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JURIJ LOTMAN´S  SYSTEM
AND RONALD LANGACKER´S  COGNITIVE GRAMMAR:
POINTS IN COMMON

This short  article contains  a concise presentation  of  con-
nections that exist between  two seemingly different and unrelated
theories:  Jurij  Lotman´s  semiotic  system in its application to
literature  (mainly poetry)  and  Ronald  Langacker´s  cognitive
grammar.  The first of these two theories was propounded by Lotman
in the early 1970s  in  his two works:  *The  Structure  of the Artistic
Text*[1]  (1970)  and  *The Analysis  of the Poetic Text*  (1972).  In  this
article I will make references  only  to  the  first  of these two
books since  in  it all the basic tenets  of  Lotman´s  system are
presented  in sufficient detail to make  a  comparison with Ronald
Langacker´s  theory.  This second theory is a theory  of  language
structure which Langacker  has been developing  since  mid-1970s,
and which found  a  detailed expression  in his 1987 book entitled
*"Foundations of Cognitive Grammar*.  However, in  this  brief  sketch  I
will refer  only  to Langacker´s  *Overview of Cognitive Grammar*[2] (1988)
which may serve  as  a basic introduction to the concept of cogni-
tive grammar  as  propounded by Langacker.  Again, this article is
very short, and  it  makes references only to  two  books  dealing
with the problems  under discussion, but its aim is only  to  pro-
vide some basic and most general insights.

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[1] J.  L o t m a n,  *The Structure  of  the Artistic Text,* transl. from the
Russian by R. Vroon, "Michigan Slavic Contributions" 1977, No. 7.

[2] R. W.  L a n g a c k e r,  *Overwiew of Cognitive Grammar,*  [in:] B. R u-
d z k a-O s t y n  [ed.],  *Topics  in  Cognitive Linguistics,* Amsterdam-Phila-
delphia 1988, Current Issues in Linguistic Theory, vol. 50.

It should also be pointed out that Langacker and Lotman con-
duct their analyses on totally different material: Lotman works
within the concept of the artistic language while Langacker bases
his analyses on the natural language. It is, however, interes-
ting to see how similar the concepts developed in these two dif-
ferent fields of research may be, and how similar principles may
become applicable for the analysis of both the natural and the
artistic language. Finally, it will be noticed that both the above
-mentioned theories fall within an even greater framework of
thought developed in the 18th and the 19th centuries-organicist
philosophy. Other references to this point will, however, be
made in further parts of this article.

Let me therefore start the investigation of similarities and
differences between these two theories from the most general as-
sumption that they both contain (Langacker´s theory even in its
name), namely the assumption that man´s behaviour and his prin-
ciples of understanding and interaction with the world (which
are primarily based on linguistic structure, as language is the
oldest and the most efficient means of communication) have cogni-
tive character.

In everyday life man is confronted with different situations
that require communication with the use of natural language. All
these uses of language and the meanings that they carry are, in
Langacker´s view, equated with conceptualization. The semantic
structure that comes into being in this way is wholly subjective
in character: each situation may be conceived in different, al-
ternate ways. All this is strictly connected with another as-
sumption-that grammar of a language is "intrinsically symbolic"[3]
and does not exist separately from semantic and phonological
structures, and that it is "describable by means of symbolic
units alone, with lexicon, morphology, and syntax forming a con-
tinuum of symbolic structures"[4]. Furthermore, Langacker postula-
tes that language should be analysed together with other cogni-
tive systems, sensory, emotive, kinesthetic sensations, as well as

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[3] *Ibidem*, p. 5.

[4] *Ibidem*.

with "a person´s awareness of the physical, social, and linguistic context of speech events"[5]. In other words, language must be analysed as a part of "overall psychological organization"[6]. Once more, then, language described in such terms is the basic element in human communication - it reflects human cognition.

