

Readings In Russian Poetics Formalist And Structuralist Views

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On the Margins of Modernism Chana Kronfeld 2023-04-28 Modernism valorizes the marginal, the exile, the "other"—yet we tend to use writing from the most commonly read European languages (English, French, German) as examples of this marginality. Chana Kronfeld counters these dominant models of marginality by looking instead at modernist poetry written in two decentered languages, Hebrew and Yiddish. What results is a bold new model of literary dynamics, one less tied to canonical norms, less limited geographically, and less in danger of universalizing the experience of minority writers. Kronfeld examines the interpenetrations of modernist groupings through examples of Hebrew and Yiddish poetry in Europe, the U.S., and Israel. Her discussions of Amichai, Fogel, Raab, Halpern, Markish, Hofshteyn, and Sutskever will be welcomed by students of modernism in general and Hebrew and Yiddish literatures in particular.

Readings in Russian Poetics Ladislav Matejka 1978

My Paperback Book Julian Scutts 2016-11-24 The allegory as a literary device is too often dismissed as being artificial and contrived, yet one scholar admits that an allegory arises spontaneously when a writer allows a symbolic traveller make one step towards a symbolic mountain. Therefore the resultant allegory cannot be subject to the writer's full control and conscious powers of prediction and determination. It has a life of its own.

Poetic Affairs Michael Eskin 2008-02-26 Poetic Affairs deals with the complex and fascinating interface between literature and life through the prism of the lives and works of three outstanding poets: the German-Jewish poet and Holocaust survivor, Paul Celan (1920–1970); the Leningrad native, U.S. poet laureate, and Nobel Prize winner, Joseph Brodsky (1940–1996); and Germany's premier contemporary poet, Durs Grünbein (born 1962). Focusing on their poetic dialogues with such interlocutors as Shakespeare, Seneca, and Byron, respectively—veritable love affairs unfolding in and through poetry—Eskin offers unprecedented readings of Celan's, Brodsky's, and Grünbein's lives and works and discloses the ways in which poetry articulates and remains faithful to the manifold "truths"—historical, political, poetic, erotic—determining human existence.

A Universe of Symbols Julian Scutts 2020

The Last Soviet Avant-Garde Graham Roberts 1997-06-05 A comprehensive study of the OBERIU group of avant-garde Soviet writers.

Imitations of Life Marcia Landy 1991 On melodrama.

Theatre Theory Reader: Prague School Writings David Drozd 2017-03-01 This is precisely the book I have been looking out for ever since working at my Das Drama. Theorie und Analyse (1977; The Theory and Analysis of Drama, 1988), and discovering from a few specimens the incisive usefulness and importance of Prague School theatre semiotics. There is everything one could possibly wish for in this monumental Theatre Theory Reader: Prague School Writings: all the by now canonical texts and many others presented for the first time in English, arranged in a systematic order which fully renders the sense of the scope and development of Czech theatre semiotics, and all of them in highly competent translations aware of the terminological complexities at stake and supported by helpful annotations. With such a rich harvest garnered, this anthology of Prague School Writings is bound to become nationally as well as internationally a prime work of reference and give to them a second lease of life in the 21st century. Manfred Pfister ***

Modern theatre theory, no matter what its orientation, can trace its roots back to the structuralist and semiotic explorations of the Prague School in the early twentieth century. This comprehensive and informed overview is therefore most welcome in understanding the course and development of that theoretical tradition. It is not, however, of purely historical interest, important as that is. Whether they use the terminology of the Prague School or evoke the names of its contributors, analysts of theatre and performance today still find the strategies and articulations of those pioneers of ongoing relevance. This collection thus provides an important double service, providing contemporary theatre scholars with a clearer idea of where they have come from and an inspiration for where they may be going. Marvin Carlson *** I think it is a great idea not to group the articles according to the different authors but following a systematic that covers as many aspects of theatre as possible. This way, it becomes quite clear that the theories of the so-called Prague or Czech structuralists and semioticians were able to apply their theories when discussing most diverging questions related to theatre. The choice of texts is excellent. It makes more than clear that these theories are not outdated, do not only have historical value and are interesting with regard to the history of ideas only. Rather, it becomes evident that they are highly relevant in the context of discussions led today. Erika Fischer-Lichte *** The Prague School and the Czech structuralism have had a considerable impact on the development of semiotic studies and theatre studies at large in the 1960s and 70s. But this has been quickly forgotten and with the rise of poststructuralism and deconstruction in the 80s and 90s, they were not only neglected, but also unjustly disregarded or even forgotten. This is why the Theatre Theory Reader: Prague School Writings is a very welcome book which comes at the right moment, when postmodernism, poststructuralism and postdramatic theatre seem to have lost their momentum, as if the requirements of today's quest for a new way of living and of making business had become so strong that we must go back to the basics. Structuralism and a critique of ideology are now back, at least as a sign to not give up thinking and theorizing in a world which has become self-centred and mad. The afterword by Pavel Drábek, Martin Bernátek, Andrea Jochmanová and Eva Šlaisová is a sort of book within the book, as it neatly puts in perspective all the important names and theories of the Prague School. It does this in a very user-friendly manner, where complex theories are summarized in a clear, yet precise, introduction. This makes the reading of the different chapters easier and immediately connected to our contemporary way of thinking. Patrice Pavis

