Literature's grammatical dynamic –
a research perspective

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> a shadow on asphalt
> a man walking down the street
> grey on grey
>
> E. Tabakowska, *nie-pełna pustka* (2016, s. 50)

Too many questions

Designing possible characteristics of grammar could be a source of many metaphors. Fully aware of the fact that metaphor, too, is ambiguous, I would like to assume that a reference to some rule would be an obvious shared feature resulting from such activities. Such a reference would be obligatory, variable, overriding, modified, and the like. In this context, dynamic suggests complex, non-linear systems observable beyond laboratory conditions.

The questions which should be asked on that occasion refer to phenomena implying grammar rather than so-called defining features. A similar way of thinking will appear in this paper in a different context; however, it is based on a model of using language conditioned by the awareness of certain basic, common cultural categories (understood in a discursive way, including social context). This usage is about creating various and mutually dependent

periphrases which are in a dynamic relation with the categories mentioned here[1]. It would resemble discussing minimal poetry with Elżbieta Tabakowska (of course without using the word haiku). What is the source of such situations? First and foremost, from the wish to make the message specific and individual, from detailed aims which are lost in basic categories, and ultimately – from the need to have a conversation without restrictive identifications. Nuances stave off the temptation to name, leading interlocutors towards a periphrasis conditioned by situationality. Let us go back to Ludwig Wittgenstein's seminal *Philosophical Investigations*, where he refers to a "grammatical" character of considerations regarding a phrase from St. Augustine's *Confessions*[2]: "we eliminate misunderstanding by making our expressions more exact; but now it may look as if we were aiming at a particular state, a state of complete exactness, and as if this were the real goal of our investigations"[3]. And this is only about situations of intentional explanation, that is, a communicatively simple transmission of information (without hidden or ambiguous aims).

This is nothing new. However, if we looked at this dynamic equivalence, that is producing texts not only in a situational relation, we could ask further questions about rules for producing such texts, and thus also about grammar motivating this language practice. This is a valid question also because such relationality is a test for grammatical operability.

Let us analyze an example which also refers to considerations about poetic defining[4]:

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[1] This paper was inspired mostly by Ludwig Wittgenstein, whose fascination with "language games" facilitated capturing many key dilemmas, also in terms of reception of literary texts, which is the main focus of my considerations here. As a special way of using language (due to the basic communicative situation), literature has a bigger exemplifying potential than texts produced by everyday practice. The peculiar character of literary language is another problem, discussed (among others) by Marek Zaleski in "Niczym mydło w grze w scrabble" [Like a blank in Scrabble] (on affects in Magdalena Tulli's prose): "Each use of language participates in its systematicity, but systematicity manifests itself through use. According to Deleuze literature is such a manifestation of language in which essences (and differences) are the clearest due to individual style" (*Teksty Drugie* 6 [2013]: 35).

[2] I would like to stress that Augustine's phrase (*Wyznania*, XI, 14) refers to a situation when a person knows what time is, but is unable to explain it. This can take considerations about description further in order to analyze whether explaining is based on an ostensive definition (in reference to a specific language user), which is transposed *ad hoc* to description depending on a situation, or on an elaborate synonymous phrase referring to the experience and knowledge of the person asked (the explaining person). This dilemma obviously refers to an isolated situation – both in a conversation and in the literary communicative process such events can be singled out. Nonetheless, constructing description (regardless of the name of the basic category) is typical in language use. I shall elaborate on that issue as well as on specific poetic definitions later in this text.

[3] Ludwig Wittgenstein, *Dociekania filozoficzne*, translated by Bogusław Wolniewicz (Warszawa: Wydawnictwo Naukowe PWN, 2000), 66 (p. 91). English version: *Philosophical Considerations* (Hoboken: Wiley-Blackwell, 2010), translated into English by G.E.M. Anscombe, P.M.S. Hacker and Joachim Schulte, cxix

[4] Anna Pajdzińska studied poetic definitions (see her revised and updated 1995 essay in *Wiersz – złożony sens* [Poem – complex sense], Lublin 2021), highlighting the context of discussions about the validity of this notion, as well different scholarly approaches, many of which left out such definitions even though they discussed issues convergent with the problem of such understood equivalence. Towards the end of the essay Pajdzińska writes: "The more astonishing the relationship between the defining and the defined is, the bigger the role of a text. If the reader does not find even one element that would direct towards how the text should be read, they are left to their own imagination, knowledge and ingeniousness in order to uncover the sense of a poetic construction, in attempts at finding the rue organizing artistic thinking. Every poetic definition is – to some extent – an act of creative cognition, not only of a poet, but also readers, who are elevated to the role of co-creators" (102).

