

Psychonarratology Foundations For The Empirical Study Of Literary Response

The distinction between author and narrator is one of the cornerstones of narrative theory. In the past two decades, however, scope, implications and consequences of this distinction have become the subjects of debate. This volume offers contributions to these debates from different vantage points: literary studies, linguistics, philosophy, and media studies. It thus manifests the status of narrative theory as a transdisciplinary project.

Does reading novels evoking empathy with fictional characters really cultivate our sympathetic imagination and lead to altruistic actions on behalf of real others? *Empathy and the Novel* presents a comprehensive account of the relationships among novel reading, empathy, and altruism. Though readers' and authors' empathy certainly contribute to the emotional resonance of fiction and its success in the marketplace, Keen finds the case for altruistic consequences of novel reading inconclusive (and exaggerated by defenders of literary reading). She offers instead a detailed theory of narrative empathy, with proposals about its deployment by novelists and its results in readers. *Empathy and the Novel* engages with neuroscience and contemporary psychological research on empathy, bringing affect to the center of cognitive literary studies' scrutiny of narrative fiction. Drawing on narrative theory, literary history, philosophy, and contemporary scholarship in discourse processing, Keen brings together resources and challenges for the literary study of empathy and the psychological study of fiction reading. Empathy robustly enters into affective responses to fiction, but its proper role in shaping the behavior of emotional readers has been debated for three centuries. Keen surveys these debates and offers a series of hypotheses about literary empathy, including narrative techniques inviting empathetic response. She argues that above all readers' perception of a text's fictiveness increases the likelihood of readers' empathy, by releasing readers from their guarded responses to the demands of real others. She confirms the centrality of narrative empathy as a strategy, as well as a subject, of contemporary novelists. Despite the disrepute of putative human universals, novelists from around the world endorse the notion of shared human emotions when they overtly call upon their readers' empathy. Consequently, Keen suggests, if narrative empathy is to be better understood, then women's reading and popular fiction must be accorded the respect of experimental inquiry.

Psychonarratology is an approach to the empirical study of literary response and the processing of narrative. It draws on the empirical methodology of cognitive psychology and discourse processing as well as the theoretical insights and conceptual analysis of literary studies, particularly narratology. The present work provides a conceptual and empirical basis for this interdisciplinary approach that is accessible to researchers from either disciplinary background. An integrative review is presented of the classic problems in narratology: the status of the narrator, events and plot, characters and characterization, speech and thought, and focalization. For each area, Bortolussi and Dixon critique the state of the art in narratology and literary studies, discuss relevant work in cognitive psychology, and provide a new analytical framework based on the insight that readers treat the narrator as a conversational participant. Empirical evidence is presented on each problem, much of it previously unpublished.

Though the phenomenon known as "unreliable narration" or "narrative unreliability" has received a lot of attention during the last two decades, narratological research has mainly focused on its manifestations in narrative fiction, particularly in homodiegetic or first-person narration. Except for film, forms and functions of unreliable narration in other genres, media and disciplines have so far been relatively neglected. The present volume redresses the balance by directing scholarly attention to disciplines and domains that narratology has so far

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largely ignored. It aims at initiating an interdisciplinary approach to, and debate on, narrative unreliability, exploring unreliable narration in a broad range of literary genres, other media and non-fictional text-types, contexts and disciplines beyond literary studies. Crossing the boundaries between genres, media, and disciplines, the volume acknowledges that the question of whether or not to believe or trust a narrator transcends the field of literature: The issues of (un)reliability and (un)trustworthiness play a crucial role in many areas of human life as well as a wide spectrum of academic fields ranging from law to history, and from psychology to the study of culture.

This anthology presents the results of the Second International Colloquium of the Narratology Research Group (Hamburg University). It engages in the exploration of approaches that broaden Narratology's realm. The contributions illustrate the transcendence of traditional models common to Narratology. They also reflect on the relevance of such a 'going beyond' as seen in more general terms: What interrelation can be observed between re-definition of object domain and re-definition of method? What potential interfaces with other methods and disciplines does the proposed innovation offer? Finally, what are the repercussions of the proposed innovation in terms of Narratology's self-definition? The innovative volume facilitates the inter-methodological debate between Narratology and other disciplines, enabling the conceptualization of a Narratology beyond traditional Literary Criticism.

