

1. Record Nr.	UNINA9910823242403321
Titolo	Insistent images // edited by Elzbieta Tabakowska, Christina Ljungberg, Olga Fischer
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia, : J. Benjamins, 2007
ISBN	1-282-15478-8 9786612154782 90-272-9266-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (376 p.)
Collana	Iconicity in language and literature, , 1873-5037 ; ; v. 5
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Disciplina	302.21
Soggetti	Iconicity (Linguistics) Linguistics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Papers from the Fifth Symposium on Iconicity in Language and Literature, organized by the Jagiellonian University in Krakow and held March 17-20, 2005.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Insistent Images -- Editorial page -- Title page -- LCC data -- Table of contents -- Preface and acknowledgements -- List of contributors -- Introduction -- Part I. Iconicity and grammaticalization -- Putting grammaticalization to the iconicity test -- Iconic thumbs, pinkies and pointers -- Part II. Iconicity and the aural -- The physical basis for phonological iconicity -- Reading aloud and Charles Dickens's aural iconic prose style -- Iconicity and the divine in the fin de siècle poetry of W. B. Yeats -- Is lámatyáve a linguistic heresy? -- Part III. Iconicity and the visual -- The beauty of life and the variety of signs -- Forms of restricted iconicity in modern avant-garde poetry -- Eco-iconicity in the poetry and poem-groups of E. E. Cummings -- The language of film is a matrix of icons -- Liberature: A new literary genre? -- Part IV. Iconicity and conceptualization -- Meaning on the one and on the other hand -- Iconic text strategies -- 'Damn Mad' -- Part V. Iconicity and structure -- Iconicity and the grammar-lexis interface -- Iconicity in the coding of pragmatic functions -- Double negation and iconicity --

Sommario/riassunto

This paper analyses the complexity of intermedial iconicity through the analysis of Laurie Anderson's piece *White Lily*. It reveals the media aesthetic strategies by which Anderson enacts the abstract concept of time through the iconic use of language as well as through iconicity in music, gesture and computer animation. The performer's multimodal enactment of time experience demonstrates the integration of iconic, indexical and symbolic forms of representation. The semiotic analysis of the example is based on Sebeok and Danesi's modeling systems theory and the concept of "embodied cognition" brought forth by authors like Varela, Thompson and Rosch and Lakoff and Johnson. Thus, Anderson's performance illustrates the tenets of a corporeal media theory that introduces the body as the founding medium of semiosis.