Kafka's style

for Jakub Ekier

words
take the end between them

this is when the sentence dishevels itself
a thought stretches itself out

and the end calms down
with its own syntax

(Piotr Matywiecki, *Powietrze i czerń* [Air and blackness, p. 64)

Such a characteristic of Kafka's style has little in common with specifying understood as using simple language, explaining or defining. The reader is given a task[5] in the form of texts (most likely read by them). Thus equipped with elementary data, an orienting category (style), they set off on a grammatical[6] quest leading to understanding the interpretative project constructed by themselves.

Conversation is different in that periphrases are negotiated, that is, interlocutors creatively react to what they receive (and understand from what they say), and next – probably also in terms of categories which are too obvious – they conduct situational tests motivated by the grammar of language use.

Literary communication in which the reader actively participates in constructing a text (due to interpretative projects, intertextual references, critical discussions, etc.), as well as various literary analyses indicating considering grammatical dynamic due to specific phenomena – not purely literary, but peculiarly present in literature. This is mostly because of the status of artistic texts. Consistently believing that literature is unique, that is has special strategies for language use, and that it freely exploits linguistic potential begs questions about going beyond paradigms, creating new expressions, functionalizing linguistic elements traditionally associated with other registers, as well as the imagined borders of literary hermeticity[7].

Considering how much has already been said about literary language, I would only like to briefly discuss a few phenomena, which may shed a new light on literary grammar. This grammar has

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[5] See Joanna Szwabe, *Odbiór komunikatu jako zadanie poznawcze* [Receiving a message as a cognitive task] (Poznań: Wydawnictwo Naukowe UAM, 2008).

[6] It should be stressed that – according to Wittgenstein – here periphrases are seen mostly as grammatical exemplifications. The most commonly exposed level of lexical reflection is considered irrelevant from the perspective of constructing "explanations" or descriptions. This is because text organization determines the quality of linguistic elements and their functionalization, and thus legitimizes the need to use a specific language unit (which of course does not undermine the legitimacy of semantic considerations in reference to lexical units).

[7] For instance, Joseph Hillis Miller writes in *On Literature*: "Literature exploits this extraordinary power of words to go on signifying in the total absence of any phenomenal referent. [...] A literary work is not, as many people may assume, an imitation in words of some pre-existing reality but, on the contrary, it is the creation or discovery of a new, supplementary world, a meta-world, a hyper-reality" (translated into Polish by Krzysztof Hoffmann, Poznań: Wydawnictwo Naukowe UAM, 2014), 26–27. English version: (*On Literature*, London: Routledge, 2002), 15-18.

been studied[8] alongside expectations of literature[9], which in turn resulted from both a specific historical-literary context, and (partially) from normative expectations of literary language. However, I shall not discuss these aspects here, focusing on specific phenomena instead[10].

Impression of transgression

The first issue concerns the frequent conviction that language rules undergo extension in literary texts. Peculiar connectivity, neologisms, changes in real referentiality, modified phrases, borrowings, intriguing inversions – this is just a handful of examples. The perspective of going off the beaten track becomes the central organizing category; justifying deviation or extension becomes the subject of analysis, or it organizes the way we think about arguments in favor of assessment.