If we now turn to Lotman´s theory (system), we can see that he introduces very similar assumptions in relation to art - also to verbal art, that is literature. He views art in general as a form of cognition - a desire for knowledge on the side of man- something that is indispensable for the proper functioning of societies. For Lotman, just as for Langacker, every person´s life contains interaction with the surrounding world. Lotman views this interaction as a constant reception and deciphering of information. The information may, in turn, be expressed in several different ways. We can use natural languages, like Pol- ish, English, etc. There are also languages of different scien- ces, e.g. of physics or chemistry (they should properly be called "metalanguages"), and, finally, there is art, which Lotman views as a secondary language or - to use his own term - a secondary modelling system, that is a communication structure created as a superstructure "upon a natural linguistic plane"[7]. From all this we can easily infer that if art is viewed as a form of com- munication and human cognition, it should have qualities and features ascribed to natural languages in their cognitive inter- pretation. This seems to be the point of view represented by Lotman.

First, Lotman states that if art is viewed as a language, then every work of art must be looked upon as a text in this language. Its status is therefore comparable to the status of a single utterance in a natural language. Secondly, both Lotman and Langacker introduce into their theories the scheme based on the bonds between sender and receiver. The existence of this scheme in Langacker´s theory is clearly implied by placing lan-

[5] *Ibidem*, p. 6.

[6] *Ibidem*, p. 4.

[7] J. L o t m a n, *op. cit.*, p. 9.

guage within the overall psychological organization  and  by poin-
ting  out  the importance of "usage events"[8].  It  is also implied
by the very nature  of grammar as understood  by  Langacker, which
is treated as  "an inventory  of symbolic resources"[9].  Grammar is
thus not  a  self-contained and limited system:  Langacker  leaves
it up to  the language user to make use of its symbolic resources,
and states that  in  doing so the speaker must  draw on all of  his
knowledge  and cognitive ability.  The  speaker  may thus activate
his own  "array of symbolic units"[10], and  the  addressee does the
same when he receives  the speaker's  message.  Finally, the usage
event is not equivalent  to what Langacker  calls   "compositional
value"[11].  It  is  either a "specialization"[12] or an "extension"[13],
and the role played  by extragrammatical factors is very important
here.  In  Lotman's  theory, artist - as a creator of a given work
of art - must be  identified  with a sender,  and the reader, that
is the person  to  whom a work of art is addressed,  must  be  the
receiver.  At  this point it would be apposite to mention the fact
that all this remains  in agreement with the cybernetic  model  of
communication  (not only because  Lotman  uses cybernetic termino-
logy in his discussions  of  art).  Hence the presence of the term
"code" in Lotman's  analyses.  This means that when  a work of art
is created by its author, it  is  at the same time put into a spe-
cial artistic code.  The  artistic message is thus encoded, and it
is presented  to  a receiver  (an addressee)  in  this  form. What
follows is the process  of  reception.  This  process, however, is
very complex, and it must  be considered here  in  greater detail.

It might be called  "decoding"  (vs. "coding").  It is, however,
better and safer  to  use the term "reconstruction"[14],  since  it

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[8] R. W.  L a n g a c k e r,   op. cit., p. 14.

[9] Ibidem, p. 5.

[10] Ibidem, p. 15.

[11] Ibidem, p. 14.

[12] Ibidem, p. 15.

[13] Ibidem.

[14] B.  L e w a n d o w s k a-T o m a s z c z y k,   On  Semantic  Change in
a Dynamic Model  of  Language,  [in:]  J.  F i s i a k  [ed.],  Historical Se-
mantics - Historical Word-Formation,  Berlin-New York-Amsterdam  1985,  p. 319.

more accurately describes the actual process that takes place when the addressee receives the encoded message. This is because there is never the full (100%) understanding of the message that is advanced. The knowledge and the cognitive abilities that the speaker and the receiver draw upon in any single act of communication do not exactly overlap. Actually, the speaker and the addressee may activate different sets of symbolic units. The crucial point is, then, that there is always a gap or a difference between the message advanced and the message received. This whole communicative situation, again, has to be analysed with reference to art and to the use of natural language in everyday situations. Here we encounter certain important differences.

In everyday communication, even though there is always a gap between the message advanced and the message received, it is in most cases possible to reconstruct the speaker´s message to an extent that allows for human interaction. In other words, the gap-even though it exists-does not make successful communication impossible, and the addressee is able to pick up the amount of information that allows him to understand the message in a degree sufficient for interaction.