This collection of essays focuses on a subject largely neglected in Nabokovian criticism—the importance and significance of the five senses in Vladimir Nabokov's work, poetics, politics and aesthetics. This text analyzes the crucial role of the author's synesthesia and multilingualism in relation to the five senses, as well as the sensual and erotic dimensions of sensoriality in his works. Each chapter provides a highly focused and sometimes provocative approach to the unique role that sensory perceptions play in the shaping and narrating of Nabokov's memories and in his creative process.

To be a storyteller is an incredible position from which to influence hearts and minds, and each one of us has the capacity to utilise storytelling for a sustainable future. This book offers unique and powerful insights into how stories and storytelling can be utilised within higher education to support sustainability literacy. Stories can shape our perspective of the world around us and how we interact with it, and this is where storytelling becomes a useful tool for facilitating understanding of sustainability concepts which tend to be complex and multifaceted. The craft of storytelling is as old as time and has influenced human experience throughout the ages. The conscious use of storytelling in higher education is likewise not new, although less prevalent in certain academic disciplines; what this book offers is the opportunity to delve into the concept of storytelling as an educational tool regardless of and beyond the boundaries of subject area. Written by academics and storytellers, the book is based on the authors' own experiences of using stories within teaching, from a story of "the Ecology of Law" to the exploration of sustainability in accounting and finance via contemporary cinema. Practical advice in each chapter ensures that ideas may be put into practice with ease. In addition to examples from the classroom, the book also explores wider uses of storytelling for communication and sense-making and ways of assessing student storytelling work. It also offers fascinating research insights, for example in addressing the question of whether positive utopian stories relating to climate change will have a stronger impact on changing the behaviour of readers than will dystopian stories. Everyone working as an educator should find some inspiration here for their own practice; on using storytelling and stories to co-design positive futures together with our students.

Hvad sker der i hjernen, når vi betragter et kunstværk eller lytter til et stykke musik? Og hvordan forklarer vi i det hele taget de domme, vi fælder over det skønne, det grimme, kunsten? Neuroæstetik er en ny, tværfaglig disciplin, der kombinerer filosofisk æstetik, neurobiologi og eksperimentel psykologi for at kunne forklare, hvorfor vi oplever nogle stimuli

