogoff bennet schaber john tagg

until plato poetry and oration were conceived as oral activities writing if considered at all was conceived as a kind of tape recorder aristotle was the first thinker who examined the products of the literate culture in which he lived as such he conceived the works of poetry and oration not only as oral events but also as written texts bodies of speech reads aristotle s poetics and rhetoric through this assumption and shows how both are underlain by a systematic text theory which contains semantic as well as communicational aspects aristotle s conception of the literary text thus is not a mere archaeological remnant it is a complex and profound theory able to hold a lively and fruitful dialogue with modern thinking

essay from the year 2020 in the subject literature general grade 1 3 akad university of applied sciences stuttgart language english abstract can sentences or words that express statements or questions by any means be accepted as a text must a text be informative and well intended to its recipients to be valued as textual or does it solely need to be meaningful and suitable for the context furthermore what exactly does the word text or textual even mean although one may have an intuitive understanding of what a text is it can be necessary to establish a clear distinction between a text and a non text the understanding of what makes a text a text is particularly interesting not only for translators interpreters or linguists to mention only a few but also for anyone who aims to produce comprehensible texts the knowledge helps to produce texts where clear references of textuality can be made visible

seminar paper from the year 2018 in the subject english language and literature studies linguistics grade 1 7 akad university of applied sciences stuttgart course text analysis an text production language english abstract this work deals with the seven key criteria for textuality as developed by de beaugrande and dressler the key criteria for textuality which were developed by de beaugrande and dressler in 1981 encompass cohesion coherence intentionality acceptability informativity situationality and intertextuality to develop an understanding of this matter is of importance for anyone who is working in the field of text production as examples may serve the professions of journalists authors translators teachers and many more a thorough understanding of the criteria for textuality will bring with it an expanded capacity of producing analyzing and understanding texts

seminar paper from the year 2022 in the subject english language and literature studies linguistics grade 1 0 akad university of applied sciences stuttgart language english abstract the question what makes a text a text is the topic of this assignment the definition of text has been discussed extensively among linguists they have taken different approaches to define what makes a text a text although some were similar no consensus on a definition has been reached yet the question is particularly interesting in regard to text production this assignment is therefore of interest to text producers and those who analyse texts texts serve the purpose of conveying a message or information more literally their purpose is to communicate with the recipient thus to produce meaningful and comprehensible texts a basic understanding of the criteria for textuality is essential this assignment and its results are based on an extensive literature research of books scientific journals and the internet the assignment begins by exploring the definition of text and textuality both concepts are defined and some linguistic issues are discussed the work of de beaugrande and dressler often serves as a point of reference when discussing this topic they defined seven criteria for textuality to distinguish texts from non texts these criteria are examined and defined in the third section and examples of each criterion are given excerpts are taken from the i have a dream speech by martin luther king jr the aim is to determine whether this speech can be regarded as a text based on the criteria of de beaugrande and dressler the assignment ends with a critical discussion and conclusion

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