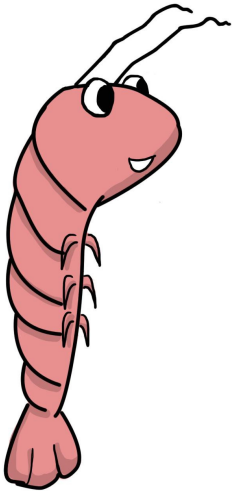


SHRIMP



Social Hypertext als
Medium in Lehre und Forschung

Übersicht

- Digitaler Text / Digitale Textlichkeit
- Semantiken
- Social Hypertext und Konzeptentwicklung

Digitale Textlichkeit

- **Digitaler Text / Digitale Textlichkeit**
 - **Digitalisierter Text (PDF) vs. digitale Textlichkeit**
 - Affordanzen von digitalem Text
- Semantiken
- Social Hypertext und Konzeptentwicklung

Affordanzen

- **Digitaler Text / Digitale Textlichkeit**
 - Digitalisierter Text (PDF) vs. digitale Textlichkeit
 - **Affordanzen von digitalem Text**
 - Verknüpfbarkeit (Links)
 - Interaktivität und (Soziale) Aktivierbarkeit
- Semantiken
- Social Hypertext und Konzeptentwicklung

Affordanzen: Verknüpfung

322 SOUTHERN LIFE IN SOUTHERN LITERATURE

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See! Yonder brisk and sinewy fellow has taken one short, nervy step into the ring, chanting with rising energy. Now he takes another, and stands and sings and looks here and there, rising upon his broad toes and sinking and rising again, with what wonderful lightness! How tall and lithe he is. Notice his brazen shining through his rags. He too is a *owafé*, and by the three long rays of tattooing on each side of his face, a Kiamba. The music has got into his feet. He moves off to the farther edge of the circle, still singing, takes the prompt hand of an unmiling Congo girl, leads her into the ring, and, leaving the chant to the throng, stands her before him for the dance.

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Affordanzen: Interaktivität

Session IV: Gender

Gilman, Charlotte Perkins. "The Yellow Wall-paper."

The Yellow Wall-Paper

It is very seldom that mere ordinary people like John and myself secure ancestral halls for the summer.

A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity – but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it. Else, why should it be let so cheaply? And why have stood so long untenanted?

John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and perhaps – (I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind –) perhaps that is one reason I do not get well faster.

You see he does not believe I am sick! And what can one do?

If a physician of high standing, and one's own husband, friends and relatives that there is really nothing the matter but temporary nervous depression – a slight hysteria – what is one to do?

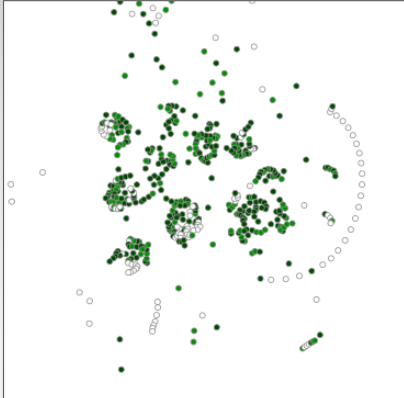
My brother is also a physician, and also of high standing, and he says the same thing.

So I take phosphates or phosphites – whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to "work" until I am well again.

Personally, I disagree with their ideas.

Personally, I believe that congenial work, with excitement and change, would do me good.

But what is one to do?