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som tiltalende og andre som utiltalende. Med antologien *An Introduction to Neuroaesthetics* foreligger nu en bred indføring i neuroæstetikken, dens genstandsfelt og undersøgelsesmetoder. Bogens bidragydere er ledende forskere fra både ind- og udland, der på forskellig vis undersøger hjernemekanismerne bag kunstnerisk erfaring. Antologien indledes med en gennemgang af neuroæstetikens videnskabelige rødder og væsentligste metoder og teorier. Herefter præsenteres en række studier af forholdet mellem biologiske stimuli og æstetisk oplevelse: fra ansigter og landskaber til litteratur og film; fra steder og arkitektur til musik og dans. Ved at kombinere data fra den nyeste teknologi med nogle af filosofiens ældste dilemmaer bygger antologien bro mellem to traditionelt adskilte felter – naturvidenskaben og humaniora – og giver et kvalificeret bud på, hvordan vi kan nærme os en forståelse af den æstetiske erfaring. Jon O. Luring er cand.mag. i kunsthistorie og idéhistorie. Han er i øjeblikket gæsteforsker ved BRAINlab, Institut for Neurovidenskab og Farmakologi, Panum Institutet, Københavns Universitet. Bidragydere: Marcos Nadal / Antoni Gomila / Alejandro Gálvez-Pol / Helmut Leder / Pablo P. L. Tinio / Jon O. Luring / Alumit Ishai / Nicolai Rostrup / Jens Hjortkjær / David S. Miall / Torben Grodal / Mette Kramer / Beatriz Calvo-Merino / Julia F. Christensen / Bartłomiej Piechowski-Jozwiak / Julien Bogousslavsky / Oshin Vartanian. Advances in cognitive science have had a tremendous philosophical impact, offering new ways of thinking about topics such as who we are, what we know, and how we feel. But few topics are murkier—and have more to gain from cognitive science—than aesthetics. With this volume, Jon O. Luring offers a cutting-edge introduction to the emerging field of neuroaesthetics. Gathering works from leading scholars all across the globe, the volume surveys the many ways we have taken what we have learned about our brains and nervous system and applied it to new understandings of art, beauty, and creativity. The contributors explore the biological underpinnings of aesthetic experience from a variety of angles. Opening with a look at neuroaesthetics's historical antecedents and an outline of methods and theories, the book goes on to address a fascinating assortment of studies on biological stimuli and art, from faces and landscapes to literature and film, from places and architecture to music and dance. Simultaneously exploring data from the latest brain-imaging technology and addressing some of our most enduring philosophical quandaries, this volume offers a comprehensive look at a pivotal moment in aesthetics, which grows richer every day with new questions. Jon O. Luring, MA in history of art and the history of ideas, is currently guest researcher at BRAINlab, Department of Neuroscience and Pharmacology, Panum Institute, University of Copenhagen. Contributors: Marcos Nadal, Antoni Gomila, Alejandro Gálvez-Pol, Helmut Leder, Pablo P. L. Tinio, Jon O. Luring, Alumit Ishai, Nicolai Rostrup, Jens Hjortkjær, David S. Miall, Torben Grodal, Mette Kramer, Beatriz Calvo-Merino, Julia F. Christensen, Bartłomiej Piechowski-Jozwiak, Julien Bogousslavsky, Oshin Vartanian.

Uses a historical study of bookselling and readers as a way to question and rethink our understanding of the market for symbolic goods. Combining historical study, theorization, and experimental fiction, this book takes commodity culture and book retail around 1900 as the prime example of a market of symbolic goods. With the port of Southampton, England, as his case study, Simon R. Frost reveals how the city's bookshops, with their combinations of libraries, haberdashery, stationery, and books, sustained and were sustained by the dreams of ordinary readers, and how together they created the values powering this market. The goods in this market were symbolic and were not "consumed" but read. Their readings were created between other readers and texts, in happy disobedience to the neoliberal laws of the free market. Today such reader-created social markets comprise much of the world's branded economies, which is why Frost calls for a new understanding of both literary and market values. Simon R. Frost is Principal Academic in English at Bournemouth University, United Kingdom. He is the author of *The Business of the Novel: Economics, Aesthetics and the Case of Middlemarch*.

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The Handbook of Translation and Cognition is a pioneering, state-of-the-art investigation of cognitive approaches to translation and interpreting studies (TIS). Offers timely and cutting-edge coverage of the most important theoretical frameworks and methodological innovations. Contains original contributions from a global group of leading researchers from 18 countries. Explores topics related to translator and workplace characteristics including machine translation, creativity, ergonomic perspectives, and cognitive effort, and competence, training, and interpreting such as multimodal processing, neurocognitive optimization, process-oriented pedagogies, and conceptual change. Maps out future directions for cognition and translation studies, as well as areas in need of more research within this dynamic field.

Scientific Approaches to Literature in Learning Environments is not just about what takes place in literary classrooms. Settings do have a strong influence on student learning both directly and indirectly. These spaces may include the home, the workplace, science centers, libraries, that is, contexts that entail diverse social, physical, psychological, and pedagogical variables that facilitate learning, for example, by grouping desks in specific ways, utilizing audio, visual, and digital technologies. Scientific Approaches to Literature in Learning Environments puts together a series of empirical research studies on the different locations of teaching and learning. These studies represent literary learning environment throughout the world, including Brazil, the USA, China, Canada, Japan and several European countries such as the Netherlands, Ukraine, the UK and Malta. The studies reported describe quantitative and/or qualitative research and cover pre-primary, primary, high school, college, university, and lifelong learning environments. They refresh the enigmatic ambience that often surrounds the teaching and learning that goes on in literary studies and offer transparent, useful and replicable research and practice. Students and teachers alike are encouraged to take them and own them.