However, if we were to assume that a literary utterance (as some kind of parenthetic thinking) is first and foremost a cognitive task subordinate to a nonlinear recipient, that is, one whose purpose does not refer to closed categories, it is potentiality rather than transgression that comes to the fore. In other words, reading a literary text (as a multi-factor linguistic construction with varied grammatical potential) does not mean (just as in the case of reading tasks) finite decoding and establishing affiliation – not only in the space of critical-literary, political, or biographical discourses, but also linguistic. This is because achieving relevance (according to D. Sperber and D. Wilson's theory)[11], that is, a specific moment when a premise is justified, is one thing, and reaching the idealized state of radically transforming a piece of literature, that is, exhausting all receptive possibilities, is another. However, this is not due to readers' inability, but to betraying a text's literariness[12]. Anticipating later claims we could also add that the fluidity and ambiguity of a literary text understood as a seemingly closed system is

[8] We should stress the role of texts by Roman Jakobson demonstrating the co-dependency of poetics and linguistics (see *W poszukiwaniu istoty języka. Wybór pism*, t. I i II [In search of the essence of language. Selected texts, vol. 1 and 2], edited by Maria Renata Mayenowa [Warszawa: Państwowy Instytut Wydawniczy, 1989]). See also the volume of *Forum of Poetics* on the same topic (26/2021); *Gramatyka poezji?*[Grammar of poetry] by Henryk Pustkowski (Wrocław: Wydawnictwo Pax, 1974), especially its opening essay, but also chapters about the phraseological picture or Miron Białoszewski's and Tymoteusz Karpowicz's "linguistic" idiopetics; works by Maria Renata Mayenowa, Teresa Skubalanka and Jadwiga Puzynina, who laid foundation for contemporary Polish studies into literary language.

[9] See e.g. Julian Kornhauser, *Poezja i codzienność* [Poetry and daily life] (Kraków: Wydawnictwo Literackie, 2003), *Język nowej literatury* [Language of new literature], edited by Kazimierz Michalewski (Łódź: Primum Verbum, 2012), *Języki literatury współczesnej* [Languages of contemporary literature], edited by Jan Potkański, Maciej Libich, Antoni Zając (Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 2022).

[10]The present paper uses only a selection of texts, and so these illustrations are representative and anticipatory. The outlined questions will be elaborated on soon – they are signaled here as a research perspective.

[11]See Dan Sperber, Deirdre Wilson, *Relevance. Communication and Cognition* (Oxford: Blackwell Publishing, 1995); Deirdre Wilson, "Relewancja a interpretacja tekstu literackiego" [Relevance and interpretation of a literary text], translated into Polish by Elżbieta Tabakowska, *Przestrzenie Teorii* 18 (2012): 203–217; Ewa Mioduszewska, "Teoria relewancji" [Relevance theory], in: *Metodologie językoznawstwa. Podstawy teoretyczne* [Linguistic methodologies. Theoretical foudations], edited by Piotr Stalmaszczyk (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2006), 155–174.

[12]As Giorgio Manganelli put it: "Literature is a trick, an artifact of a uncertain and at the same time inevitable purpose. A trick containing other tricks ad infinitum: a sentence, coined like some metal, contains a buzzing metaphor [...]. This is what literature's fantastic provocation, its heroic, mythological bad faith is about. Using sentences «deprived of sense», «unverifiable» claims it creates worlds, imitates endless rites. Nothingness is its property and domain. It composes nothingness according to a catalogue of projects, signs, schemes. It provokes and challenges us, it gives us magic animal skin, a mechanism, a dice, a relic, the absent-minded irony of emblem" (*Literatura jako kłamstwo* [Literature as a lie], translated into Polish by Joanna Ugniewska [Warszawa: Państwowy Instytut Wydawniczy, 2021], 225–226). Translation into English mine, PZ.

characterized by a grammatical dynamic which causes limited levels of freedom rather than final some effect of reading.

Such an assumption – although in itself not original – allows to consider several detailed phenomena which focus on thinking about grammar opening possible forms of a text, relationships between its elements, and ultimately – on the dynamic process conditioned by grammatical potential.