Discussion

this is where I started wondering initially (I was reading it at night) when our... 2 Replies

In the intro the power dynamic is already defined. 7 Replies

comment on this card to start a discussion

Interesting, the impersonal "one" Edit Delete

- Gender as Ideology
- Reading and Study Questions (Session IV)
- Gilman, Charlotte Perkins. "The Yellow Wall-paper."
- Session IV: Gender
- Session IV: Gender
- About Literature & Culture I

Add a related card

Affordanzen: Soziale Aktivierung

Session IV: Gender

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Written by alindeleipzig_659 November 19, 2018 8:12pm 1 Likes

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Written by hagen.becker November 20, 2018 11:45pm 0 Likes

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Written by The Tutor a.k.a. Mascha November 22, 2018 10:57pm 0 Likes

a Yes, I felt like the power dynamics in the story ultimately changes. Especially how she crawls over him by the end of the story. I've researched her later and she got a divorce in real life too. I thought the fact that he laughs at her, not takes her seriously, was showing he does not see her as his equal in the relationship. The of course bit is showing how normal it was at the time to have these types of relationships
Written by alindeleipzig_659 November 27, 2018 4:31pm 1 Likes

T I think so as well, the sentence "Now why should that man have fainted?" in turn ridicules his behavior (as he has belittled her before) and the crawling you mentioned brilliantly literalizes the fact that he is "holding her back" but she "overcomes" the obstacle that he poses. Thanks for coming back to those details :-)
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You can reply here...