Nabokov, History and the Texture of Time Will Norman 2012-10-02 This book argues that the apparent evasion of history in Vladimir Nabokov's fiction conceals a profound engagement with social, and therefore political, temporalities. While Nabokov scholarship has long assumed the same position as Nabokov himself — that his works exist in a state of historical exceptionalism — this study restores the content, context, and commentary to Nabokovian time by reading his American work alongside the violent upheavals of twentieth-century ideological conflicts in Europe and the United States. This approach explores how the author's characteristic temporal manipulations and distortions function as a defensive dialectic against history, an attempt to salvage fiction for autonomous aesthetics. Tracing Nabokov's understanding of the relationship between history and aesthetics from nineteenth-century Russia through European modernism to the postwar American academy, the book offers detailed contextualized readings of Nabokov's major writings, exploring the tensions, fissures, and failures in Nabokov's attempts to assert aesthetic control

over historical time. In reading his response to the rise of totalitarianism, the Holocaust, and Cold War, Norman redresses the commonly-expressed admiration for Nabokov's heroic resistance to history by suggesting the ethical, aesthetic, and political costs of reading and writing in its denial. This book offers a rethinking of Nabokov's location in literary history, the ideological impulses which inform his fiction, and the importance of temporal aesthetics in negotiating the matrices of modernism.

The Last Trump Julian Scutts 2017-10-09 The word "Trump" in the title serves as a nexus for ideas, associations and thoughts, some of a purely personal nature, thus giving rise to a medley of forms, essays, dialogues that hang together in some way.

Language Arts in Asia Christina DeCoursey 2012-01-17 This volume is the first of a series contributing to the academic study of Language Arts, as an English-language teaching paradigm. Language Arts has been widely used in native English-speaking countries including Australia and New Zealand. Its recent adoption into the second-language teaching curriculum in Hong Kong, as well as similar initiatives within secondary and tertiary education in mainland China, enhances its interest to scholars studying second-language teaching and learning in Asian contexts. This book offers many papers and discussions of interest to teachers, language professionals, scholars and administrators. Its chapters explore current topics in Language Arts research including trends in the rapprochement of stylistics and linguistics, teaching approaches and learning outcomes. At the same time, they offer diverse theoretical and methodological approaches, of interest to the practitioner and policy-maker as well as the researcher. The value of this volume lies particularly in strengthening the theoretical and methodological foundations of Language Arts. The use of literature and the arts in humanist education has a long history within Europe, being traditionally appreciated for its ability to transform leaders, instill finer sensibilities and question social ills. In its postcolonial incarnations, as the traditional subject areas were informed by critical and linguistic theories, language arts subject areas were less often used, as they were understood to offer opportunities to analyse their functions as apology for leaders, coopting the young, and pacifying dissent but less often used to teach second language skills. Language Arts curricula arising since the 1980s have increasingly embraced authentic voices, styles and genres. Contemporary Language Arts curricula use literature to teach reading-based and communication skills, in conjunction with critical and creative thinking. The movement of English-language education beyond native English shores has placed Language Arts into a World Englishes frame, and therefore its curricula have included the teaching ethics, civics and intercultural sensitivity. The explosion of media and digital communications of the 1990s led to the adoption of media literacy as a crucial Language Arts skill. As digital innovations continue to impact the teaching of English, Language Arts has adopted multiliteracies. These developments are represented in the papers included in this volume.

Realism and 'reality' in Film and Media Anne Jerslev 2002 The 2002 theme of 'Northern Lights' is dedicated to the representation of reality in film, TV and new media -- a question of new importance in modern film and media, where a new wave of realism has dominated cinema and reality -- TV became a mass phenomena on both TV and the internet. Eleven articles by Danish, British, and American film and media researchers focus on two sub-themes: 'Film and Realism' deals theoretically with film realism and analyses classic films and modern Danish Dogma films; 'Documentary Forms, Reality TV and New Media' treats new forms of non-fiction film, TV and on the internet in a both theoretical and historical perspective.