If we now turn to art, we can see that the situation here is different, and that it is also connected with the status of art. Here full understanding of the message is of crucial importance. This is because artistic language has much greater "semantic saturation"[15] than language used in everyday situations. This "semantic saturation" is reflected in the tendency (also mentioned by Lotman) to treat all the elements of an artistic text as meaningful. In a text written in artistic language, unlike in a text written in natural language, it is no longer possible to make a clear distinction of semantic elements. What takes place here is an interweaving of semantic and syntactic elements, and hence Lotman´s contention that "What is syntagmatic on one level of the hierarchy of an artistic text proves to be semantic on another"[16]. Thus, in the language of art everything, or

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[15] J. L o t m a n, *op. cit.,* p. 23.

[16] *Ibidem,* p. 21.

almost everything, is meaningful - hence Lotman´s principle of
"minimum redundancy" in the language of art. Hence also the need
to analyse and interpret all linguistic devices that go into the
making of any given work of art (a poem) because they all con-
tribute to the creation of meaning. However, just as in situa-
tions involving the use of natural language, full understanding
is not possible - for the same reasons that make it impossible in
the natural language situations, and which are ultimately con-
nected with extralinguistic factors that accompany any single act
of communication (Langacker mentions general knowledge of the
world, the immediate context, communicative objectives, aesthetic
judgements). In the case of art these factors are even more im-
portant because they may also include the distance in time, which
makes the artistic communication a very specific form of communi-
cation, as well as the whole set of values which may be very
different for the writer and the reader (even though the links,
of course, exist), and which may ultimately be connected with the
differences between two traditions.

At this stage we must return to the status of art. We must
remember that apart from some very modern instances[17], it is a
form of communication which is not compulsory or necessary for a
member of a given society. It is fully optional. Therefore, the
results of a communication event involving art - even if they
are very different from the author´s intent (which itself may
be impossible to discover) - do not affect human interaction in
the way that similar results in communication event involving
natural language would. Indeed, it could be argued (cf. Lotman in
the work referred to in the present article) that it is in the
very nature of art that it is able to generate so many diverse
messages. Thus the attempts to measure "the magnitude of entropy
in author´s and reader´s artistic languages"[18] in Lotman´s
system and the elaborate notion of the "usage event" in Lan-
gacker´s theory account for very similar problems. I think that
the two notions could be treated as roughly synonymous - at least

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[17] E.g. art connected with totalitarian systems.

[18] J. L o t m a n, *op. cit.*, p. 25.

as long as they point out to the same process - the creation of meaning in the process of communication.

In one of the previous paragraphs I indicated that the scheme of communication involving the sender, the receiver, and the code should be interpreted in the specifically cognitive way - even though its introduction to linguistics was not due to anything like the modern cognitive linguistics. We owe the whole scheme to the Russian linguist Roman Jakobson[19]. It is a part of communication theory which provides an extensive analysis of speech events. Jakobson says that both in everyday (NL) situations and in literature we always have a message, a sender, and a receiver, and he treats these elements as basic factors in communication (in any communication event). The remaining elements are physical or psychological contact, code, and context. Further on Jakobson says, however, that message is only a verbal form, and that it is organically connected with the other above - mentioned elements whenever meaning is conveyed. "The message is not the meaning"[20] - to use Robert Scholes's phrase. "Meaning lies at the end of the entire speech event, which gives the verbal formula of the message its life and color"[21]. For the sake of clarity it would be good to draw here the diagram which Jakobson provides in order to illustrate his theory of communication[22]:
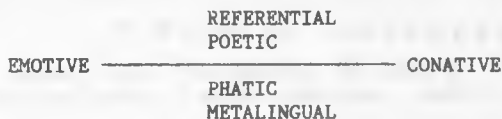
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                        CONTEXT
                        MESSAGE
         SENDER ─────────────────────── RECEIVER
                        CONTACT
                        CODE
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[19] R. J a k o b s o n, *Poetyka w świetle językoznawstwa,* transl. by K. Pomorska, [in:] i d e m, *W poszukiwaniu istoty języka,* sel. by M. R. Mayenowa, vol. II, Warszawa 1989, p. 81.

[20] R. S c h o l e s, *Structuralism in Literature. An Introduction,* New Haven-London 1974, p. 24.

[21] *Ibidem,* p. 24.

