

1. Record Nr.	UNINA9910958031803321
Titolo	Outside-in, inside-out : iconicity in language and literature 4 // edited by Constantino Maeder, Olga Fischer, William J. Herlofsky
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia, : J. Benjamins Pub., c2005
ISBN	1-282-15693-4 9786612156939 90-272-9465-8
Edizione	[1st ed.]
Descrizione fisica	1 online resource (437 pages)
Collana	Iconicity in Language and Literature ; ; 4
Classificazione	EC 1030
Altri autori (Persone)	MaederConstantino FischerOlga HerlofskyWilliam J
Disciplina	401/.41
Soggetti	Iconicity (Linguistics) Philology
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Papers presented at the Fourth Symposium on Iconicity in Language and Literature organized by the Universite catholique de Louvain, Louvain-la-Neuve, University of Amsterdam, University of Zurich and held at Catholic University of Louvain in Louvain-la-Neuve, March 27-29, 2003.
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	Outside-In-Inside-Out -- Title page -- LCC data -- Table of contents -- Preface and acknowledgements -- List of contributors -- Introduction -- References -- I. Theoretical issues -- Iconicity or iconization? -- 1. Introduction: Two linguistic cultures -- 2. Iconicity and its ambiguities -- 3. Against the grain -- 4. Iconicity revisited -- 5. Conclusion: From iconicity to iconization -- Notes -- References -- On the role of iconic motivation in conceptual metaphor -- 1. Introductory remarks -- 2. Comparison theories of metaphor -- 3. Conceptual metaphor theory: Motivation by correspondences in experience -- 4. Conceptual integration and the interaction view of metaphor -- 5. Similarity in the conceptual typology of metaphor -- 6. Metaphors and mental imagery -- 7. Experiential correlations feeding metaphor -- 8. Conclusions: Towards a prototype model of conceptual metaphor -- Notes -- References -- Appendix -- Relative motivation in Gustave

Guillaume's theory -- 1. Introduction -- 2. Operative time -- 3. The various stems of the verb aller -- 4. Two types of limitations on arbitrariness -- Notes -- References -- The beginnings of iconicity in the work of F. T. Marinetti -- 1. Introduction -- 2. What does analogy mean in Marinetti's manifestos? -- 3. Elements of iconicity in the Manifesto tecnico -- 4. 'Analogy' and 'intuition' -- 5. Marinetti and Peirce -- 6. The 'Words-in-freedom' and the development of literary Futurism -- 7. Umbrellas can be useful... -- Notes -- References -- II. Negative or inverted iconicity -- Mimesis lost - meaning gained -- 1. Introduction -- 2. The mimesis-lost-meaning-gained principle at work: Metaphor -- 3. Rhyme and rhythm -- 4. Text-picture combinations -- 5. Text and music -- 6. Summary and further thoughts -- References -- Non-supplemented blanks in works of literature as forms of 'iconicity of absence'.

1. Introduction: From presence to non-supplemented absence in signifying systems as objects of iconicity research -- 2. Non-supplemented aural blanks: The iconicity of internal and framing silence in works of literature -- 3. Non-supplemented visual blanks: The iconicity of absent print inside and around works of literature -- 4. Non-supplemented semantic blanks: The iconicity of intratextual and framing Leerstellen -- 5. Eloquent gaps and silences and the problem of marking and decoding absences as iconic -- 6. Typological reconsiderations -- Acknowledgements -- Notes -- References -- Photographs in narrative -- 1. Introduction -- 2. The surface of the image: Hidden patterns -- 3. Photographic spectrality: The object of the photographic sign -- 4. A photograph of what? Photographic self-reference in narrative -- Notes -- References -- Coconut shells and creaking doors -- 1. Acoustic signs: Iconicity, indexicality and the role of conventionalization in the radio play -- 2. Conventionalized sound-effects in the radio-play -- 3. The semiotics of Brechtian defamiliarization -- 4. "The terror of uncertain signs": Peter Handke's Radio Play (No. 1) -- 5. Conclusion -- Notes -- References -- III. Iconicity and sound -- The iconic-cognitive role of fricatives and plosives -- 1. Introduction -- 2. Purpose of the study -- 3. Methodology -- 4. Background information -- 4.1. Types of iconicity -- 4.2. Carter and Nash: Phonetic metaphor -- 5. Procedure of translation -- 6. Procedure of transcription -- 7. The text -- 8. Semantic structure of Al-falaq -- 8.1. al-falaq: A superordinate term -- 8.2. waqab: A complex three-fold process -- 9. Phono-iconic analysis -- 9.1. The qalqala group: /q/ as a controlling phoneme -- 9.2. Glide in word-initial position: Acoustic significance of waqab -- 10. Conclusion -- References -- Iconic uses of rhyme -- 1. Introduction. 2. Perfect single rhymes -- 2.1. Performative rhymes -- 2.2. Resemblance -- 3. Imperfect single rhymes -- 3.1. Uncertainty, doubt -- 3.2. Discord and disharmony -- 3.3. Order and disorder -- 3.4. Dissimilarity -- 3.5. Inaccuracy -- 3.6. Negation -- 4. Masculine and feminine rhymes -- 5. Rhyme schemes -- 5.1. Change -- 5.2. Fragmentation -- 5.3. Embrace, frame and imprisonment -- 5.4. Uniqueness and solitariness -- 6. Iconic uses of the triplet -- 6.1. Number three -- 6.2. Circularity, return and centring -- 6.3. Continuity -- 6.4. Quantity -- 7. Conclusion -- References -- Iconic strategies in Monteverdi's Madrigali guerrieri ed amorosi -- 1. Introduction -- 2. Madrigalism and iconicity -- 3. "Altri canti": The verses -- 4. Iconicity in the score -- 5. The iconic strategies of Monteverdi -- 6. The two "Altri canti": Intertextuality -- 7. Conclusions -- Notes -- References -- Appendix (related to Table 1) -- IV. Iconicity and structure -- Frozen locutions - frozen dimensions -- 1. Introduction -- 2. Deixis -- 3. Spatial orientation -- 3.1. Relative vs. absolute -- 3.2. Relative

