Figure 1a Venn Analogy

('overlap' of ideas, theories, etc. in conceptual space)

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Figure 1b  Extension of Venn diagram analogy to multi-dimensional space

CONVENTIONAL CRITICISM

CONCEPTUAL 'SPACE'

EMOTIVE / PHATIC 'SPACE'

... + others

Σ = the ‘WHOLE EXPERIENCE’ of the TEXT

... all contingent in n dimensions

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Primary Metaphor: scanning the textual ‘continuum’

TEXTS are:
- NOT ‘determined’ points on the line
- complex MAPPINGS / PROFILES along axis

PHONIC
NEUROLOGY?
(+ aural evolution)

TONE

... ALLUSIONS

... RHYTHMIC / METRIC similarity ....

PARODY

PASTICHE

PLAGIARISM

‘REPRODUCTION’

ONOMATOPOEIA

Some sonic effects of CUT-UP POEMS here?

... COOING, ‘SONIC CARESS’

SOUND POETRY (e.g. Bob Cobbing)

... ALLITERATION etc.

DICTION ....

REPRINTS / VERBATIM QUOTES

CUT-UPS? (Deconstruction, Tzara...)

‘PHATIC’ effects

funny word?

INTRA-TEXTUALITY

IMPLICIT INTERTEXTUALITY

EXPLICIT INTERTEXTUALITY

WHITE NOISE?

‘PHATIC’ effects

‘RESONANCE’ IN CONTEXT

Red curve gauges each textual

SOUND POETRY (e.g. Bob Cobbing)

WHITE NOISE?

‘PHATIC’ effects

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Figure 3  Crosstalk Analogy for (Mis-) Translation

- ‘Signal’ (i.e. text) passes from 1st into 2nd (similar) medium: i.e. from source to target language
- Subsequent propagation then depends on 2nd medium, with its different grammar, cultural references, etc.
- Receiver ② hears distorted version of ①

... to what extent do linguistic media & their processes correspond (across cultures / languages) ?
Both types of change suggest / assume a complexly-responsive, flexible, incremental Essentialism.

**NEW ENVIRONMENTAL CONDITIONS**

[e.g. fresh literary theory, wider cultural shifts, etc.]

- **ADAPTATION / VARIATION**
  - COMPLEX ‘FAMILY LIKENESS’:
    - smooth / subtle changes in Reception

- **MUTATION**
  - Deep reassessment:
    - text / author perceived very differently

**ADAPTATION / MUTATION**

ANALOGY for the evolving perception of an author / text
Figure 5  Chaos Theory Analogy for Textual Reception

Is this process like weather? i.e. ...

- subject to (complex) laws
- vast number of input variables
- immensely sensitive to initial conditions
- outcomes indeterminable
- details impossible to nail down – but broad patterns may be predictable in short term

TEXTS are

- resilient but susceptible systems
- subject to multiple influences
- unstable ... in constant flux

... like TEXT ?

... like CONTEXT, INTERTEXT, etc. ?

... like RECEPTION ?
Figure 6

The FAN of RECEPTION

(ADVANCED ANALOGY / HYPOTHESIS)

TEXT

INTERTEXTUALITY

CANONICITY

SONIC RECOGNITION

SEMIOTICS

etc.

POUND'S 'ABC'

GOLDEN AGE

RHYTHM

METRE

DOGGEREL

'AESTHETIC FASCISM'

RECEPTION of TEXT according to this FUNCTION

INTERACTIVE FUNCTIONS

NOT 'PURE FILTERS' but:

Cross-linked,
Receiver- & Time-dependent,
Resonant functions

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other ways of characterising/describing the text exist (giving a ‘fan’ of possible input spectra: 2, 3, etc.)

(a) INPUT

Spectrum below represents one set of characteristics in the source text (here, certain aspects of its ‘Intertextuality’) … this is ‘INPUT’ 1

Figure 7

TRANSLATION …

( ANALOGY )

… as a FILTER

Input → F → Output

(a) INPUT

INTRA

IMPLICIT

EXPLICIT

... other ways of characterising/describing the text exist (giving a ‘fan’ of possible input spectra: 2, 3, etc....)
(b) Example of **FILTER characteristics** in ‘free’ translation …

…and this ‘response spectrum’ to be applied to (laid over) the ‘source text spectrum’ in (a)

\[ \text{\textbullet} = \text{\textsc{stronG translator components}} \]

\textit{\textquotesingle\textquotesingle\textsc{translator response} approach:}
\[ \text{\textit{i.e. a \textquotesingle\textquotesingle take\textquotesingle\textquotesingle on the original,}
\text{\textit{using original as \textquotesingle\textquotesingle spur\textquotesingle\textquotesingle}} \]

\[ = \text{\textsc{\textquotesingle\textquotesingle free\textquotesingle\textquotesingle or Distorted ?}} \]
Figure 8  The ‘13 WAYS’: BUILDING AN ARGUMENT / LOGICAL STRUCTURE

1  CORE STATEMENT
   ↓ THEMES
   ↓ POINTS

   C.S.

   T1  T2  T3

2  IDEA

   CARTWHEEL
   [= themeless Core Statement?]

3a  [Opposition]

   DUMB-BELL
   [Thesis / Anti-thesis → Synthesis]

3b  [Connection]

   ‘Synapse Variation’

4  [STAIRCASE / LANDINGS]
   [Stage by Stage or General Drift]

5  LUDO
   [Closely-argued (linear)]

6  SPECTRAL ANALYSIS
   [Degrees / Measures / Extents]

7  CEMENTING
   [Relationships]

8  THEORY / HYPOTHESIS / IDEA

   OBSERVATIONS

   SIGNIFICANCES

   CONCLUSIONS

   SEDIMENTATION
   [Sifting / Trickle-Down / Percolation]

9  VENN APPROACH
   [Similarities / Differences]

10  CONSTELLATION-MAKING
    [Patterns / Loose Groups]

11  PYRAMID
    [Hierarchies]

12  SWEEPING
    [Make clear by elimination]

13  BRICK-WALL
    [All possibilities in a limited range]

… etc. + ADAPTATIONS & HYBRIDS of these.

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