[22] *Ibidem.* Jacobson provides a similar diagram for the message itself:

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                        REFERENTIAL
                        POETIC
         EMOTIVE ─────────────────────── CONATIVE
                        PHATIC
                        METALINGUAL
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Jakobson´s scheme thus looks forward to the scheme introduced by Langacker, and also to the one used by Lotman. The interpretation of this scheme through the cognitive perspective as defined by Ronald Langacker brings even certain more complex implications due to which this scheme remains in an especially close agreement with Lotman´s scheme and his views concerning communication and interaction involving art (verbal art).

When Langacker says that in the cognitive interpretation of language meaning is equated with conceptualization, this leads directly to another assumption - that semantic structure is subjective in character. This "subjectivity" lies simply in the way we can think of any given situation or - to use Langacker´s own term - mentally construe it. Further on Langacker states that "in choosing a particular expression or construction a speaker construes the conceived situation in a certain way, i.e. he selects one particular image (from a range of alternatives) to structure its conceptual content for expressive purposes"[23]. To prove this assumption Langacker offers simple examples and shows that even expressions that are true under the same conditions will contrast in meaning just because they represent "alternate ways of mentally construing the same objective circumstances"[24]. For instance, the pairs:

    a) "Russia invaded Afghanistan"[25]
    b) "Afghanistan was invaded by Russia"[26]

deal with the same objective circumstances - the invasion of Afghanistan by Russia - but, because each of them is a different "image", their semantic value is also different. Again, then, these two expressions are two different instances of conceptualization or mental experience, and they produce two different cognitive routines - ultimately, two different models of reality. Linguistic structure seen in such cognitive terms is intrinsically symbolic - grammar, to say that again, does not exist
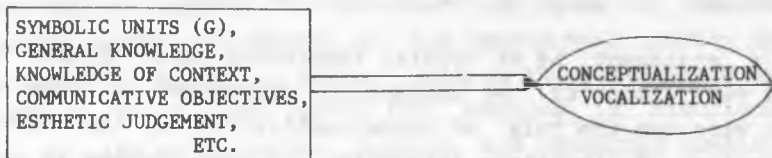
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[23] R. W.  L a n g a c k e r,  *op. cit.*, p. 7.

[24] *Ibidem.*

[25] *Ibidem.*

[26] *Ibidem.*

separately from semantic and phonological structures, and lexicon morphology, and syntax form "a continuum of symbolic structures"[27]. The assumption about "a continuum of symbolic structures" is especially important here; on this basis it is possible to make another assumption - that any change in a symbolic continuum of any single expression should affect the "image" or the conceptualization that this continuum represents and thus change its meaning. And so, once an expression and a concept have been formed, all their elements organically contribute to the meaning that is thus conveyed. And - because we have to do with a continuum - it is possible to assume that the idea (concept) of meaning cannot be separated from the structure in which it is expressed. All this can be additionally supported by the diagram that Langacker draws in order to illustrate these assumptions[28]:



The above diagram does not indicate directly the presence of the addressee, but it is clear that the bipolar usage event (conceptualization + vocalization) must involve both the speaker and the addressee, only in each case the poles of the usage event follow in a different order (conceptualization + vocalization in the case of the speaker and the other way round in the case of the addressee). Returning now to Lotman's interpretation of verbal art, we find the same assumptions about its character. Lotman views poetic structure as a structure of great complexity. This complexity is connected with the volume of information[29] that artistic speech conveys, which - according to Lotman - is far greater than in the case of natural language (if it were not so,

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[27] *Ibidem*, p. 12.

[28] *Ibidem*.

[29] Cf. Lotman's remark that "information is beauty". Quoted by T. E a g l e t o n, *Literary Theory. An Introduction*, Oxford 1983, p. 101.

he says, artistic language could not exist at all). All the ele-
ments which belong to artistic structure are vital for the
information that it conveys, and this is why Lotman points out
"the inseparability of the poetic idea from the particular
structure of the text corresponding to it"[30]. It is interesting
and at the same time very important that in order to support this
statement Lotman introduces the following quotation from Alexandr
Blok´s notebooks (July, 1917):

> It is a lie that thoughts are repeated. Each thought is new because the
> new surrounds it and molds it. "Čtob on, voskresnuv, vstat' ne mog" (my
> own line), and "Čtob vstat' on iz groba ne mog" (Lermontov - I just now
> recall) are two completely different thoughts. What is common to them is
> "content", which only demonstrates once again that formless content does
> not exist in itself and does not carry any weight[31].