orientation: Right vs. left in Indo-European languages -- 4. The central problem -- 5. Corpus analysis - the database -- 6. Corpus analysis - findings and explanations -- 6.1. Left and right in English usage -- 6.2. Links and rechts in German usage -- 6.3. Lev* and prav* in Russian usage -- 7. Discussion and summary of results -- Notes -- References -- Some iconic correlations in language and their impact on the parole-langue dichotomy -- 1. Introduction -- 2. Deictics -- 2.1. The pronoun in the traditional perspective -- 2.2. The question: Is the pronoun a pro-noun? -- 2.3. The clue: Iconicity -- 2.4. Deictic demonstratives: A sample -- 3. Topic-head utterances -- 3.1. Topic-head utterances: A sample -- 4. Focus intonation -- 5. Conclusion -- Abbreviations -- Notes. References -- The iconicity of infinitival complementation in Present-day English causatives -- 1. Introduction -- 2. Previous scholarship -- 2.1. Present-day English: Mittwoch, Dixon, Duffley -- 2.2. Diachrony: Fischer -- 2.3. Givón -- 3. The extended binding hierarchy for implicative causatives -- 3.1. Extending the binding hierarchy for implicative causatives -- 3.2. Scoring the causatives -- 4. Concluding remarks -- Notes -- References -- Linguistic representations of motion events -- 1. Introduction -- 2. What's in a motion event? -- 3. Granularity of event segmentation -- 4. Manner of motion -- 5. From typology to language use -- 6. Encoding of motion events -- 6.1. Cross-typological comparisons of path -- 6.2. Cross-typological comparisons of manner -- 7. Conceiving of motion events: Typological influences on attention and memory -- 8. Rethinking iconicity -- Notes -- References -- Now you see it, now you don't -- 1. Introduction -- 2. Iconicity and the data -- 2.1. Iconicity (image, diagram, and metaphor) in spoken and signed languages -- 2.2. The data -- 2.3. Peircean triadic iconicity and local and global signing space -- 3. Diagrammatic, metaphoric, and imagic mapping -- 3.1. Diagrammatic mapping -- 3.2. Metaphoric mapping -- 3.3. Imagic mapping -- 4. Conclusion -- Notes -- References -- V. Iconicity and narrative -- Pirandello's *Si Gira* -- 1. Introduction -- 2. Different ways of reading titles -- 3. Pirandello and titles -- 4. Conclusion -- Notes -- References -- Narrative structures and iconicity in Yasmina Reza's *Une désolation* -- 1. Introduction -- 2. Paradoxical pronouns -- 3. Dialogue or monologue? Types of speech -- 4. Fragments and blanks -- Acknowledgements -- Notes -- References -- Iconicity as a function of point of view -- 1. Defining basic notions -- 2. Assumptions -- 3. Case studies -- 3.1. Form miming viewing a scene. 3.2. Form miming recalling a scene -- 3.3. Form miming creating a scene -- 3.4. Summary -- 4. Conclusions -- References -- Iconic functions of phraseological units and metaphor -- 1. Introduction -- 2. Phraseological units and metaphor -- 2.1. Characteristics of phraseological units -- 2.2. Metaphor: Dead or alive? -- 3. Iconic properties of cliché, idiom and metaphor -- 3.1. Indexicality of phraseological units -- 3.2. Diagrammatic iconicity of metaphor -- 3.3. Innate vs. contextualized iconicity -- 4. The web of meanings in *The Sacred Fount* -- 5. Metaphorical and indexical iconicity in the text -- 5.1. Patterns of metaphor -- 5.2. Phraseological units in the novel -- 5.3. Wider patterns in the text -- 6. Conclusions -- Notes -- APPENDIX -- References -- Author index -- Subject index.

Sommario/riassunto

This fourth volume of the Iconicity series is like its predecessors devoted to the study of iconicity in language and literature in all its forms. Many of the papers turn the notion of iconicity 'inside-out', some suggesting that 'less-is-more'; others focus on the cognitive factors 'inside' the brain that are important for the iconic phenomena that are produced in the 'outside' world. In addition this volume

includes a paper related to iconicity in music and its interaction with language. Other papers range from the theoretical issues involved in the evolution of language, to those that offer many 'inside-out' claims, such as claiming that nouns are derived from pronouns, and as such should more properly be called 'pro-pronouns'. Also, this volume includes perhaps the first English-language analysis of the iconic aspects of sound symbolism in a prayer from the Koran. This is a truly interdisciplinary collection that should turn some of the notions of iconicity in language and literature 'outside-in' and 'inside-out'.