The charge of »Ressentiment« can in today's world - less from traditionally conservative quarters than from the neo-positivist discourses of particular forms of liberalism - be used to undermine the argumentative credibility of political opponents, dissidents and those who call for greater »justice«. The essays in this volume draw on the broad spectrum of cultural discourse on »Ressentiment«, both in historical and contemporary contexts. Starting with its conceptual genesis, the essays also show contemporary nuances of »Ressentiment« as well as its influence on literary and philosophical discourse in the 20th century.

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore, Kamala Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety of periods (e.g., 0.

Traditional studies of literature have developed approaches ranging from historical, hermeneutic, critical, close reading and author studies perspectives. The present volume shows that there is much, much more to analysing literary texts, their readers, the literary system, movies, their structure and their effects. These diverse new ways of looking at literature are exemplified in this volume. The volume shows how these various approaches can be carried out in concrete projects in the area of literary studies. Twenty-three chapters encompass research on literary studies from perspectives of psychology, linguistics, anthropology, history, sociology, computer science. The contributors demonstrate in non-

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technical language the amplitude of detail and insight that can be gained from such a wider perspective on the study of literary texts. The interdisciplinary diversity of the study of literature may launch itself as a New Beginnings in Literary Studies indeed.

The beginning of psychological aesthetics is normally traced back to the publication of Gustav Theodor Fechner's seminal book "Vorschule der Aesthetik" in 1876. Following in the footsteps of this rich tradition, editors Martin Skov and Oshin Vartanian view neuroaesthetics - the emerging field of inquiry concerned with uncovering the ways in which aesthetic behavior is caused by brain processes - as a natural extension of Fechner's 'empirical spirit' to understand the link between the objective and subjective worlds inherent in aesthetic experience. The editors had two specific aims for this book. The first was to highlight the diversity of approaches that are underway under the banner of neuroaesthetics. Currently, this topic is being investigated from experimental, evolutionary, neuropsychological, and neuroimaging perspectives to tackle problems in the visual arts, literature, music, and film. Its quintessentially interdisciplinary nature has functioned as a breeding ground for generating and testing hypotheses in multiple domains. The second goal was more integrative and involved distilling some of the key features common to these diverse strands of work. The book presents a possible framework for neuroaesthetics by highlighting what the contributors consider to be its defining features and offering a working definition of neuroaesthetics that captures these features. "Neuroaesthetics" will provide an empirical and theoretical framework to motivate further work in this area. Ultimately, the hope is that puzzles in aesthetics can be solved through insights from biology, but that the contribution can be truly bidirectional.

This study shows how aesthetics and economics have been combined in a great work of literature. Frost examines the history of Middlemarch's composition and publication within the context of Victorian demand, then goes on to consider the interpretation, reception and consumption of the book.

Imagination allows us to step out of the ordinary but also to transform it through our sense of wonder and play, artistic inspiration and innovation, or the eureka moment of a scientific breakthrough. In this book, Jennifer Anna Gosetti-Ferencei offers a groundbreaking new understanding of its place in everyday experience as well as the heights of creative achievement. *The Life of Imagination* delivers a new conception of imagination that places it at the heart of our engagement with the world—thinking, acting, feeling, making, and being. Gosetti-Ferencei reveals imagination's roots in embodied human cognition and its role in shaping our cognitive ecology. She demonstrates how imagination arises from our material engagements with the world and at the same time endows us with the sense of an inner life, how it both allows us to escape from reality and aids us in better understanding it. Drawing from philosophy, cognitive science, evolutionary anthropology, developmental psychology, literary theory, and aesthetics, Gosetti-Ferencei engages a spectacular range of examples from ordinary thought processes and actions to artistic, scientific, and literary feats to argue that, like consciousness itself, imagination resists reductive explanation. *The Life of Imagination* offers a vital account of transformative thinking that shows how imagination will be essential in cultivating a future conducive to human flourishing and to that of the life around us. Reference to or quotation from someone's speech, thoughts, or writing is a key component of narrative. These reports further a narrative, make it more interesting, natural, and vivid, ask the reader to engage with it, and reflect historical cultural understandings of modes of discourse presentation. To a large extent, the way we perceive a story depends on the ways it presents discourse, and along with it, speech, writing, and thought. In this book, Beatrix Busse investigates speech, writing, and thought presentation in a corpus of 19th-century narrative fiction including *Frankenstein*, *Jane Eyre*, *Wuthering Heights*, *Oliver Twist*, and many others. At the intersection between corpus linguistics and stylistics, this book develops a new corpus-stylistic approach for systematically analyzing the different narrative strategies of discourse

