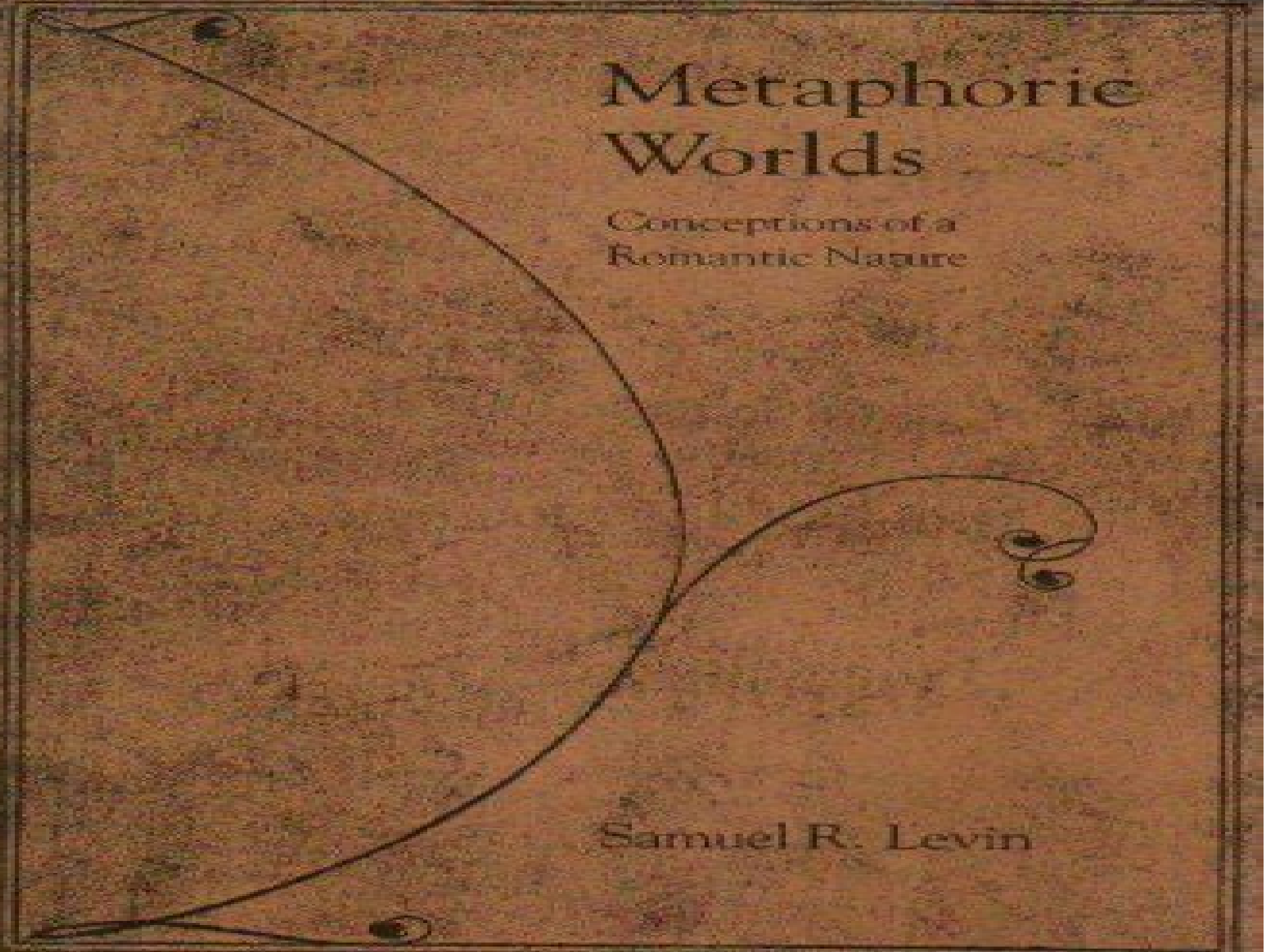




Metaphoric Worlds

Conceptions of a
Romantic Nature

Samuel R. Levin

Metaphoric Worlds Conceptions Of A Romantic Nature

Joanna Gavins, Gerard Steen



Metaphoric Worlds Conceptions Of A Romantic Nature:

Metaphoric Worlds Samuel R. Levin, 1988-01-01 Literature and the Metaphoric Universe in the Mind Nicolae Babuts, 2017-07-05 Nicolae Babuts believes that the study of metaphoric thought and literature can be enriched by the application of recent discoveries from neuroscientific experiments. He maintains that metaphors are neither linguistic formations nor conceptual formations but instead the product of association of images and language. They are a matter of vision. Memory is an essential component in the creation of meaning and is the way the mind receives messages from the outside world. In this process of transferring data from the outside world, the mind's overriding tendency is to integrate and interpret. Thus incoming messages are recognized and given meaning whether they are in harmony with the inner world of the mind or in conflict with it. Babuts argues that the literature we read is related to our perception of reality. And reality has two identities: the physical identity of the outside world and its symbolic identity within memory. The symbolic identity of the outside world is represented internally by the metaphoric universe in the mind.

