

Text and discourse as semiotic web (in Virginia Woolf's *Orlando. A Biography*)

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Since the 1950ies, the researchers' interest in text and discourse (particularly in poetic discourse through the semiotic square of the 'master tropes', Jameson *apud* Chandler 2002) has been growing stronger through the issues it has raised. The paper deals with concepts such as *text*, *discourse*, *metaphor* and *self* from a semiotic perspective (having as theoretical background Chandler 2002, Cmeciu 1999, Danesi 2002, Eco 1979/1991, 1996, Lakoff and Johnson 1980, Petru Ioan 1995, Vlad 1982, Wasik 2003), taking Virginia Woolf's *Orlando. A Biography* as 'cultural object' for analysis. Starting from Gide's *mise en abyme* and from Lakoff's conceptual metaphor and Danesi's meta-form, we propose two other narrative techniques, that is *mise en hauteur* and *mise en surface*, and the notion of (meta)meta-phorization, which names a process of meta-phorizing the text.

We consider *Orlando* as a complex and complete text whose content starts from an identifiable, codified and encodifying unit/centre (linguistically rendered by a name) and communicates itself through a web of discourses circumscribed within borders. Two distinctions could be made here: dimensions of text/book, which refer to market requirements (the text as commodity) and textual dimensions, which envisage hyper-, hypo-, inter-, para- and metatextual elements; the latter taking the *unweaver*/reader to strategies such as *mise en hauteur* and *mise en surface*.

The act of producing meaning against a large time-space canvas and the attempt of somebody 'to catch in words' the most 'life-like' significations and to render them as reliable for/to somebody else is suggested by the metaphorical act of *weaving*. Discourse seen as 'practice' (according to Foucault) focalizes and investigates two roles: of the *weaver* and of the *unweaver*. The fabric of warps and wefts, through its game of forward and backward movement, brings to the foreground the maker/producer of discourse as the manifestation of consciousnesses oriented towards specifically spatio-temporal created (and invented) worlds and the reader as *reproducer* and interpreter of threads *read* in a 'reverse' way. It is this distribution of roles between addresser and addressee which gives cultural value to the text.

The analysis of metaphors which communicate different selves in *Orlando*...reveals the becoming of the creative Self within a process of metaphorizing through a game of metaforms and meta-metaforms (Danesi) which register the shift from constructing the self to recovering a self or metamorphosizing selves while living in and experiencing different cultural spaces and memories.

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