Reply

Add a related card

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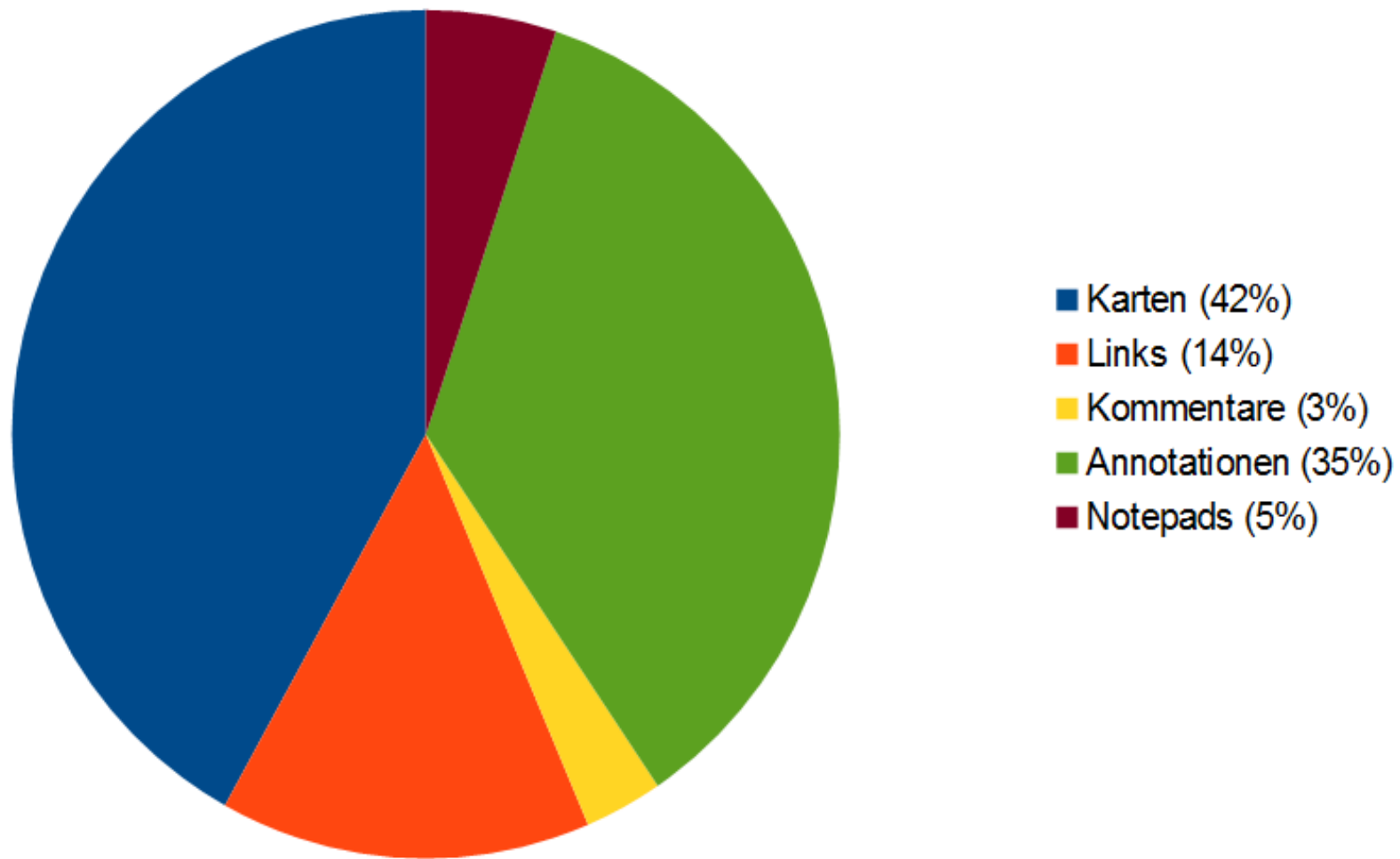
