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Project MUSE - Cognitive Poetics in Practice (review) Cognitive Poetics: An Introduction is essential reading for students on stylistics and literary-linguistic courses, and will be of interest to all those involved in literary studies, critical theory and linguistics. Cognitive Poetics In Practice Biscit Cognitive Poetics in Practice and ...

Cognitive Poetics In Practice Biscit

Cognitive poetics is a school of literary criticism that applies the principles of cognitive science, particularly cognitive psychology, to the interpretation of literary texts. It has ties to reader-response criticism, and also has a grounding in modern principles of cognitive linguistics .

Cognitive Poetics In Practice Biscit - rancher.budee.org

This student-friendly book provides a set of case studies to help students understand the theory and master the practice of cognitive poetics in analysis. Written by a range of well-known scholars from a variety of disciplines and countries, Cognitive Poetics in Practice offers students a unique insight into this exciting subject. In each chapter, contributors present a practical application of the methods and techniques of cognitive poetics, to a range of texts, from Wilfred Owen to Roald Dahl.

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Cognitive Poetics In Practice Biscit Cognitive Poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. This student-friendly book provides a set of case studies to help students understand the theory and master the practice of cognitive poetics in analysis.

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Cognitive Poetics in Practice by Gerard J. Steen

Cognitive Poetics in Practice can be used on its own or as a companion volume to Peter Stockwell's Cognitive Poetics: An Introduction. This book is critical reading for students on courses in cognitive poetics, stylistics and literary linguistics and will be of interest to all those involved in literary studies, critical theory and linguistics.

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Cognitive Poetics in Practice | Taylor & Francis Group

(With Chloe Harrison) in Jeannette Littlemore and John Taylor (eds) (2014) The Companion to Cognitive Linguistics, London: Continuum, pp.218-33.

(PDF) ' Cognitive poetics ' | Peter Stockwell and Chloe ...

Cognitive poetics is a school of literary criticism that applies the principles of cognitive science, particularly cognitive psychology, to the interpretation of literary texts. It has ties to reader-response criticism, and also has a grounding in modern principles of cognitive linguistics .

Cognitive poetics - Wikipedia

Michael Burke and Emily T. Troscianko . 9780190496869 Hardcover 02 January 2017 Cognition and Poetics. Expressive Minds and Artistic Creations. Studies in Cognitive Poetics

Cognition and Poetics - Oxford University Press

Cognitive Poetics: An Introduction. Peter Stockwell. Cognitive poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. This book is the first introductory text to this growing field. In Cognitive Poetics: An Introduction, the reader is encouraged to re-evaluate the categories used to understand literary reading and analysis.

Cognitive Poetics: An Introduction | Peter Stockwell ...

a room in a public library, having tea and biscuits. Before each member is a copy of a text: a poem by Norwegian author Christiansen (2019). The Reader Leader, who is also the first author of this article, reads the poem aloud: A wet winter twig The snow retreats to the shadows of the trees, the sky ' s brass blackens and all my friends kiss my ...

Shared reading as an affordance-nest for developing ...

A somewhat more recent manifestation is cognitive poetics, presented to a broad public by Peter Stockwell ' s Cognitive Poetics: An Introduction (Stockwell 2002a). Cognitive poetics, too, sees literature not just as a matter for the happy few, but as a specific form of everyday human experience and especially cognition that is grounded in our general cognitive capacities for making sense of ...

Cognitive Poetics is a new way of thinking about literature, involving the application of cognitive linguistics and psychology to literary texts. This student-friendly book provides a set of case studies to help students understand the theory and master the practice of cognitive poetics in analysis. Written by a range of well-known scholars from a variety of disciplines and countries, Cognitive Poetics in Practice offers students a unique insight into this exciting

subject. In each chapter, contributors present a practical application of the methods and techniques of cognitive poetics, to a range of texts, from Wilfred Owen to Roald Dahl. The editors' general introduction provides an overview of the field, and each chapter begins with an editors' introduction to set the chapter in context. Specifically designed sections suggesting further activities for students are also provided at the end of each case study. Cognitive Poetics in Practice can be used on its own or as a companion volume to Peter Stockwell's Cognitive Poetics: An Introduction. This book is critical reading for students on courses in cognitive poetics, stylistics and literary linguistics and will be of interest to all those involved in literary studies, critical theory and linguistics.

This is a comprehensive introduction to literary stylistics offering an accessible overview of stylistic, with activities, study questions, sample analyses, commentaries and key readings - all in the same volume.