[Aesthetic Approaches to Children's Literature](#) Maria Nikolajeva 2005-05-12 This work provides students of children's literature with a comprehensible and easy-to-use analytical tool kit, showing through concrete demonstration how each tool might best be used to examine aesthetic rather than educational approaches to children's literature. Contemporary literary theories discussed include semiotics, hermeneutics, structuralism, narratology, psychoanalysis, reader-response, feminist, and postcolonial theory, each adjusted to suit the specifics of children's literature.

A Companion to Literary Theory David H. Richter 2018-02-16 Introduces readers to the modes of literary and cultural study of the previous half century A Companion to Literary Theory is a collection of 36 original essays, all by noted scholars in their field, designed to introduce the modes and ideas of contemporary literary and cultural theory. Arranged by topic rather than chronology, in order to highlight the relationships between earlier and most recent theoretical developments, the book groups its chapters into

seven convenient sections: I. Literary Form: Narrative and Poetry; II. The Task of Reading; III. Literary Locations and Cultural Studies; IV. The Politics of Literature; V. Identities; VI. Bodies and Their Minds; and VII. Scientific Inflections. Allotting proper space to all areas of theory most relevant today, this comprehensive volume features three dozen masterfully written chapters covering such subjects as: Anglo-American New Criticism; Chicago Formalism; Russian Formalism; Derrida and Deconstruction; Empathy/Affect Studies; Foucault and Poststructuralism; Marx and Marxist Literary Theory; Postcolonial Studies; Ethnic Studies; Gender Theory; Freudian Psychoanalytic Criticism; Cognitive Literary Theory; Evolutionary Literary Theory; Cybernetics and Posthumanism; and much more. Features 36 essays by noted scholars in the field Fills a growing need for companion books that can guide readers through the thicket of ideas, systems, and terminologies Presents important contemporary literary theory while examining those of the past The Wiley-Blackwell Companion to Literary Theory will be welcomed by college and university students seeking an accessible and authoritative guide to the complex and often intimidating modes of literary and cultural study of the previous half century.

Approaches to Popular Film Joanne Hollows 1995-05-15 Introductory textbook for A-level and undergraduate courses.

Vygotsky's Psychology Alex Kozulin 1990 Alex Kozulin, translator of Vygotsky's work and distinguished Russian-American psychologist, has written the first major intellectual biography about Vygotsky's theories and their relationship to twentieth-century Russian and Western intellectual culture. He traces Vygotsky's ideas to their origins in his early essays on literary criticism, Jewish culture, and the psychology of art, and he explicates brilliantly his psychological theory of language, thought, and development. Kozulin's biography of Vygotsky also reflects many of the conflicts of twentieth-century psychology--from the early battles between introspectionists and reflexologists to the current argument concerning the cultural and social, rather than natural, construction of the human mind. Vygotsky was a contemporary of Freud and Piaget, and his tragically early death and the Stalinist suppression of his work ensured that his ideas did not have an immediate effect on Western psychology. But the last two decades have seen his psychology become highly influential while that of other theoretical giants has faded.

The Author as Hero Justin Weir 2002-06-26 An original reading of three famous novels reveals a significant shift in the Russian tradition of psychological prose Justin Weir develops a persuasive analysis of the complex relationship between authorial self-reflection and literary tradition in three of the most famous Russian novels of the first half of the twentieth century: Mikhail Bulgakov's *The Master and Margarita*, Boris Pasternak's *Doctor Zhivago*, and Vladimir Nabokov's *The Gift*. All three novelists respond to a dual crisis, according to Weir: the general modernist destabilization of identity, and the estrangement from literary tradition that followed the Russian Revolution. Using various self-reflexive literary devices (such as the *mise en abyme*), these authors reincorporate literary tradition into their works and, in the process, generate a distinctive view of identity. Character, in these novels, is neither the outcome of a continuous process of *Bildung*, nor a direct function of the individual's relation to larger historical events. Rather, character is defined in the act of writing itself, so that every hero must be a sort of author. The outcome is a new novelistic art that focuses on the identity of the artist as revealed through his writing. With its innovative interpretation of these novels and its compelling historical, cultural, and theoretical insights, *The Author as Hero* offers a new view of an important moment in the evolution of Russian literature.