Blok´s statement is of crucial importance here - simply because
it is very close to the assumptions propounded by Langacker. It
again stresses the role of conceptualization in the process of
perception of linguistic structure. If each thought is new, then
- using Langacker´s own term - it is also a new concept, and a
particular image is selected and used to express it. At this
stage, however, a more detailed explanation must follow.

Blok says that each thought is new, but it does not mean that
it is new in the sense that it has never been created or expres-
sed before. On the contrary, it may have been expressed an un-
known number of times before, only the resources used to express
it may have been different in individual instances. Any thought
may thus have its prototype which is more or less equivalent to
its content as it existed in a number of instances, when it was
expressed, but every such instance may be semantically distinct
(in spite of the content similarities) because different resour-
ces may be employed for its structuring and expression.

Returning now to Blok´s statement as quoted by Lotman, we
can see that it contains an example contrasting two thoughts

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[30] J. L o t m a n,  *The Structure of the Artistic Text,* p. 10.
[31] *Ibidem.*

that - in Blok´s  words - are completely different.  It  is stated
that they have  a common "content",  but  this  statement  is  im-
mediately followed  by  a vital qualification that  "content" can-
not,  in  fact, exist separately from  the  form in which it is ex-
pressed.  This, in  turn, suits  Langacker´s  assumption that des-
pite the objective equivalence  or  the same reference two expres-
sions may be distinct  in  meaning just because  they  employ "al-
ternate ways  of mentally construing  the  same  objective circum-
stances"[32].

    All this means that basic assumptions of  Langacker´s  grammar
are very much like those  of  Lotman´s  system  since  the  insis-
tence  on  the inseparability of poetic idea from  its  particular
structure must necessarily lead  to  the known statement that lex-
icon, morphology, and  syntax  form - also, or  rather  primarily,
in  artistic c language - a continuum of  symbolic  structures.
This is why Lotman introduces  in  his system very complex and de-
tailed analyses  of poetic texts - both on the syntagmatic and the
paradigmatic levels - and proves that  meaning  is  simultaneously
created  on  the phonological, lexical, and syntactic levels. Eve-
rything is thus meaningful, and  even  a deviation  appearing   on
any of the above - mentioned levels  will  contribute to the crea-
tion of meaning.

    Of course, Lotman clearly states  that  an artistic text -  by
virtue of its nature  and  its complex internal  structures - con-
veys more information than  a  text  in  natural  language,   but
the methods and principles  that  he proposes for its analysis are
much like  those proposed later by Ronald Langacker for the analy-
sis  of  natural  language  -  especially  that  Langacker  takes
into account also novel conceptions, and  these are, in turn, very
frequent in the language of verbal art.

    Semantization is a crucial concept  in  both theories.  Lotman
admits that  in  natural  language syntagmatic  elements   form
the boundaries  of  the signs and  "divide  the text into semantic
units"[33].  He  says, however, that in an artistic text  we have to

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[32] R. W.  L a n d a c k e r,  *op. cit.*, p. 7.

[33] J.  L o t m a n,  *The Structure of the Artistic Text*, p. 22.

do with semantization of syntagmatic elements - "What is syntag-
matic on one level of the hierarchy of an artistic text proves
to be semantic on another"[34]. In this way the opposition "seman-
tics vs. syntax"[35] is removed, and this, in turn, leads to what
Lotman calls "the erosion of the boundaries of the sign"[36].
Again, then, in an artistic text everything is semantic and mea-
ningful.

This concept of semantization is also widely present in Lan-
gacker's view of language. Indeed, it is the crucial assumption
of his cognitive theory of language that there does not exist a
division between syntax and semantics, and that grammar is in-
trinsically symbolic. It is described as forming a continuum of
symbolic structures including lexicon, morphology, and syntax.
Such an assumption blurs or even makes the "syntax vs. seman-
tics" division impossible. Whether this would lead to "the
erosion of the boundaries of the sign"[37] is disputable since in
the light of Langacker's theory it is still possible to dif-
ferentiate the semantic units in natural language. Something
like that is not possible, in Lotman's view, in an artistic text
because this text is so integrated that it may become one sign
or one semantic unit in its totality. What is important is that
Langacker gets rid of the "semantics vs. syntax" division, and
that both he and Lotman say that syntax does not exist as an
autonomous system. In both authors' view syntax essentially con-
tributes to the creation of meaning[38] (cf. Langacker's notion
of mental construal), and it is interesting to see how the same
methods and principles hold good for the analysis of two very
different kinds of language.