Discontinuity of a poem

Free verse allows to discuss the first example. Verse is conceptualized as a syntagmatic project whose grammatical structure forces the reader to consider sufficiency conditions or leads to complements motivated by the standard of language use[13]. In addition, syntagmaticity implies relations between elements in a verse at the same time relativizing relations indicated by the free verse convention, which is significant in terms of literary grammar. Let us consider a poem by Krzysztof Siwczyk:

***

We have plenty of each other. We have
disdain for
trophy goods. This parcel
was racketeered. I let myself be carried away
by ludic emotions and I admitted that those
who never doubt it were right.
They are so polite when they convince
themselves, thinking that I am
who knows exactly, who? I am convinced.
I talk for an hour, listening carefully.
Then I am quiet, chronically healthy,
meanwhile they are struggling with
symptoms of a jolly disease.
I like being mistaken for someone else.
I like being asked about my identity.
As far as I know, someone like this used to be, but
what do I know?

(Gdzie indziej jest teraz [Elsewhere there is now], Poznań 2011, p. 43)

The independence of the verse (regardless of the way the consequences of open verses are classified – enjambment or effects of verse ellipses) is the foundation of two phenomena: the grammatical potential of a completed phrase and revised co-dependence of elements of a phrase in a verse. The former can be illustrated using the following examples:

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[13]See Krzysztof Skibski, *Poezja jako literatura. Relacje między elementami języka poetyckiego w wierszu wolnym* [Poetry as literature. Relations between elements of poetic language in free verse], 8 (Poznań: Wydawnictwo Naukowe UAM, 2018).

> We have plenty of each other. We have
> disdain for
> trophy goods. This parcel
> was racketeered. I let myself be carried away
> by ludic emotions and I admitted that those
> who never doubt it were right.
> [...]

The initial verse evokes repetition or parallelism. The verb „to have" anticipates the following verse, which is a simple way to bring to mind a repeated phrase, but with differently placed accents (due to this clause exposition). Thus, despite the transformation which arranges the transition to the following verse ("We have / disdain for), thinking in terms of excess may be set off, that is, the tension between repeating the phrase and transforming it. This is additionally reinforced by the word "plenty", which justifies this kind of excess.

We may assume that such reasoning is excessive as well. On the other hand, another part of the same excerpt increases the cohesion of such grammatical thinking. The phrase "We have / disdain for / trophy goods. This parcel / was racketeered" is followed by "I let myself be carried away". This example (considered as a peculiar wordplay) indicates the following collection of cohesive factors:

– *we have each other*
– *we have*
– *disdain for excreted goods*
– *I let myself be carried away* (the phrase is ambiguous in this context).

The effect of such semantic density (reinforced by free verse) focuses on relativizing individual subjectivity. First simply due to generalization ("have"), and then due to equating the subject and the object mediated by grammatical potentiality. Such a creation of the subject-narrator is consistently present throughout the poem (although later in its weaker version, i.e., a person without their characteristics[14]).

Demetaphorization is not a finite process, which is also how exploiting grammatical potential (semantic two- or multi-way) can be understood – strongly correlated with the structure of the poem. Let us analyze a longer excerpt:

> They are so polite when they convince
> themselves, thinking that I am
> who knows exactly, who? I am convinced.
> I talk for an hour, listening carefully.

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[14] This is always the case when phraseological constructions are used:
  They are so polite when they convince
  themselves, thinking that I am
  who knows exactly, who? I am convinced.
  [...]
  I like being mistaken for someone else.
  I like being asked about my identity.

Here once again we can see self-referentiality ("themselves" opening a new verse, highlighted potentiality of the verb "convince" – whom? Concerning what? To what?). The subject-narrator is once again syntactically pushed away: the verse opens with "themselves", followed by "thinking that I am / who knows exactly, who?". This is followed by another example of distancing the subject-narrator. The phrase "I talk for an hour, listening carefully" confirms playing with grammatical potentiality – and thus with the semantic potentiality of the whole poem. We are dealing with implied colloquialism: in Polish "nawijam godzinę" [I talk for an hour] refers to the phrase "nawijać makaron na uszy" [literally "pull pasta over someone's ears, i.e., "pull wool over someone's eyes", PZ] – becomes simultaneously a reflection of self-referentiality. This loosening of rules of phraseological reconstruction can take us further – to regularly *listen carefully* [Polish "set one's ear"], but metaphorically *talk for an hour*.