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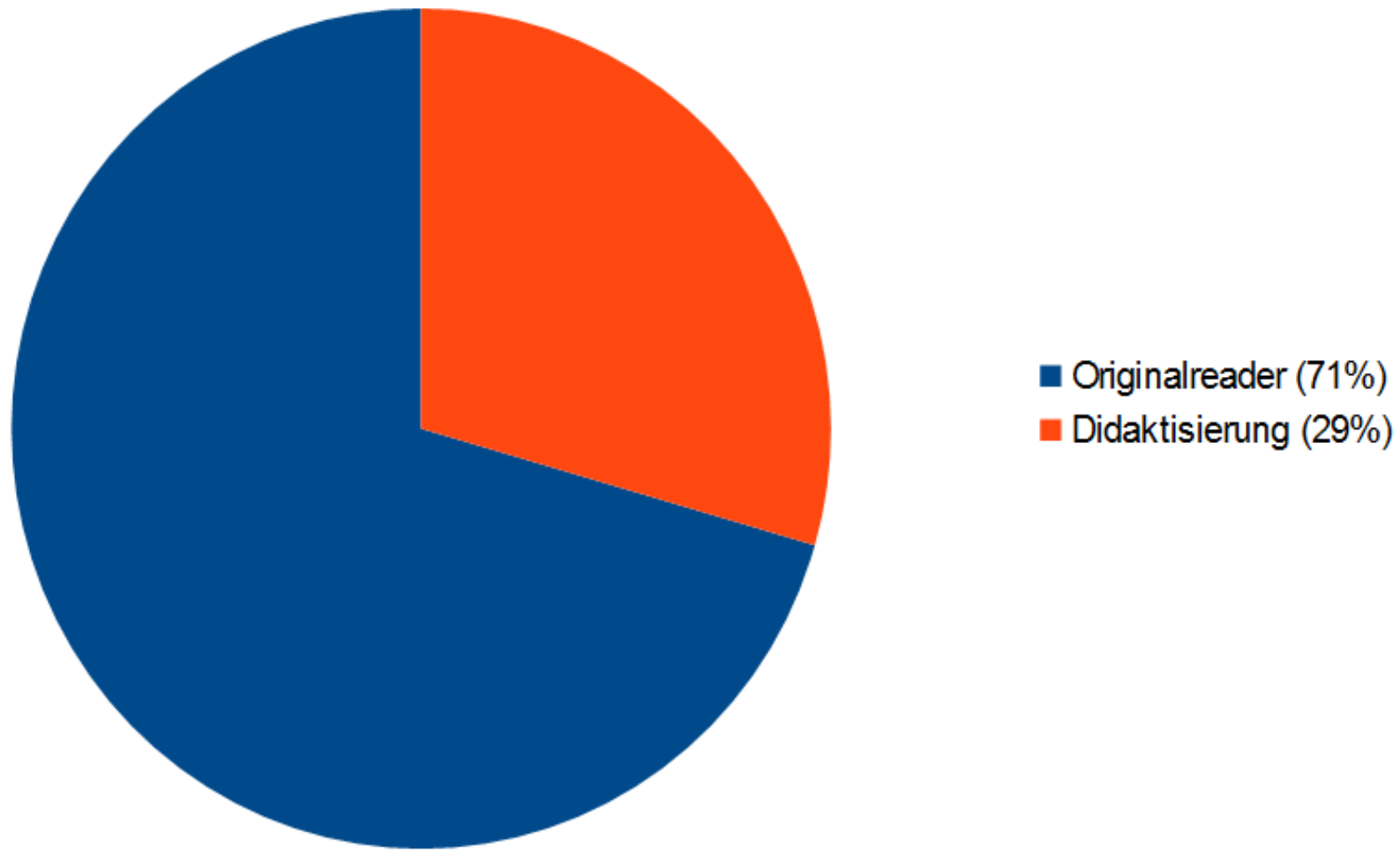
Übersicht