In conclusion of this section of the discussion it would be
apposite to draw two diagrams that will fully illustrate Langa-
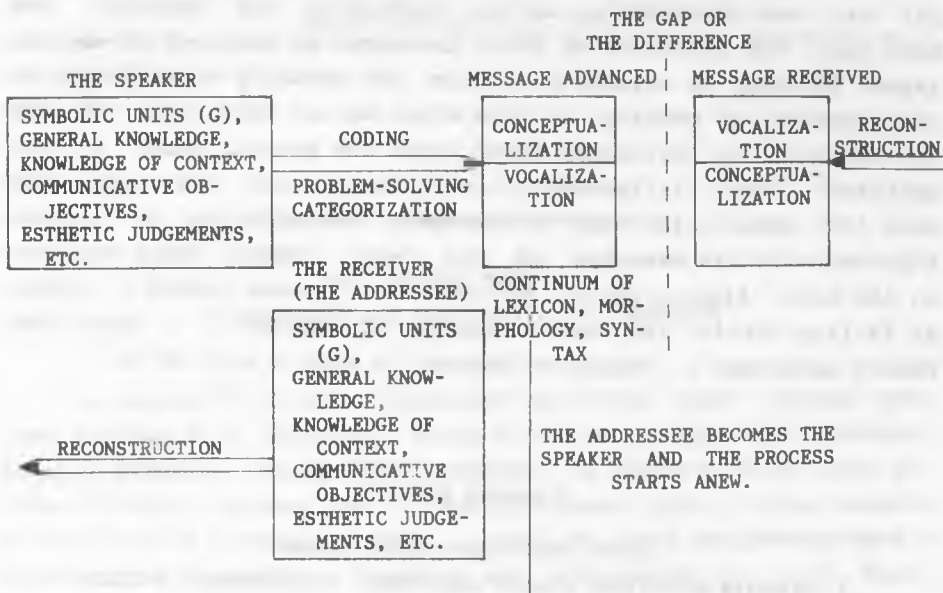cker's and Lotman's assumptions.

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[34] *Ibidem*, p. 21.

[35] *Ibidem*, p. 22.
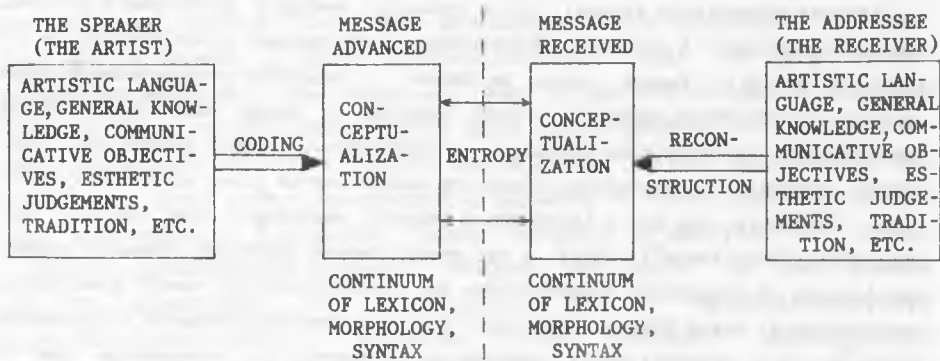
[36] *Ibidem*.

[37] *Ibidem*.

[38] This is also the view of Roman Jakobson who pointed out the relevance
of grammatical forms for the creation of meaning in an artistic text.

I Act of communication (R. Langacker):

THE GAP OR
THE DIFFERENCE

| THE SPEAKER | | MESSAGE ADVANCED | MESSAGE RECEIVED |
|---|---|---|---|

| SYMBOLIC UNITS (G), GENERAL KNOWLEDGE, KNOWLEDGE OF CONTEXT, COMMUNICATIVE OBJECTIVES, ESTHETIC JUDGEMENTS, ETC. | CODING | CONCEPTUALIZATION VOCALIZATION | VOCALIZATION RECONSTRUCTION CONCEPTUALIZATION |

PROBLEM-SOLVING CATEGORIZATION

THE RECEIVER (THE ADDRESSEE)

| SYMBOLIC UNITS (G), GENERAL KNOWLEDGE, KNOWLEDGE OF CONTEXT, COMMUNICATIVE OBJECTIVES, ESTHETIC JUDGEMENTS, ETC. |
|---|

CONTINUUM OF LEXICON, MORPHOLOGY, SYNTAX

RECONSTRUCTION

THE ADDRESSEE BECOMES THE SPEAKER AND THE PROCESS STARTS ANEW.