Poetic Madness and the Romantic Imagination Frederick Burwick, 2010-11-01 Metaphor and Metaphorology Miriam Taverniers, 2002 *Metaphor and Continental Philosophy* Clive Cazeaux, 2007-09-12 Over the last few decades there has been a phenomenal growth of interest in metaphor as a device which extends or revises our perception of the world. Clive Cazeaux examines the relationship between metaphor, art, and science against the backdrop of modern European philosophy and in particular the work of Kant, Heidegger, and Merleau-Ponty. He contextualizes recent theories of the cognitive potential of metaphor within modern European philosophy and explores the impact which the notion of cognitive metaphor has on key positions and concepts within aesthetics, epistemology, and the philosophy of science.

The Poem as Icon Margaret H. Freeman, 2020-03-13 Poetry is the most complex and intricate of human language used across all languages and cultures. Its relation to the worlds of human experience has perplexed writers and readers for centuries, as has the question of evaluation and judgment: what makes a poem work and endure? *The Poem as Icon* focuses on the art of poetry to explore its nature and function, not interpretation, but experience: not what poetry means but what it does. Using both historic and contemporary approaches of embodied cognition from various disciplines, Margaret Freeman argues that a poem's success lies in its ability to become an icon of the felt being of reality. Freeman explains how the features of the semblance metaphor schema and affect work to make a poem an icon, with detailed examples from various poets. By analyzing the ways poetry provides insights into the workings of human cognition, Freeman claims that taste, beauty, and pleasure in the arts are simply products of the aesthetic faculty and not the aesthetic faculty itself. The aesthetic faculty, she argues, should be understood as the science of human perception and therefore constitutive of the cognitive processes of attention, imagination, memory, discrimination, expertise, and judgment.

Stylistic Approaches to Translation Jean Boase-Beier, 2014-06-03 The concept of style is central to our understanding and construction of texts. But how do translators take style into account in reading the source text and in creating a target text?

This book attempts to bring some coherence to a highly interdisciplinary area of translation studies situating different views and approaches to style within general trends in linguistics and literary criticism and assessing their place in translation studies itself. Some of the issues addressed are the link between style and meaning, the interpretation of stylistic clues in the text, the difference between literary and non literary texts and more practical questions about the recreation of stylistic effects. These various trends, approaches and issues are brought together in a consideration of the most recent cognitive views of style which see it as essentially a reflection of mind. Underlying the book is the notion that knowledge of theory can affect the way we translate. Far from being prescriptive theories which describe what we know in a general sense, can become part of what an individual translator knows, thus opening the way for greater awareness and also greater creativity in the act of translation. Throughout the discussion, the book considers how insights into the nature and importance of style might affect the actual translation of literary and non literary texts.

Cognitive Poetics in Practice Joanna Gavins, Gerard

Steen, 2003-12-08 Cognitive poetics involves the application of cognitive linguistics and psychology to literary texts. This student friendly book provides case studies to help students understand the theory and master the practice of cognitive poetic analysis.

The Medieval Medea Ruth Morse, 1996 Wide ranging study of the myth of Medea concentrating on but not exclusively confined to its medieval incarnation.

The Expression of the Inexpressible in Eugenio Montale's Poetry Clodagh J. Brook, 2002 It is impossible to say just what I mean. Prufrock's frustration in Eliot's celebrated poem underlines the pessimistic view of language at the heart of much Modernist poetry. Locating the greatest Italian poet of the twentieth century, Eugenio Montale, firmly within European Modernism, this book examines the struggle with language that is central to his work. What can a poet do when words fail him? Does he put down his pen, retreat into silence? Does he seek instead to push language towards its limits and if so, what tools can he employ? What part does metaphor, the *via negativa*, allusive or understated writing have in this process? These are just some of the issues that Clodagh J. Brook seeks to address. In its unravelling of the inexpressibility paradox, her book offers a new reading of Montale's early verse and reveals how, in articles and metapoetic comments, Montale gives us insights into both his poetics and the whole process of expression.

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