Semiotics and Dialectics Peter V. Zima 1981-01-01 By focusing on the "East European" dialogues and polemics, both contemporary and past, the present volume pursues two aims: 1) It would like to locate the discussion between semiotics and dialectics in an historical context. 2) It would like to make the reader familiar with the solutions proposed by theoreticians like Bakhtin, Lotman, Voloshinov, Fischer and Mukařovský, solutions which, in the past, were frequently ignored by European Marxists, semioticians and sociologists of literature. At present, one cannot help feeling that if they had been familiar with the works of these authors, Marxism, Critical Theory, semiotics and the sociology of literature (of the text) would have evolved differently.

Encyclopedia of Contemporary Literary Theory Irene Rima Makaryk 1993-01-01 The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist, and sometimes conflict, within it. I.R. Makaryk has compiled a

welcome guide to the field. Accessible and jargon-free, the Encyclopedia of Contemporary Literary Theory provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools, and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements, as well as the influence, of specific scholars, and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant, complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

Readings in Russian Poetics 1971

Key Concepts in Literary Theory Prof. Julian Wolfreys 2006 Key Concepts in Literary Theory presents the student of literary and critical studies with a broad range of accessible, precise and authoritative definitions of the most significant terms and concepts currently used in psychoanalytic, poststructuralist, Marxist, feminist, and postcolonial literary studies. The volume also provides clear and useful discussions of the main areas of literary, critical and cultural theory, supported by bibliographies and an expanded chronology of major thinkers. Accompanying the chronology are short biographies of major works by each critic or theorist. The new edition of this reliable reference work is both revised and expanded, including: * More than 70 additional terms and concepts defined, from Absurdism and Aesop to Writerly texts and Zeugma. * Newly defined terms include keywords from the social sciences, cultural studies and psychoanalysis and the addition of a broader selection of classical rhetorical terms. * An expanded chronology, with additional entries and a broader historical and cultural range, from Immanuel Kant and G.W.F. Hegel, to Camille Paglia and bell hooks. * Expanded bibliographies including key texts by major critics.

Key Concepts in Literary Theory Julian Wolfreys 2016-04-15 First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Language in Literature Roman Jakobson 1987 Essays discuss realism, futurism, Dada, the grammar of poetry, Baudelaire, Shakespeare, Yeats, Turgenev, Pasternak, Blake, and semiotic theory.

Readings in Russian Poetics Ladislav Matejka (ured.) 1978 Investigating the conceptualisation of structure and form within literature, the Russian Formalists affected both the creation of art during the 1920s and 1930s and the development of literary theory as a scientific discipline. Crucial to the understanding of this theoretical movement, this collection of essays by and about the Russian Formalists features work by: - Boris M. Eichenbaum ("The Theory of the Formal Method") - Viktor Shklovsky ("The Mystery Novel: Dickens's Little Dorrit") - Roman Jakobson ("On Realism in Art") - Mikhail Bakhtin ("Discourse Typology in Prose") - Osip M. Brik ("Contributions to the Study of Verse Language") A new introduction by Gerald L. Bruns provides a context for understanding why these works remain as important and influential now as when they were first written.

The Palgrave Handbook of Russian Thought Marina F. Bykova 2021-05-22 This volume is a comprehensive Handbook of Russian thought that provides an in-depth survey of major figures, currents, and developments in Russian intellectual history, spanning the period from the late eighteenth century to the late twentieth century. Written by a group of distinguished scholars as well as some younger ones from Russia, Europe, the United States, and Canada, this Handbook reconstructs a vibrant picture of the intellectual and cultural life in Russia and the Soviet Union during the most buoyant period in the country's history. Contrary to the widespread view of Russian modernity as a product of intellectual borrowing and imitation, the essays collected in this volume reveal the creative spirit of Russian thought, which produced a range of original philosophical and social ideas, as well as great literature, art, and criticism. While rejecting reductive interpretations, the Handbook employs a unifying approach to its subject matter, presenting Russian thought in the context of the country's changing historical landscape. This Handbook will open up a new

intellectual world to many readers and provide a secure base for its further exploration.