II Act of communication (J. Lotman) - verbal art:

| THE SPEAKER (THE ARTIST) | | MESSAGE ADVANCED | | MESSAGE RECEIVED | | THE ADDRESSEE (THE RECEIVER) |
|---|---|---|---|---|---|---|
| ARTISTIC LANGUAGE, GENERAL KNOWLEDGE, COMMUNICATIVE OBJECTIVES, ESTHETIC JUDGEMENTS, TRADITION, ETC. | CODING | CONCEPTUALIZATION | ENTROPY | CONCEPTUALIZATION | RECONSTRUCTION | ARTISTIC LANGUAGE, GENERAL KNOWLEDGE, COMMUNICATIVE OBJECTIVES, ESTHETIC JUDGEMENTS, TRADITION, ETC. |

CONTINUUM OF LEXICON, MORPHOLOGY, SYNTAX

CONTINUUM OF LEXICON, MORPHOLOGY, SYNTAX

Finally, it must be noted that although these two theories are concerned with two different kinds of language, they propose the same metaphors for their respective approaches to language structure. Both Lotman and Langacker refer to biological organism as providing a proper metaphor for the structure of their languages and methods of analysis of these languages. Both theories are

"subjectivist" in nature  (cf. Lotman´s  notion of entropy in ver-
bal  art  and Langacker´s  mental  construals  and  imagery),  and
both view  the structure of their languages as composed of several
layers forming  an organic continuum  and mutually contributing to
the creation  of meaning. At this stage we are very close  to  the
developments  in philosophy known under the general label  of "or-
ganicism".  They  influenced literary theory  and  criticism  very
much (cf. Romanticism  and  Coleridge´s  contribution  to  poetics
together with his metaphor  of  the plant). Indeed, Terry Eagleton
in his book  *Literary Theory - An Introduction*[39]  sees Lotman´s  system
as falling within  the same framework  of  thought.  I  think that
Ronald Langacker´s  cognitive grammar is also a part of it.

*Krzysztof Kosecki*

SYSTEM SEMIOTYCZNY JURIJA ŁOTMANA
I GRAMATYKA KOGNITYWNA RONALDA LANGACKERA: PODOBIEŃSTWA I RÓŻNICE

Artykuł przedstawia związki, które istnieją  pomiędzy  gramatyką kognitywną
Ronalda Langackera  a systemem semiotycznym Jurija Łotmana w odniesieniu do li-
teratury (poezji).  Pomimo  faktu, że Łotman  i  Langacker przeprowadzają swoje
analizy  na odmiennym materiale  (język poetycki  i  język  naturalny) istnieje
pomiędzy nimi wiele punktów stycznych  i podobieństw. Zarówno Łotman jak i Lan-
gacker  wskazują  na organiczną strukturę analizowanych przez nich rodzajów ję-
zyka.  Przejawia  się ona w traktowaniu leksyki, morfologii oraz  składni  jako
ciągłości  ("continuum"), która  w ten sposób tworzy znaczenia. Ponadto założe-
nia Łotmana  i Langackera przedstawione są  w odniesieniu do teorii komunikacji
zaproponowanej przez Romana Jakobsona.  W  tym przypadku założenia te przedsta-
wione są  jako  uzupełnienie i rozwinięcie tej teorii, co  zobrazowane  jest na
odpowiednich wykresach.  Ogólnie  więc artykuł prezentuje podobieństwa pomiędzy
językiem poetyckim  a językiem naturalnym  oraz  sposobami  ich  analizy, które
w systemie Łotmana  i w teorii Langackera mają wiele cech wspólnych i które łą-
czy szereg zasadniczych teoretycznych  i metodologicznych zbieżności.

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[39] T.  E a g l e t o n,  *op. cit.*, p. 112.