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- **Semantiken**
 - **Inhaltliche Verschiebung hin zu Metatext und Intertext**
 - Semantik der Metadaten
- Social Hypertext und Konzeptentwicklung

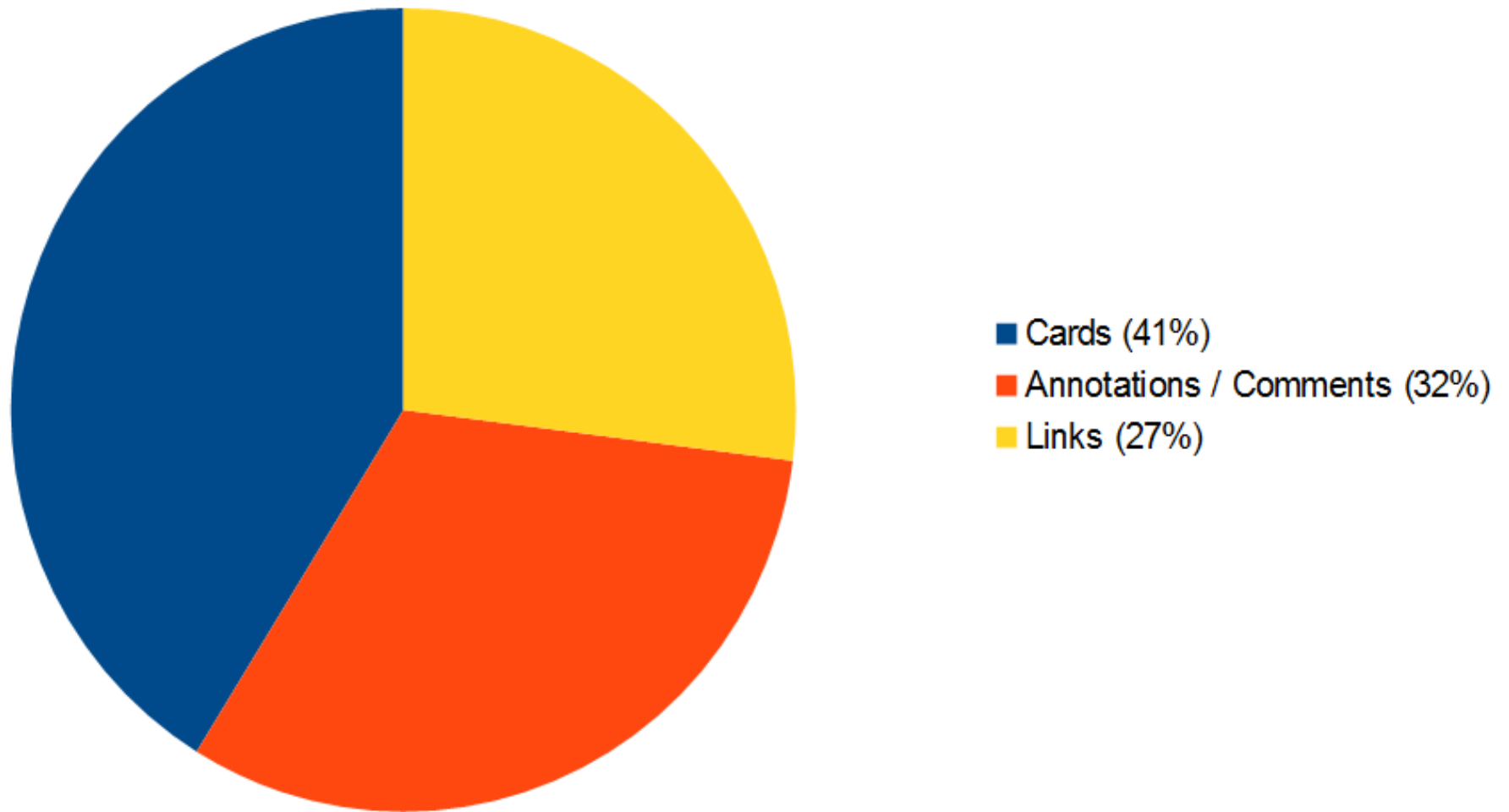
Metatext und Intertext (2015-2018)