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presentation in key pieces of 19th-century narrative fiction. *Speech, Writing, and Thought Presentation in 19th-Century Narrative Fiction* identifies diachronic patterns as well as unique authorial styles, and places them within their cultural-historical context. It also suggests ways for automatically identifying forms of discourse presentation, and shows that the presentation of characters' minds reflects an ideological as well as an epistemological concern about what cannot be reported, portrayed, or narrated. Through insightful interdisciplinary analysis, Busse demonstrates that discourse presentation fulfills the function of prospection and encapsulation, marks narrative progression, and shapes readers' expectations.

The story of Joseph and Aseneth is a fascinating expansion of the narrative in *Genesis of Joseph in Egypt*, and in particular, of his marriage to the daughter of an Egyptian priest. This study examines the portrayal of Aseneth's transformation in the text, focusing on three perspectives. How did Aseneth's encounter with Joseph and her subsequent transformation affect various aspects of her identity in the narrative? In what ways do the portrayals of Aseneth, her transformation, and her abode relate to select metaphors and other symbolic features depicted in the Septuagint, the Hebrew Bible, and the Pseudepigrapha? And, how do the ritualized components through which Aseneth's transformation occurred function in the narrative, and why are they perceived as effective? In order to shed light on these facets of Joseph and Aseneth, the author draws on the contemporary approaches of intersectionality, conceptual blending, intertextual blending, and the cognitive theory of rituals, using these theoretical frameworks to explore and illuminate the complexity of Aseneth's transformation. This handbook reviews efforts to increase the use of empirical methods in studies of the aesthetic and social effects of literary reading. The reviewed research is expansive, including extension of familiar theoretical models to novel domains (e.g., educational settings); enlarging empirical efforts within under-represented research areas (e.g., child development); and broadening the range of applicable quantitative and qualitative methods (e.g., computational stylistics; phenomenological methods). Especially challenging is articulation of the subtle aesthetic and social effects of literary artefacts (e.g., poetry, film). Increasingly, the complexity of these effects is addressed in multi-variate studies, including confirmatory factor analysis and structural equation modeling. While each chapter touches upon the historical background of a specific research topic, two chapters address the area's historical background and guiding philosophical assumptions. Taken together, the material in this volume provides a systematic introduction to the area for early career professionals, while challenging active researchers to develop theoretical frameworks and empirical procedures that match the complexity of their research objectives.

In recent years, the focus of linguistic research has shifted from sentence to larger units such as text and discourse and accordingly from syntax to semantics and pragmatics. This has led to the development and application of corresponding discourse semantic and pragmatic theories such as, for instance, (S)DRT, Centering Theory, Accessibility Theory, QUD, Generalized Conversational Implicatures, Super Monsters and Gesture Semantics and new

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empirical approaches in the framework of experimental semantics and pragmatics or corpus linguistic discourse analysis. The contributions to this collected volume build on these developments and investigate the linguistic foundations of narration from various perspectives. The contributions address topics such as speech and thought representation, free indirect speech, information structure, anaphora resolution, co-speech gestures, classifier constructions as well as role shift and constructed action. The volume provides new insights in the linguistic structures underlying narration in written, spoken, and sign languages from an experimental, developmental, historical, typological, and theoretical perspective. The contributions will appeal to theoretical linguists, sign language linguists, typologists, literary scholars, psycholinguists, and philosophers.