Critical Theory and Practice answers lots of questions, but also stimulates new ones. Its tailor-made combination of survey, reader and workbook is ideal for the beginning - perhaps even bewildered - student of literary theory. The work is divided into seven chapters, each of which contains guiding commentary, examples from literary and critical works, and a variety of exercises to provoke and engage you. Each chapter includes a glossary and annotated selection of suggested further reading. There is also a full bibliography. The authors cover the key issues and debates of literary theory, including: * Language, Linguistics and Literature * Structures of Literature * Literature and History * Subjectivity, Psychoanalysis and Criticism * Reading, Writing and Reception * Women, Literature and Criticism * Literature, Criticism and Cultural Identity Critical Theory and Practice is an refreshingly clear, up-to-date and eminently readable introduction to the subject. It not only guides you through the terminology and gives you a selection of the key passages to read, it also helps you engage with the theory and apply it in practice.

Cognitive English Grammar is designed to be used as a textbook in courses of English and general linguistics. It introduces the reader to cognitive linguistic theory and shows that Cognitive Grammar helps us to gain a better understanding of the grammar of English. The notions of motivation and meaningfulness are central to the approach adopted in the book. In four major parts comprising 12 chapters, Cognitive English Grammar integrates recent cognitive approaches into one coherent model, allowing the analysis of the most central constructions of English. Part I presents the cognitive framework: conceptual and linguistic categories, their combination in situations, the cognitive operations applied to them, and the organisation of conceptual structures into linguistic constructions. Part II deals with the category of ' things ' and their linguistic structuring as nouns and noun phrases. It shows how things are grounded in reality by means of reference, quantified by set and scalar quantifiers, and qualified by modifiers. Part III describes situations as temporal units of various layers: internally, as types of situations; and externally, as located relative to the time of speech and grounded in reality or potentiality. Part IV looks at situations as relational units and their structuring as sentences. Its two chapters are devoted to event schemas and space and metaphorical extensions of space. Cognitive English Grammar offers a wealth of linguistic data and explanations. The didactic quality is guaranteed by the frequent use of definitions and examples, a glossary of the terms used, overviews and chapter summaries, suggestions for further reading, and study questions. For the Key to Study Questions click here.

Text World Theory is a cognitive model of all human discourse processing. In this introductory textbook, Joanna Gavins sets out a usable framework for understanding mental representations. Text World Theory is explained using naturally occurring texts and real situations, including literary works, advertising discourse, the language of lonely hearts, horoscopes, route directions, cookery books and song lyrics. The book will therefore enable students, teachers and researchers to make practical use of the text-world framework in a wide range of linguistic and literary contexts.

Language and food are universal to humankind. Language accomplishes more than a pure exchange of information, and food caters for more than mere subsistence. Both represent crucial sites for socialization, identity construction, and the everyday fabrication and perception of the world as a meaningful, orderly place. This volume on Culinary Linguistics contains an introduction to the study of food and an extensive overview of the literature focusing on its role in interplay with language. It is the only publication fathoming the field of food and food-related studies from a linguistic perspective. The research articles assembled here encompass a number of linguistic fields, ranging from historical and ethnographic approaches to literary studies, the teaching of English as a foreign language, psycholinguistics, and the study of computer-mediated communication, making this volume compulsory reading for anyone interested in genres of food discourse and the linguistic connection between food and culture. Now Open Access as part of the Knowledge Unlatched 2017 Backlist Collection.

Poetic Presence and Illusion allows readers who have read Krieger's earlier work to understand the development of his critical position.

Of all the senses, touch is the most ineffable—and the most neglected in Western culture, all but ignored by philosophers and artists over millennia. Yet it is also the sense that links us most intimately to the world around us, from our mother ' s caress when we ' re born to the gentle lowering of our eyelids after death. The Forgotten Sense gives touch its due, addressing it in multifarious ways through a series of six essays. Literary in feel, ambitious in conception, admirable in their range of reference and insight, these meditations address questions fundamental to the understanding of touch: What do we mean when we say that an artwork touches us? How does language affect our understanding of touch? Is the skin the deepest part of the human body? Can we philosophize about a kiss? To aid him in answering these questions, Pablo Maurette recruits an impressive roster of cultural figures from throughout history: Homer, Lucretius, Chr é tien de Troyes, Melville, Sir Thomas Browne, Knausgaard, Michel Henry and many others help him unfurl the underestimated importance of the sense of touch and tactile experience. The resulting book is essay writing at its best—exploratory, surprising, dazzling, a reading experience like no other. You will come away from it with a new appreciation of touch, and a new way of understanding our interactions with the world around us.

The figure of Hamlet haunts our culture like the Ghost haunts him. Arguably, no literary work, not even the Bible, is more familiar to us than Shakespeare's Hamlet. Everyone knows at least six words from the play; often people know many more. Yet the play—Shakespeare's longest—is more than “ passing strange ” and becomes deeply unfamiliar when considered closely. Reading Hamlet alongside other writers, philosophers, and psychoanalysts—Carl Schmitt, Walter Benjamin, Freud, Lacan, Nietzsche, Melville, and Joyce—Simon Critchley and Jamieson Webster consider the political context and stakes of Shakespeare's play, its relation to religion, the movement of desire, and the incapacity to love.