Siwczyk's poem is dominated by peculiar disintegration. The consistently questioned explicitness is confirmed on the level of collocation, phraseology, free verse, and even general style of the poem. Based on that (although it is just a thought projecting the interpretative process) it is possible to postulate including phraseological ambiguity in the (free) verse in phenomena proper to the grammatical dynamic of literature.

Revision of excessiveness

The works discussed here share one characteristic – their structure provides a critical insight into the question of excess, which allows to go beyond assuming normative conditioning with a simple (idealizing) data transmission. Both the poetic description of a writer's style in Matywiecki and the peculiar potentiality game in Siwczyk's poem allow for an additional comment regarding redundancy. The peculiar density of this phenomenon (simply the variety of symptoms, but also the multifaceted look at them[15]) seems to correspond with the dynamic of grammar, because first and foremost, such thinking does not lead towards establishing the hierarchy of grammatical elements (this can only result from a specific interpretative project determined by premises assumed in the text). This perspective allows to consider the syntagmatic non-uniformity of verses, the potential of open phrases (i.e., phrases which can be completed in a regular or usual way), but also texts with any diegetic irregularity[16]. In this context, let us consider a poem by Krystyna Miłobędzka:

> I tried to say myself using a whole forest
> one wanted to say using a son, a grandson
> it said itself using the sun, wind
> cloud
>
>   (*gubione* [lost], Wrocław 2008, p. 30)

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[15] See Agnieszka Kula, *Redundancja w mediach. Studium pragmalingwistyczne* [Redundancy in the media. A pragmatic-linguistic study] (Poznań: Wydawnictwo Naukowe UAM, 2017).

[16] This can be a simple change of the subject-narrator, any disruption in the cause-and-effect relationships in a narrative or utterance, or the presence of poetic definition (thanks to which an explanation takes the form of metonymy, metaphor or metalepsis; see Pajdzińska).

The first attempt at "saying oneself" (not *expressing oneself* or *saying something about oneself*) is expressed using a regular verb (*I tried*) which – also without changing anything in the typical order of elements in a phrase – creates a complex verb form: I tried to say (myself). Therefore, self-reference is the only atypical element, although this observation is semantic rather than grammatical (grammatical in the sense of some mechanical practice of combining accommodated elements).

Here we may verify the initial wish to list attempts which perhaps are not chronological: "one wanted to say…" can be seen as problematizing the regular form ("I tried…"), a footnote to a linguistic representation whose motivation may not have been convergent with a conventional or even intentional expression. A person speaking in nature implies metaphorical thinking – a person as a part of nature talking about their human sublimations would be its simple reversal. This would lead us to such elements as can be found in the second verse: "one wanted" ("I" in the context of some bigger entity; "I" as a part of something which determines my actions), "to say using a son, a grandson" (i.e., social categories which are supposed to intentionally express the personal and separate thought of the subject).

Furthermore, in the next verse subjectivity (separateness, personality) becomes an inseparable part of the natural whole. The impersonal form of the verb ("it said itself" – no potential ambiguity like in "one wanted") and the categories emphasized in the verse show a change in perspective – it is thus a somewhat more advanced stadium of expressing (oneself).

From this perspective, the final verse ("clouds") gains potential to become a syntagmatic condensate. Such a conclusion may raise doubts – it is only a noun emphasized in the form a separate verse. However, if we were to look at the whole text from the perspective of its internal grammatical dynamic, we could assume that not separating syntagmatic qualities constitutes a generic equivalent of possible descriptions.

Thanks to such reasoning we would once again refer to redundancy only to (at this point) highlight its intriguing textual manifestation: it can be analyzed in reference to absence, i.e., potentiality which – based on a grammatical analysis – is more than limitless space of all linguistic possibilities. We deal with collocations within a separated text (or implied intertextual relations in case of intertextuality of hypertextuality) in each situation.

Let us consider two more questions which are related to conceptualizing grammatical dynamic of literature, although these will be just outlined in reference to more extensive issues which are beyond the scope of this paper.

