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An Interdisciplinary Model of Context Morphology

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Abstract
Using an abstract graph model we describe a hypothetical transformation of a literary entity through the active connections in the graph. First, we weakly define a set of transformations (“morphology”) over a particular entity as a series of the recent activities distinguishing them into categories according to their effect on the entity. Second, to our conjecture, the emerging paths of forms are slowly abandoning the original “birth context”, shaping a decreased, cleaned set of entities, to replace the gap with entities derived from the dynamic set of “recipient context”. Keywords: graph; literary entity; context morphology; morphological space-time dynamics; metatheory; interdisciplinarity.

Resumo
Usando um modelo abstrato de grafos, descreveremos aqui uma transformação hipotética de uma entidade literária através das conexões ativas no grafo. Primeiro, definiremos, em sentido fraco, um conjunto de transformações (“morfologia”) ao longo de uma entidade particular como uma série de atividades recentes distinguindo-as em categorias de acordo com os seus efeitos sobre a entidade. Depois, segundo a nossa conjectura, os caminhos emergentes das formas vão abandonando lentamente o “contexto de nascimento” original, moldando um conjunto limpo de entidades para substituírem a lacuna com entidades derivadas do conjunto dinâmico do “contexto de receção”. Palavras-chave: grafo; entidade literária; morfologia contextual; dinâmica morfológica espaço-tempo; metateoria; interdisciplinaridade.

1. Introduction

As an introduction, we can articulate some general “philosophical” questions. As we know and understand, some of these questions are the most important and inspiring questions of literary theory. We also know that we can’t answer them, nor completely neither finally, nevertheless we are making an effort, and our answers may offer some new perspectives for inter- or multidisciplinary scientific thinking:

(1) What is, or what could be the identity or identification of a literary work?

(2) What are the (terminological) problems of inter- or multidisciplinary scientific thinking?

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(3) Is there an idea of a general (literary) theory? Is it possible to make a meta-theory of nearly all (literary) theories?
(4) What could we gain if we resolve these three questions?

1.1. The question of the identity of a literary artwork

As Richard Shusterman wrote in his work *The Object of Literary Criticism*, one of the central questions for the philosophy of literary criticism is the problem of the identity of the work of literature and/or the various methods of identification of literary texts: “We have seen that it has bearing not only on the question of the literary work’s ontological status but also on the more practical critical questions of interpretation and evaluation. Unfortunately, it is as difficult as it is important, and involves a variety of puzzling questions.” (110)

Nearly the same thoughts were written by René Wellek and Austin Warren in their famous book, *Theory of Literature*:

This raises an extremely difficult epistemological question, that of the ‘mode of existence’ or the ‘ontological situs’ of a literary work of art (which, for brevity’s sake, we shall call a ‘poem’ in what follows). (...) To the question what and where is a poem, or rather a literary work of art in general, several traditional answers have been given which must be criticized and eliminated before we can attempt an answer of our own. (141)

But if we get through these theories and ideas, and we can reply to this question correctly, an answer “must solve several critical problems and open a way to the proper analysis of a work of literature.” (Wellek and Warren, 1949: 141)

In this study we choose a different path, we reverse the problem. As we will see, neither the tradition of various interpretations, nor the specific individual interpreters¹ but the model itself—assuming some properties of our graph (Watts and Strogatz, 1998; Frank and Strauss, 1986; Daróczy et al., 2015)—will select the necessary theoretical and other types of elements of the analytical and/or comparative interpretations, and finally it will identify a literary text, it will determine the identity, the “mode of existence”, and the “ontological situs” of a literary work of art.

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