

“One day I wrote her name upon the strand”: Cognitive Poetics and Literary Communication

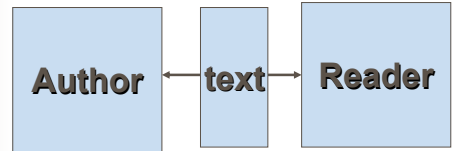
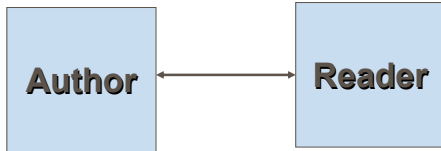
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Reading literature as communication

- Edmund Spenser’s “One day I wrote her name upon the strand”

--a written text *of* communication

--a context *for* communication



Roman Jakobson’s diagram of communication

CONTEXT
ADDRESSER MESSAGE ADDRESSEE
CONTACT
CODE

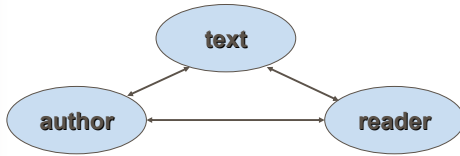
ambiguity

Literary communication vs. ordinary communication

- Spenser’s sonnet as a *special* or an *incidental* case?

“meaning” = “use”

- From **reader-response theory** to **cognitive poetics**



Text-based & reader-oriented

- “How” the communication occurs rather than “what” do the communicants *should* do.

Integrational linguistics

- The communicational circumstances
 - **context**: “a crucial notion for cognitive poetics” (Stockwell, 2002: 2)
 - “context is not a ‘given’: it is a product of **contextualisation**” (Harris, 1998: 102)
- A context, not *the* context

Contextualisation of Spenser’s poetry

- (X) who the readers were
 - = whom the author wrote to or wrote for
 - reader’s **foregrounding**
- (X) what the author did and can do
 - what **the text** does and can do

Reconstruction of the horizon of expectations

- “What did the text say”
 - “What does the text say to me, and what do I say to it?” (Jauss, 1982: 146)

A communicational approach

- “... readers often process a text *as if it were* communication” (Dixon and Bortolussi, 1996: 405)

Extralocution

The reader

- “the model reader” (Eco, 1979)
- “the affective reader” (Fish, 1980)
- “the mock reader” (Gibson, 1980)
- “the virtual reader” (Prince, 1980)
- “the idealised reader” (Stockwell, 2002)
- “the projected reader” (Zyngier, 1999).

The implied reader

- The author-intended reader
- The author-targeted reader

Actual readers

- Documented readers
- Potential readers

-- *Literary critics are all documented readers, although not all documented readers are literary critics.*

Intralocution

Definition

- **Intralocution** is *the style of addressing within the text.*
- It concerns **the speaker** and **the addressee.**
- It is *intra*locution, rather than *inter*locution.
- The reader's **recognition** is involved.

Recognition

- “I”
- “you”
- **Authority**: the poetic voice *creates* the authority, but the addressee *recognises*, *refines*, and *recreates* that authority.

One day I wrote her name upon the strand,
But came the waves, and washed it away.
Again I wrote it with a second hand;
But came the tide, and made my pains his pray.
'Vain man', said she, 'that dost in vain assay 5
A mortal thing so to immortalise;
For I myself shall like to this decay,
And eke my name be wiped out likewise.'
'Not so', quoth I; 'let baser things devise
To die in dust, but you shall live by fame: 10
My verse your virtues rare shall eternise,
And in the heavens write your glorious name,
Where, whenas death shall all the world subdue,
Our love shall live, and later life renew.'

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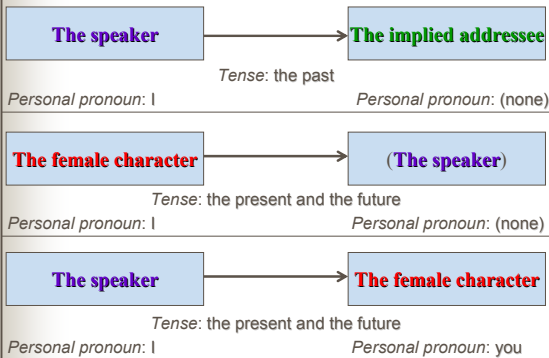
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The text



Cognitive deixis

- the author/writer—the speaker
- ↓
- the female figure—the text—the reader

Immortality

- The future of the poem *is* the present of the reader.

From text toward context

- Literary communication
- Literary pedagogy
- Human communication

Thank you very much.



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