Scopes of ambiguity

As a notion, condensation is equally operative and general. The examples discussed so far refer to condensation represented in different ways, which is mostly due to the form of verse, as well as the consequence of any (literary, *ad hoc*, conventional, or even faulty) texts. Continuous texts in which both redundancy and – more broadly – grammatical dynamic manifest themselves in original ways should also be seen from this perspective. Let us make some general observations regarding grammatical potential on the example of Ignacy Karpowicz's prose:

I was sitting at a bar after my evening dose of drugs mixed with alcohol, watching my hotel companions with a growing inclination towards "wrong states". None seemed sad nor truly joyful. Only one couple stirred boredom thickening like polenta. I focused on them. In their twenties. He was blond, lanky, with a messy ponytail. Blurred features. Easygoing. In contrast, she looked as if she had just been to Ascot. Arrogantly elegant, polished finish, indestructible. She ignored the blowing wind with indifference, like a quarry queen. Not a single lock of her hair moved.

She was chain-smoking using a long pipe. The smoke went up to in an unnaturally straight line. She hardly spoke to her companion. I was wondering when she had been defrosted.

(*Cicho, cichutko* [Quiet, so quiet], Kraków 2021, p.71)

The narrator changes how he constructs the description from the moment he spots the couple ("Only one couple stirred boredom thickening like polenta"). The short sentences affect the fluidity and focus of the story, although there are moments of focus and sharpening of details. The short phrases read like additional notes, private annotations ("Blurred features. Easygoing"; "Arrogantly elegant, polished finish, indestructible"). The accumulation of characteristics creates an impression of a snapshot frozen in time, during which the reader can take a closer look at the couple. The impression of such a meta-order mostly suggests that the two people (like a peculiar metaphorical expression) match neither their surroundings, nor each other. Thus condensation (as well as implied omission – which is also part of the grammatical plan) marks the grammatical dynamic and facilitates thinking about ambiguity also in narrative spaces, although it is of a different sort due to the structure of the text. This results from changes in the rhythm, sarcastic style of description, and a certain excess in characterizing.
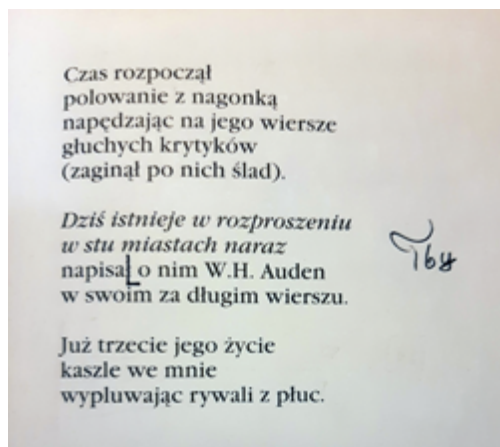
Finally, let us consider one more notion which is becoming increasingly more significant in linguistic studies, and which is in line with the way of conceptualizing literary grammar outlined here. Ambiguity is also a kind of fluidity – according to John Bryant[17] – which should be seen in reference to a "version" of a text. Such a perspective refers to seminal studies into textual genetics[18], as well as issues related to translation. Although it is impossible to recapitulate previous studies in one paper (which is also trying to propose an analytical linguistic perspective), it is possible to refer to... a condensate. Let us look into an excerpt from a poem by Ewa Lipska from her book of poems *1999 – John Keats*[19].

[17]John Bryant, *Płynny tekst. Teoria zmienności tekstów i edytorstwa w dobie książki i ekranu* [The Fluid Text. A Theory of Revision and Editing for Book and Screen], translated into Polish by Łukasz Cybulski (Warszawa: Wydawnictwo IBL, 2020); Henning Lobin, *Marzenie Engelbarta. Czytanie i pisanie w świecie cyfrowym* [Engelbart's Dream - how a computer takes away our writing and reading], translated into Polish by Łukasz Musiał (Warszawa: Państwowy Instytut Wydawniczy, 2017).

