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Nota di contenuto	Cognitive Grammar in Literature; Editorial page; Title page; LCC data; List of contributors; Part I.Narrative fiction; Acknowledgements; Foreword; Introduction; 1. The practice of literary linguistics; 2. Cognitive Grammar: An overview; 2.1 Constructions; 2.3 Specificity; 2.4 Prominence; 2.5 Action chains; 2.6 Dynamicity; 2.7 Perspective; 2.8 Discourse; 3. Literary adaptations from CG; 3.1 Fictive simulation; 3.2 Ambience; 3.3 Point of view and consciousness; 3.4 De- and re-familiarisation; 3.5 Ethics: Responsibility and ascription; 4. The state of the art; War, Worlds and cognitive Grammar 1. The grammatical battleground 2. The grammar of anticipation; 3. The grammar of action; 4. The grammar of ambience; 5. The grammar of literature; Construal and comics; 1. Introduction; 2. Fun Home - a Gothic autobiography; 3. Construal in Cognitive Grammar; 4. Construal in Fun Home; 4.1 Profiling; 4.2 Profiling in Fun Home; 4.3 Viewing arrangements; 4.4 Viewing arrangements in Fun Home; 5. The current discourse space model; 6. Conclusion; Attentional windowing in David Foster Wallace's 'The Soul Is Not a Smithy'; 1. 'The Soul Is Not a Smithy'; 2. Windows, profiles, splices 3. The cognitive turn vs. structuralism 4. Discourse event frames; 5.

Micro- and meso-windows; 6. Conceptual splicing; 7. Quantitative/qualitative specificity; 8. Conclusion; Resonant Metaphor in Kazuo Ishiguro's *Never Let Me Go*; 1. Text-driven cognition; 2. Metaphor, cognition and text; 3. 'It seemed like we were holding on to each other because that was the only way to stop us being swept away into the night': Analysing the texture and resonance of simile; 3.1 Cognitive Grammar and modality: Fictionalising the ground
3.2 Cognitive Grammar and the force dynamics of modal similes: 'seemed like' versus 'was like'
3.3 The source domain as literary figure: Simile and resonance; 4. Conclusion: More than mapping; Constructing a text world for *The Handmaid's Tale*; 1. World construal; 2. Structuring reality; 3. Building text worlds; 4. Reading *The Handmaid's Tale*; 5. Simulating experience; Point of view in translation; 1. Preliminaries; 2. POV; 3. POV in *Alice in Wonderland*; 4. Grammar; 4.1 Reference; 4.2 Processes; 4.3 Epistemic modality; 4.4 Units and constructions; 4.5 Iconicity; 5. The grammar of paratext
6. Conclusions Part II. Studies of poetry; Profiling the flight of 'The Windhover'; 1. Introduction: Literature and Cognitive Grammar; 2. Profiling Hopkins' 'The Windhover'; Foregrounding the foregrounded; Conceptual proximity and the experience of war in Siegfried Sassoon's 'A working party'; 1. Introduction; 2. 'A working party' and the importance of 1916; 3. The distribution of -ing forms; 4. The third person pronoun 'he'; 5. Reference point relationships and action chains; 6. Conclusion; 1. The poem; 2. The song-situation; 3. Tense and aspect in Hungarian; 4. Taylor on tense and aspect
5. Greimas and Courtes on aspectualisation

Sommario/riassunto

This is the first book to present an account of literary meaning and effects drawing on our best understanding of mind and language in the form of a Cognitive Grammar. The contributors provide exemplary analyses of a range of literature from science fiction, dystopia, absurdism and graphic novels to the poetry of Wordsworth, Hopkins, Sassoon, Balassi, and Dylan Thomas, as well as Shakespeare, Chaucer, Barrett Browning, Whitman, Owen and others. The application of Cognitive Grammar allows the discussion of meaning, translation, ambience, action, reflection, multimodality, empathy, experience an
