

- 1 Poets are wrong to show heroes and, even more so, gods, who laugh and cry or are intemperate or greedy.
- 2 They must be represented as emotionless, like sages; this is the only example that should be given.
- 3 Poets are also wrong to describe Hades as a frightening place, thus weakening the courage of the citizens, who should always be ready to die for the state and for their freedom.
- 4 This is why it is important for the republic to exercise moral censorship of artists and poets, including by forbidding them to practice their profession; the well-being of the city demands it.
- 5 However old they are, citizens of Socrates's republic are moral and intellectual minors, under the guardianship of the city.
- 6 This guardianship extends to poetry itself, which is censored because of the danger it poses to general morals.

- 1 Utterances are, by definition, dialogical.

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- 2 Every utterance has an addressee or a 'second party' whose responsive understanding is being sought.

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- 3 The very composition and style of the utterance will depend on the audience for whom it is meant and must, of necessity, take into account the effect it will have on them.

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- 4 The notion of 'addressivity' follows from the fact that people are not passive in their conversations with others.

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- 5 Whenever an utterance is made, there is always an actual or imaginary audience of listeners.

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- 6 This is because, unlike sentences, which are abstracted from their conditions of real use, utterances are always addressed to someone, a process Bakhtin termed the 'addressivity' of utterances.

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- 7 Participants can state their point(s) of view in response to what has been said by the other.

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- 8 Quite on the contrary, they engage in activities such as negotiation, agreeing, disagreeing and questioning.

1 Unintended intentions are nonexistent entities.

2 But since hidden, unaware motives are also considered in the literature under the category of "author's intentions," this paradoxical expression is functional.

3 The issue of the author's intention is a typical case of decoding.

4 Clearly, this is a paradoxical notion.

5 One may assume that the text conceals a message and that the author's intention is the code according to which the text should be understood.

6 The question, "whose intention?" is a matter of norms, values, and interests, yet the activity is the same: revealing intentions is the objective of decoding.

7 If the text was intentionally coded, then the author's testimony (directly or indirectly) is probably the best source for decoding it; if one believes in "nonintentional coding," one may turn to other sources in order to decode the true "intentions."

8 Some turn from the author's intention to cultural intentions or even to the reader's intention.

1 Instead, they stand in for or symbolize something.

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2 A key principle of communication is that it is symbolic.

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3 Communication is symbolic in that the words that make up our language systems do not directly correspond to something in reality.

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4 Putting a picture of a fish on a menu would definitely help a foreign tourist understand what they are ordering, since the picture is an actual representation of the object rather than a symbol for it.

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5 If you went by how the word looks alone, you might think that the French word for fish is more like the English word poison and avoid choosing that for your dinner.

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6 The fact that communication varies so much among people, contexts, and cultures illustrates the principle that meaning is not inherent in the words we use.

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7 Unless you know how to read French, you will not know that the symbol is the same as the English symbol fish.

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8 Those two words don't look the same at all, yet they symbolize the same object.

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9 For example, let's say you go to France on vacation and see the word poisson on the menu.

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