[18]For a more extensive discussion with complete reference lists see *Forum of Poetics*: Adam Dziadek, "Przed-teksty a relacje intertekstualne (w kontekście krytyki genetycznej)" [Avant-texts and Intertextual Relations (In the Context of Genetic Criticism)], 17 (2019): 6–27, Jerzy Borowczyk, "Zmagania z początkiem. Przed-tekst wybranych opowiadań Włodzimierza Odojewskiego (na materiale z poznańskiego archiwum pisarza)" [Struggling with the Opening.The Avant-text of Selected Short Stories by Włodzimierz Odojewski (Based on Materials from his Poznań Archive)], 22 (2020): 26–51.

[19]Kraków 1999, p. 67–69.

The value of the next example does not lie in how the poem was originally written in the manuscript, nor in translations (although it could, because there are numerous translations of Lipska's poetry)

Czas rozpoczął
polowanie z nagonką
napędzając na jego wiersze
głuchych krytyków
(zaginął po nich ślad).

Dziś istnieje w rozproszeniu
w stu miastach naraz
napisał o nim W.H. Auden
w swoim za długim wierszu.

Już trzecie jego życie
kaszle we mnie
wypluwając rywali z płuc.

[Time has started
a battute hunt
setting dumb critics
on his poems
(they went missing without a trace)

Today exists in dispersion
simultaneously in a hundred cities
W.H. Auden wrote [would write]
about it in his poem, which is too long.

Already his third life
is coughing inside me
spitting rivals out of my lungs

The correction noted in the right margin changes the mood of the verb in reference to a poem by W.H. Auden was added by the poet during a meeting with fans (on April 4th 2000). Thus, it is just a small note regarding the grammatical dynamic which manifests itself in different versions of a text, in their corrected (often multiple times) manuscripts, in more or less scrupulous proofreading, editing (also post mortem), and finally also in texts modified by authors themselves during their careers. I would like to emphasize that this means that all versions of a text – assuming relativized chronology, i.e., that none of them becomes philologically invalid – define literary grammar as a research field. Thus, Auden wrote or would write the poem that is too long, and maybe someone else did/would do it.

Grammar of (apparent) repetitions

Another reference to repetition refers to a replica, i.e., apparent repetition which remains in relation to something that becomes a potential or expressed equivalent. This results from the wish to at least partially summarize the review of phenomena specifying grammatical dynamic in literature conducted here. Looking from a different perspective – noticing grammar as the space where cognitive processes mediated in created and re-created texts are constantly taking place – may allow to consider a somewhat different characteristic of literary texts, as well as the way they function, and a philological analysis. Ambiguity, iteration, condensation, and fluidity can be distinguished in the cognitive process, although they remain connected (from the perspective assumed here).

I have used the phrase "a seemingly closed system", which may be associated with more than philology. However, we could assume (metaphorically speaking) that literary grammar defines the extent of freedom in realizing a cognitive task by the recipient. This means that the

reception of a literary text, despite distinguishable stages conditioned by reaching the state of relevance, is not an organically finite process. The dynamic foundation of grammar determines the space of alleged communication, that is, seemingly one-directional negotiation of phrases. The cognitive mechanism conditioned by grammar allows to construct interpretative projects (through e.g., attempts at reconstructing idioms, classifying lexicon, explaining metaphors and extensive metaphors, establishing how much collocations can be extended, eliminating ellipses, etc.) revealing the tension between language use a specific form of language emerging from a literary text. Of course, this also applies to relations between different versions of texts, translations, and adaptations. In each case this means a non-linear activity (as a whole), whose elements perhaps deserve a separate analysis – like "grey on grey" from the haiku from the beginning of this paper.

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translated by Paulina Zagórska

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KEYWORDS

condensation

LITERARY GRAMMAR

Abstract:

The paper outlines a research perspective in reference to literary grammar. A philological analysis of literary texts allows an insight into several peculiar manifestations of grammatical dynamic assuming that texts have linguistic potentiality determined by various factors. These factors include syntagmaticity, specificity of situational language use in reference to repeatable textual elements, categorization mechanisms or – in a slightly different conceptualization – textual fluidity. Examples discussed in this paper are an introduction to basic elements significant in grammar-oriented analyses. Ambiguity and redundancy are identified as two most significant issues.

r e d u n d a n c y

non-uniformity

PERIPHRASIS

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