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Cambridge University Press

This Bloomsbury Companion provides an overview of stylistics with a detailed outline of the scope and history of the discipline, as well as its key areas of research. The main research methods and approaches within the field are presented with a detailed overview and then illustrated with a chapter of unique new research by a leading scholar in the field. The Companion also features in-depth explorations of current research areas in stylistics in the form of new studies by established researchers in the field. The broad interdisciplinary scope of stylistics is reflected in the wide array of approaches taken to the linguistic study of texts drawing on traditions from linguistics, literary theory, literary criticism, critical theory and narratology, and in the diverse group of internationally recognised contributors.

The past several decades have seen an explosion of interest in narrative, with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts. As accounts of what happened to particular people in particular circumstances and with specific consequences, stories have come to be viewed as a basic human strategy for coming to terms with time, process, and change. However, the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars, teachers, and students to have access to a comprehensive reference resource. The first edition of ELL (1993, Ron Asher, Editor) was hailed as "the field's standard reference work for a generation". Now the all-new second edition matches ELL's comprehensiveness and high quality, expanded for a new generation, while being the first encyclopedia to really exploit the multimedia potential of linguistics. * The most authoritative, up-to-date, comprehensive, and international reference source in its field * An entirely new work, with new editors, new authors, new topics and newly commissioned articles with a handful of classic articles * The first Encyclopedia to exploit the multimedia potential of linguistics through the online edition * Ground-breaking and International in scope and approach * Alphabetically arranged with extensive cross-referencing *

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Available in print and online, priced separately. The online version will include updates as subjects develop ELL2 includes: * c. 7,500,000 words * c. 11,000 pages * c. 3,000 articles * c. 1,500 figures: 130 halftones and 150 colour * Supplementary audio, video and text files online * c. 3,500 glossary definitions * c. 39,000 references * Extensive list of commonly used abbreviations * List of languages of the world (including information on no. of speakers, language family, etc.) * Approximately 700 biographical entries (now includes contemporary linguists) * 200 language maps in print and online Also available online via ScienceDirect – featuring extensive browsing, searching, and internal cross-referencing between articles in the work, plus dynamic linking to journal articles and abstract databases, making navigation flexible and easy. For more information, pricing options and availability visit www.info.sciencedirect.com. The first Encyclopedia to exploit the multimedia potential of linguistics Ground-breaking in scope - wider than any predecessor An invaluable resource for researchers, academics, students and professionals in the fields of: linguistics, anthropology, education, psychology, language acquisition, language pathology, cognitive science, sociology, the law, the media, medicine & computer science. The most authoritative, up-to-date, comprehensive, and international reference source in its field

This book addresses itself to the concept of the implied author, which has been the cause of controversy in cultural studies for some fifty years. The opening chapters examine the introduction of the concept in Wayne C. Booth's "Rhetoric of Fiction" and the discussion of the concept in narratology and in the theory and practice of interpretation. The final chapter develops proposals for clarifying or replacing the concept.

An interdisciplinary collaboration uses the methodological and empirical tools of cognitive psychology to examine problems in literary studies.

The Routledge Handbook of Stylistics provides a comprehensive introduction and reference point to key areas in the field of stylistics. The four sections of the volume encompass a wide range of approaches from classical rhetoric to cognitive neuroscience and cover core issues that include: historical perspectives centring on rhetoric, formalism and functionalism the elements of stylistic analysis that include the linguistic levels of foregrounding, relevance theory, conversation analysis, narrative, metaphor, speech acts, speech and thought presentation and point of view current areas of 'hot topic' research, such as cognitive poetics, corpus stylistics and feminist/critical stylistics emerging and future trends including the stylistics of multimodality, creative writing, hypertext fiction and neuroscience Each of the thirty-two chapters provides: an introduction to the subject; an overview of the history of the topic; an analysis of the main current and critical issues; a section with recommendations for practice, and a discussion of possible future trajectory of the subject. This handbook includes chapters written by some of the leading stylistics scholars in the world today, including Jean Boase-Beier, Joe Bray, Michael Burke, Beatrix Busse, Ronald Carter, Billy

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Clark, Barbara Dancygier, Catherine Emmott, Charles Forceville, Margaret Freeman, Christiana Gregoriou, Geoff Hall, Patrick Colm Hogan, Lesley Jeffries, Marina Lambrou, Michaela Mahlberg, Rocio Montoro, Nina Nørgaard, Dan Shen, Michael Toolan and Sonia Zyngier. The Routledge Handbook of Stylistics is essential reading for researchers, postgraduates and undergraduate students working in this area.

