

1. Record Nr.	UNINA9910795564103321
Autore	Manteghi Haila
Titolo	Alexander the Great in the Persian tradition : history, myth and legend in medieval Iran / / by Haila Manteghi
Pubbl/distr/stampa	London ; ; New York : , : Bloomsbury Publishing, , 2018
ISBN	1-350-98523-6 1-78673-366-8 1-78672-366-2
Edizione	[First edition.]
Descrizione fisica	1 online resource (264 pages, 8 pages of plates) : illustrations (some color), tables
Collana	Library of medieval studies ; ; 8
Disciplina	860.9351
Soggetti	Literature and folklore - Iran Literature and history - Iran Persian literature - Themes, motives
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Compliant with Level AA of the Web Content Accessibility Guidelines. Content is displayed as HTML full text which can easily be resized or read with assistive technology, with mark-up that allows screen readers and keyboard-only users to navigate easily.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter 1. Greek and Syriac Versions of the Alexander Romance and Their Development in the East -- Chapter 2. Alexander the Great and the Legacy of Sasanian Historiography -- Chapter 3. Alexander the Great in the ShAhnAma of Firdawsi -- Chapter 4. Alexander in the IskandarnAma of NiZAmI GanjavI (1141-1209) -- Chapter 5. Alexander in the IqbAlnAma of NiZAmI GanjavI -- Conclusion -- Summary of the Syriac Alexander Romance -- Notes -- Bibliography -- Index -- Plates.
Sommario/riassunto	"Alexander the Great (356-333 BC) was transformed into a legend by all those he met, leaving an enduring tradition of romances across the world. Aside from its penetration into every language of medieval Europe, the Alexander romance arguably had its greatest impact in the Persian language. Haila Manteghi here offers a complete survey of that deep tradition, ranging from analysis of classical Persian poetry to popular romances and medieval Arabic historiography. She explores how the Greek work first entered the Persian literary tradition and traces the development of its influence, before revealing the

remarkable way in which Alexander became as central to the Persian tradition as any other hero or king. And, importantly, by focusing on the often-overlooked early medieval Persian period, she also demonstrates that a positive view of Alexander developed in Arabic and Persian literature before the Islamic era. Drawing on an impressive range of sources in various languages - including Persian, Arabic and Greek - Manteghi provides a profound new contribution to the study of the Alexander romances. Beautifully written and with vibrant literary motifs, this book is important reading for all those with an interest in Alexander, classical and medieval Persian history, the early Islamic world and classical reception studies."--Bloomsbury Publishing.

2. Record Nr.	UNINA9910785500903321
Titolo	Copyright and piracy : an interdisciplinary critique / / edited by Lionel Bently, Jennifer Davis and Jane C. Ginsburg [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2010
ISBN	0-511-85129-4 1-107-21422-X 1-282-91841-9 9786612918414 0-511-91760-0 0-511-91662-0 0-511-91481-4 0-511-91858-5 0-511-76157-0 0-511-91301-X
Descrizione fisica	1 online resource (xxx, 471 pages) : digital, PDF file(s)
Collana	Cambridge intellectual property and information law ; ; 13
Disciplina	346.04/82
Soggetti	Copyright infringement Piracy (Copyright)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.

Nota di contenuto

Inspiration or infringement : the plagiarist in court / Isabella Alexander
-- Nineteenth-century Anglo-US copyright relations : the language of piracy versus the moral high ground / Catherine Seville -- Language, practice, and history / Adrian Johns -- The metamorphosis of contrefacon in French copyright law / David Lefranc ; translated by Sebastien Oddos -- A common lawyer's perspective on contrefacon / Jane C. Ginsburg -- Copyright infringement, 'free-riding' and the lifeworld / Anne Barron -- Copyright and the limits of law-and-economics analysis / Jonathan Aldred -- 'Substantial similarity of expression' in copyright infringement actions : a linguistic perspective / Alan Durant -- Refining notions of idea and expression through linguistic analysis / Graeme B. Dinwoodie -- Copyright, piracy and software / Jon Crowcroft -- Of plots, puddings and draught-excluders : the law as it applies to the Infringement of computer programs / Jennifer Davis -- Measuring text reuse in the news industry / Paul Clough -- Reflections on measuring text reuse from a copyright law perspective / Tanya Aplin -- Unoriginal genius : plagiarism and the construction of 'romantic' authorship -- Nick Groom -- The genius and the labourer : authorship in eighteenth- and nineteenth-century copyright law / Isabella Alexander -- Piracy and authorship in contemporary art and the artistic commonwealth / Daniel McClean -- Copyright's imperfect republic and the artistic commonwealth / Jonathan Griffiths -- Reggae open source : how the absence of copyright enabled the emergence of popular music in Jamaica / Jason Toynbee -- 'Free-riding on the riddim'? : open source, copyright law and reggae music in Jamaica / Johnson Okpaluba -- Copyright infringement : a criminological perspective / Lorraine Gelsthorpe -- Towards a clearer understanding of the file-sharing phenomenon? : comments on a criminological perspective / Shira Perlmutter.

Sommario/riassunto

An understanding of the changing nature of the law and practice of copyright infringement is a task too big for lawyers alone; it requires additional inputs from economists, historians, technologists, sociologists, cultural theorists and criminologists. Where is the boundary to be drawn between illegal imitation and legal inspiration? Would the answer be different for creators, artists and experts from different disciplines or fields? How have concepts of copyright infringement altered over time and how do such changes relate, if at all, to the cultural norms operating amongst creators in different fields? With such an approach, one might perhaps begin to address the vital and overarching question of whether strong copyright laws, rigorously enforced, impede rather than promote creativity. And what can be done to avoid any such adverse consequences, while maintaining the effectiveness of copyright as an incentive-mechanism for those who need it?