

1. Record Nr.	UNINA9910461179603321
Autore	Greimas Algirdas Julien
Titolo	Maupassant [[electronic resource]] : the semiotics of text : practical exercises / / Algirdas Julien Greimas ; translated by Paul Perron
Pubbl/distr/stampa	Amsterdam, : J. Benjamins Pub. Co., 1988
ISBN	1-283-42460-6 9786613424600 90-272-7864-4
Descrizione fisica	1 online resource (292 p.)
Collana	Semiotic crossroads ; ; v. 1
Altri autori (Persone)	MaupassantGuy de <1850-1893.>
Disciplina	843/.8
Soggetti	Semiotics and literature - France Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Translation of: Maupassant : la semiotique du texte. Includes the unabridged text of Two friends.
Nota di bibliografia	Includes bibliographical references (p. xxi-xxii) and index.
Nota di contenuto	MAUPASSANT The Semiotics of Text Practical Exercises; Editorial page; Title page; Copyright page; Table of contents; INTRODUCTION; NOTES; REFERENCES; FOREWORD; TWO FRIENDS; SEQUENCE I. PARIS; I. TEXTUAL ORGANIZATION; 1. Spatial and Temporal Disjunctions; 1.1. Temporality; 1.2. Spatiality; 2. Actorial Disjunction; II. THE FIRST SENTENCE; 1. Thematic Roles; 2. Aspectual Structures; 3. A Logic of Approximations; III. THE SECOND SENTENCE; 1. The Discursive Isotopy; 2. SpatialRepresentation; 3. Semantic Explicitation; 4. Axiological Investments; IV. THE THIRD SENTENCE 1. The Spatial Figure of Paris2. Toward the Abolition of Meaning; V. FINAL REMARKS; SEQUENCE II. FRIENDSHIP; I. THE SEQUENCE AND ITS CONTEXT; 1. Intercalation; 1.1. Disengagement; 1.2. Engagement; 2. The Linearity of Discourse; 2.1. The Cognitive Dimension and its Figurativization; 2.2. The Actorial Isotopy of Discourse; 2.3. Anaphorization and Cataphorization; II. THE INTERNAL ORGANIZATION OF THE SEQUENCE; 1. Paradigmatic Organization; 1.1. The Demarcators; 1.2. Segmentation; 1.3. Symmetries and Dissymmetries; 2. Syntagmatic Organization; 2.1. Doing and Being; 2.2. Doing; 2.3. The Pivot

2.4. Being III. EUPHORIC DOING; 1. The Discursive Program; 2. The Valorization of the Program; 3. The Installation of the Dual Actant; IV. THE FIGURATIVE UNIVERSE OF VALUES; 1. The Identification of Values; 2. The Transfigurations of the Sun; 3. Aquatic Mist; 4. Celestial Mist; 5. Solar Blood; 6. The Seeming of the Sky; 7. The Semiotic Square; V. ACTANTIAL DISTRIBUTION; SEQUENCE III. THE PROMENADE; I. THE STATUS AND THE ORGANIZATION OF THE SEQUENCE; 1. The Spatio-temporal Frame; 2. The Promenade; 3. Walking and Halting; II. THE ADVENT OF THE EVENT; 1. Temporalization and Aspectualization 2. The Focalization of the Actor-Subject 3. Triggering of Narration; III. RECONSTITUTING THE ACTANT; 1. Recognition; 2. The Reunion; 3. The Virtualization and the Actualization of Contents; 4. The Institution of Illusion; IV. THE COMPETENCE OF THE SUBJECT; 1. The Actualization of Wanting-to-do; 2. An Illusory Being-able-to-do; 3. The Tricksters; 4. The Two Figures of the Trickster; 5. The Non-Sender; 6. The Act; SEQUENCE IV. THE QUEST; I. PROVISIONAL SEGMENTATION; II. FAMILIAR SPACE; 1. The Pass; 2. The Spatial Organization of the Narrative; 2.1. The Crossing; 2.2. The Space of Folktale 2.3. Spatial Engagement and Disengagement 2.4. Uttered Space; III. TOPICAL SPACE; 1. New Segmentation; 2. The Interpretive Halt; 2.1. The Exploration of Topical Space; 2.2. Interpretive Doing; 2.2.1. Variations of the Isotopies; 2.2.2. The Fiduciary Relation; 2.2.3. The Actualization of the Antactant; 2.3. The Social Anti-sender; 2.4. The Qualifying Test; 2.4.1. Anxiety; 2.4.2. Cheeky Humor; 2.4.3. Hesitation; 3. Persuasive Displacement; 3.1. The Pragmatic Program; 3.2. The Cognitive Program; SEQUENCE V. PEACE; I. PROBLEMS OF SEGMENTATION; II. THE CONSTRUCTION OF COGNITIVE SPACE 1. The Quest for Solitude

Sommario/riassunto

Translated by Paul Perron Maupassant's short story, "Two Friends", is examined in order to test methodological tools and to hone them for their application in the analysis of narrative discourse, starting from the oral tale (Propp) and ending with the written tale instituted as literary genre. Complex procedures of textual production are identified: among which entire sequences as well as the "evenemential" level of narrative fade away in favor of its cognitive dimension. This semiotic investigation is accompanied by a challenge to certain conventions of literary criticism: dialogue, the locus