This book provides a detailed example of an eye-tracking method for comparing the reading experience of a literary source text readers with readers of a translation at stylistically marked points. Drawing on principles, methods and inspiration from fields including translation studies, cognitive psychology, and language and literary studies, the author proposes an empirical method to investigate the notion of stylistic foregrounding, with 'style' understood as the distinctive manner of expression in a particular text. The book employs Raymond Queneau's *Zazie dans le métro* (1959) and its English translation *Zazie in the Metro* (1960) as a case study to demonstrate the proposed methods. This book will be of particular interest to students and scholars of translation studies, as well as those interested in literary reception, stylistics and related fields.

The Science of Stories explores the role narrative plays in human life. Supported by in-depth research, the book demonstrates how the ways in which people tell their stories can be indicative of how they construct their worlds and their own identities. Based on linguistic analysis and computer technology, Laszlo offers an innovative methodology which aims to uncover underlying psychological processes in narrative texts. The reader is presented with a theoretical framework along with a series of studies which explore the way a systematic linguistic analysis of narrative discourse can lead to a scientific study of identity construction, both individual and group. The book gives a critical overview of earlier narrative theories and summarizes previous scientific attempts to uncover relationships between language and personality. It also deals with social memory and group identity: various narrative forms of historical representations (history books, folk narratives, historical novels) are analyzed as to how they construct the past of a nation. The Science of Stories is the first book to build a bridge between scientific and hermeneutic studies of narratives. As such, it will be of great interest to a diverse spectrum of readers in social science and the liberal arts, including those in the fields of cognitive science, social psychology, linguistics, philosophy, literary studies and history.

How do narratives draw on our memory capacity? How is our attention guided when we are reading a literary narrative? What kind of empathy is triggered by intercultural novels? A cast of international scholars explores these and other questions from an interdisciplinary perspective in *Stories and Minds*, a collection of essays that discusses cutting-edge research in the field of cognitive narrative studies. Recent findings in the philosophy of mind and cognitive psychology, among other disciplines, are integrated in fresh theoretical perspectives and illustrated with accompanying analyses of literary fiction. Pursuing such topics as

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narrative gaps, mental simulation in reading, theory of mind, and folk psychology, these essays address fundamental questions about the role of cognitive processes in literary narratives and in narrative comprehension. *Stories and Minds* reveals the rich possibilities for research along the nexus of narrative and mind.

Offers an entirely new way of interpreting and examining Anglo-Saxon texts, via theories derived from cognitive studies.

The contributing authors to this book, all pre-eminent scholars in their fields, present their current thinking about the processes that underlie creativity and aesthetic experience. They discuss established theory and research and provide creative speculation on future problems for inquiry and new approaches to conceptualising and investigating these phenomena. The book contains many new findings and ideas never before published or new by virtue of the novel context in which they are incorporated. Thus, the chapters present both new approaches to old problem and new ideas and approaches not yet explored by leading scholars in these fields. The first part of the book is devoted to understanding the nature of the perceptual/cognitive and aesthetic processes that occur during encounters with visual art stimuli in everyday settings, in museums and while watching films. Also discussed in Part I is how cultural and anthropological approaches to the study of aesthetic responses to art contribute to our understanding about the development of a culture's artistic canon and to cross-cultural aesthetic universals. Part II presents new dimensions in the study of creativity. Two approaches to the development of a comprehensive theory of creativity are presented: Sternberg's Investment Theory of Creativity and a systems perspective of creativity based on a metaindividual world model. Also covered are the factors that contribute to cinematic creativity and a film's cinematic success, and the complex nature of the creative processes and research approaches involved in the innovative product design necessitated by the introduction of electronics in consumer products. Part III deals with the application of concepts and models from cognitive psychology to the study of music, literary meaning and the visual arts. The contributors outline a model of the cognitive processes involved in real-time listening to music, investigate what readers are doing when they read a literary text, describe what research shows about the transfer of learning from the arts to non-arts cognition and discuss the kinds of thinking skills that emerge from the study of the visual arts by high school students. In Part IV, the authors focus on the interactive contribution of observers' personalities and affect states to the creation and perception of art. The chapters include a discussion of the internal mechanisms by which personality expresses itself during the making of and the response to art; the relationship between emotion and cognition in aesthetics, in terms of the interaction of top-down and bottom-up processes across the time course of an aesthetic episode; the affective processes that take place during pretend play and their impact on the development of creativity in children and the causes and