Metatext und Intertext



Verteilung von Likes



Übersicht

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Metadaten: Heatmap

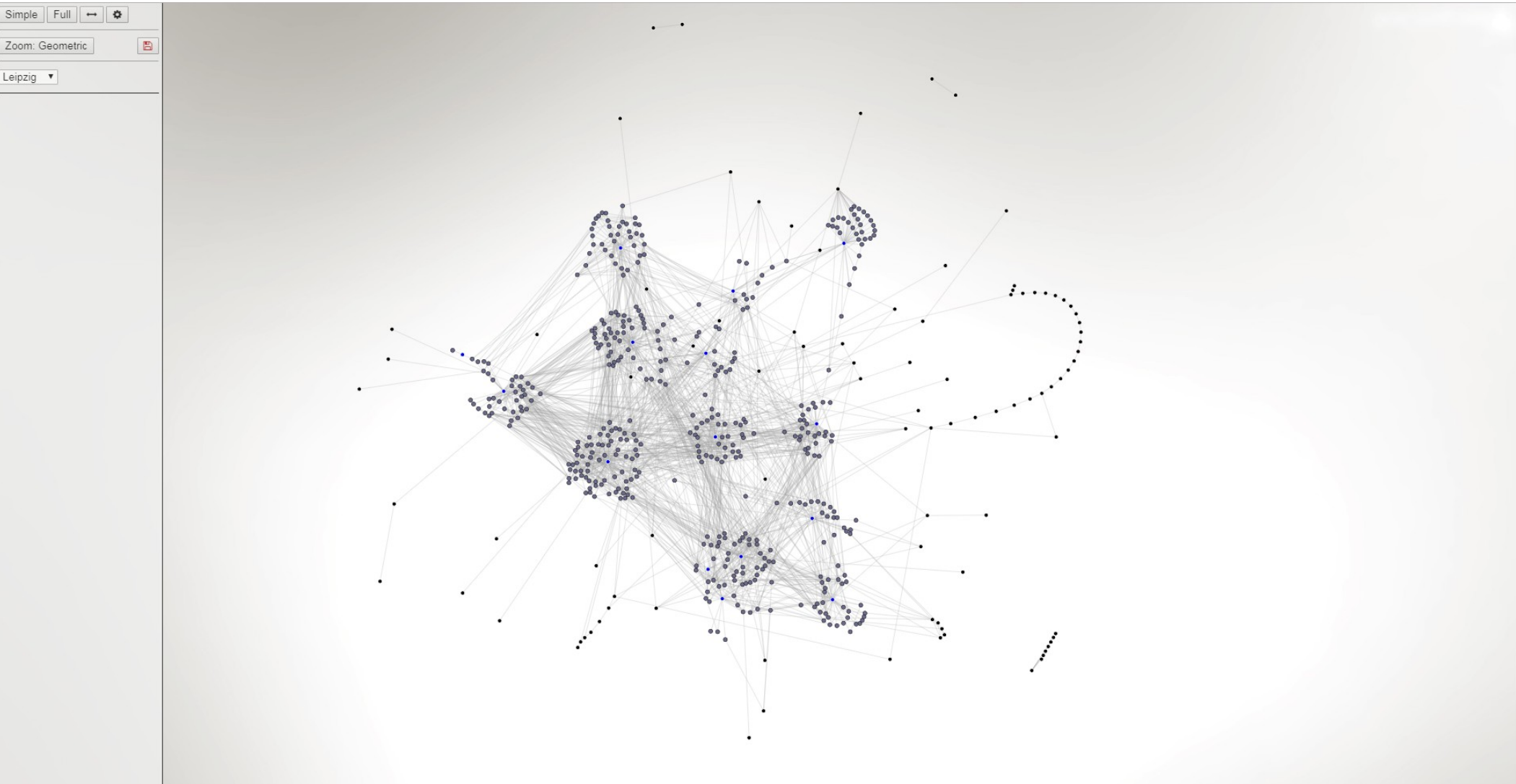
Character Traits and Conception

According to CHATMAN (1978), the term 'character' designates a set of traits, enduring or temporary, and dispositions to action (hence personality), which individuate characters in storyworlds. Thus, 'Othello is jealous' is an example of what CHATMAN (ibid.: 125) calls trait. Yet, because all narrative texts are necessarily finite, textually created characters are incomplete as to the number of character traits that is ascribed to them. Some texts hardly provide any information on physical details, while others only offer limited access to the working of the characters' minds. Typically, the incompleteness of characters of narrative fiction takes on different degrees. Some characters are highly individualised and characterised in detail through an array of specific traits, which are amenable to change. Other characters are mere types, who have few individual characteristics, and are instead reduced to several general traits (e.g. the grouch, the skinflint), or who represent a social class (e.g. the courtier, the city-dweller, the peasant). Types often coincide with culturally dominant stereotypes, be they ethnic, regional, national or gender stereotypes.