consequences of listener's intense experiences while listening to music.

Stylistics: Prospect & Retrospect looks backward toward classic and foundational approaches and texts that helped to establish the field of stylistics. It also looks forward by examining recent innovations that seem likely to alter the ways in which style is studied in the years to come. The essays presented here, written by an array of experts from nine countries on four continents, employ a wide range of approaches to works that range from romantic poetry to contemporary fiction and from traditional folktales and nursery rhymes to contemporary film. The variety of authors, approaches, and works found here testifies to the vitality of the field of stylistics, and these essays should appeal to all those interested in the nature of style and in the history and future of stylistics.

The volume focuses on the interaction between figurative language, embodiment, and society and culture from various theoretical and applied perspectives and methodologies. It bears witness to the vibrancy of research into figurative language and the role of embodiment, with conceptualization motivated not just by our physical interaction with the external world, but also by social and cultural phenomena. The topics explored here include the impact of figurative language on all levels of linguistic analysis, including grammar, discourse, and the relationship between language and emotions.

Cognitive science is the interdisciplinary study of the human mind. As far as the exact relationship between the cognitive sciences and other fields is concerned, however, it appears that interdisciplinary exchange often remains unrealized, possibly because of the uni-directional application of theories, concepts, and methods, which impedes the productive transfer of knowledge in both directions. In the course of the cognitive turn in the humanities and social sciences, many disciplines have selectively borrowed ideas from core cognitive sciences like psychology and artificial intelligence. The day-to-day practice of interdisciplinarity thus thrives on one-directional borrowings. Focusing on cognitive approaches in linguistics and literary studies, this volume explores "bi-directionality," a genuine transdisciplinary interchange in which both disciplines are borrowing and lending. The contributions take different perspectives on bi-directionality: some extend uni-directional borrowing practices and point to avenues and crossroads, while others critically discuss obstacles, challenges, and limitations to bi-directional transfer."

Stylistics is the study of the ways in which meaning is created and shaped through language in literature and in other types of text. Key Terms in Stylistics provides the reader with a comprehensive overview of the field, along with sections that explain relevant terms, concepts and key thinkers listed from A to Z. The book comprises entries on different stylistic approaches to text, including feminist, cognitive, corpus and multimodal stylistics. There is coverage of key thinkers and their work as well as of central terms and concepts. It ends with a comprehensive bibliography of key texts. The book is written in an accessible manner, explaining difficult concepts in a straightforward way. It will appeal to both beginner and upper-level students working in

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the interface between language, linguistics and literature.

Media depictions of Arabs and Muslims continue to be framed by images of camels, belly dancers, and dagger-wearing terrorists. But do only Hollywood movies and TV news have the power to frame public discourse? This interdisciplinary study transfers media framing theory to literary studies to show how life writing (re-)frames Orientalist stereotypes. The innovative analysis of the post-9/11 autobiographies »West of Kabul, East of New York«, »Letters from Cairo«, and »Howling in Mesopotamia« makes a powerful claim to approach literature based on a theory of production and reception, thus enhancing the multi-disciplinary potential of framing theory.

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms Theory in reader-response and stylistics traditions supports L2 work with literature as it is valued by students and helps develop communicative and critical language skills. The author uses insights from empirical research to evaluate current teaching practices against this background, highlighting readers' responses to metaphor as a test case. Offers the first overarching history of the humanities from Antiquity to the present.

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