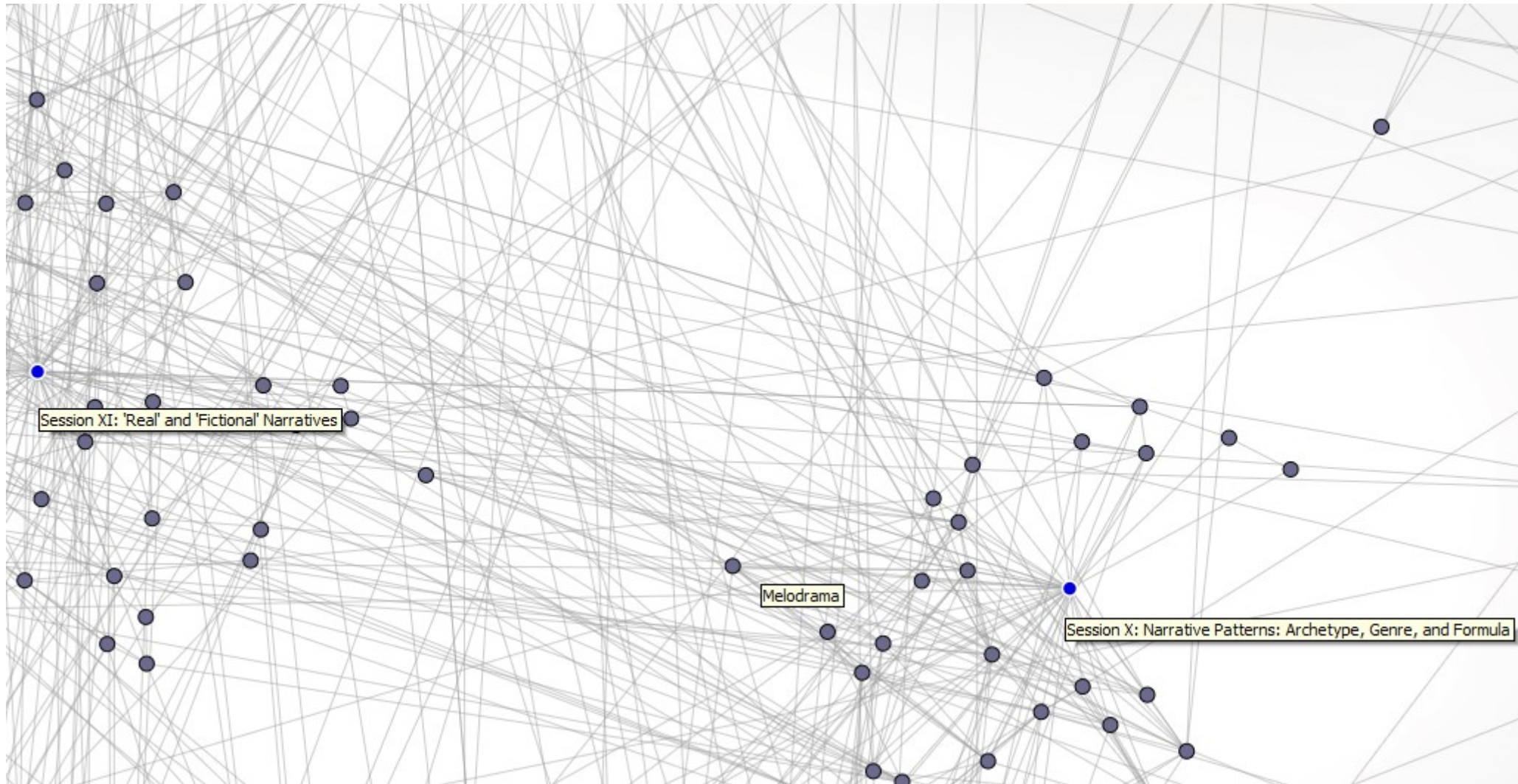
In order to account for the composition of a character, i.e. for the ascribed properties, we can draw on a number of differentiations:

1. We can differentiate between a static and dynamic character conception. Whereas the first indicates that the character's traits remain constant, the latter points out that the character's properties change as the action progresses. In contrast to static characters dynamic characters develop in the course of the action.
2. One can distinguish a one-dimensional character conception from a multidimensional one. A one-dimensional or 'flat' (E.M. FORSTER) character displays a very restricted and homogenous set of character traits, which can often be reduced to a type or even a caricature (e.g. 'a bureaucrat'). Multidimensional or 'round' (again FORSTER) characters are typically endowed with a large, complex bundle of character traits. In postmodern narrative a character may even display incompatible traits, turning him or her into a bundle of contrastive and mutually exclusive properties, which can by no means be equally realised in the fictional universe (cf. MARGOLIN 2007: 73). Flat characters often serve comic effects: Mrs. Micawber in CHARLES DICKENS' *David Copperfield* (1849–1850), e.g., is characterised by mechanical repeating the phrase "I never will desert Mr. Micawber". The depths of round characters, however, generally appear closer to the way people really are (cf. ABBOTT 2002: 127). JANE AUSTEN's (1816) Emma Woodhouse, for example, who is characterised by various qualities and conflicting ideas, feelings and values is a point in case.

Metadaten: Force Graph



Metadaten: Force Graph



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