Central and Eastern European Literary Theory and the West Michał Mrugalski 2022-12-05 Literary theory flourished in Central and Eastern Europe throughout the twentieth century, but its relation to Western literary scholarship is complex. This book sheds light on the entangled histories of exchange and influence both within the region known as Central and Eastern Europe, and between the region and the West. The exchange of ideas between scholars in the East and West was facilitated by both personal and institutional relations, both official and informal encounters. For the longest time, however, intellectual exchange was thwarted by political tensions that led to large parts of Central and Eastern Europe being isolated from the West. A few literary theories nevertheless made it into Western scholarly discourses via exiled scholars. Some of these scholars, such as Mikhail Bakhtin, become widely known in the West and their thought was transposed onto new, Western cultural contexts; others, such as Olga Freidenberg, were barely noticed outside of Russian and Poland. This volume draws attention to the schools, circles, and concepts that shaped the development of theory in Central and Eastern Europe as well as the *histoire croisée* - the history of translations, transformations, and migrations - that conditioned its relationship with the West. **Towards a New Material Aesthetics** Alastair Renfrew 2017-12-02 "Set in the context of the various materialist approaches to literary aesthetics that emerged in the twentieth century, Renfrew's study presents a new synthesis of the work of Mikhail Bakhtin (1895-1975) and his circle, Russian Formalism, and elements of the 'official' ideology of the early Soviet period. The book's central aim in offering such a synthesis is to negotiate the poles of postmodernist subjectivism and 'traditional' materialism around which much current literary and critical theory has stagnated, and, as the title suggests, to point the way towards a newly conceived material basis for textual and literary analysis."

Theoretical Schools and Circles in the Twentieth-Century Humanities Marina Grishakova 2015-04-10 Schools and circles have been a major force in twentieth-century intellectual movements. They fostered circulation of ideas within and between disciplines, thus altering the shape of intellectual inquiry. This volume offers a new perspective on theoretical schools in the humanities, both as generators of conceptual knowledge and as cultural phenomena. The structuralist, semiotic, phenomenological, and hermeneutical schools and circles have had a deep impact on various disciplines ranging from literary studies to philosophy, historiography, and sociology. The volume focuses on a set of loosely interrelated groups, with a strong literary, linguistic, and semiotic component, but extends to the fields of philosophy and history—the interdisciplinary conjunctions arising from a sense of conceptual kinship. It includes chapters on unstudied or less studied groups, such as Tel Aviv School of poetics and semiotics or the research group Poetics and Hermeneutics. The volume presents a significant supplement to the standard historical accounts of literary, critical, and related theory in the twentieth century. It enhances and complicates our understanding of the twentieth-century intellectual and academic history by showing schools and circles in the state of germination, dialogue, controversy, or decline, in their respective historical and institutional settings, while reaching simultaneously beyond those dense settings to the new cultural and ideological situations of the twenty-first century.

Meaningful Coincidences In History, Literature and Life Julian Scutts 2017-05-12 What role do coincidences play in human destiny, whether with regard to historical events or with strange connections between literature and real occurrences? The issue confronts writers too, whatever their outlook, persuasion or faith. It takes great skill to create characters who appear free to determine the course of their lives if the author has already determined their fate.

Contemporary Translation Theories Edwin Gentzler 2001-09-13 During the last thirty years, the field of translation has exploded with multiple new theories. Contemporary Translation Theories examines five of new approaches - the translation workshop, the science of translation, translation studies, polysystem theory, and deconstruction - all of which began in the mid -1960s and continue to be influential today.

Readings in Russian Poetics... University of Michigan. Department of Slavic Languages and Literatures 1962

Vladimir Nabokov M. Glynn 2016-04-30 Glynn provides a new reading of Vladimir Nabokov's work by seeking to challenge the notion that he was a Symbolist writer concerned with a transcendent reality. Glynn argues that Nabokov's epistemology was in fact anti-Symbolist and that this aligned him with both

Bergsonism and Russian Formalism, which intellectual systems were themselves hostile to a Symbolist epistemology. Symbolism may be seen to devalue material reality by presenting it as a mere adumbration of a higher realm. Nabokov, however, valued the immediate material world and was creatively engaged by the tendency of the deluded mind to efface that reality.

Literary Theory: The Basics Hans Bertens 2013-11-01 This third edition of Hans Bertens' bestselling book is an essential guide to the often confusing and complicated world of literary theory. Exploring a broad range of topics from Marxist and feminist criticism to postmodernism and new historicism *Literary Theory: The Basics* covers contemporary topics including: reception theory and reader response theory the new criticism of postmodernism the 'after theory' debate post-humanism, biopolitics and animal studies aesthetics *Literary Theory: The Basics* helps readers to approach the many theories and debates in this field with confidence. Now with updated case studies and further reading this is an essential purchase for anyone who strives to understand literary theory today.

Poetry and Cultural Studies Maria Damon 2009 A collection of critical texts exploring poetry's engagement with the social

Modern Genre Theory David Duff 2014-09-11 Since Aristotle, genre has been one of the fundamental concepts of literary theory, and much of the world's literature and criticism has been shaped by ideas about the nature, function and value of literary genres. Modern developments in critical theory, however, prompted in part by the iconoclastic practices of modern writers and the emergence of new media such as film and television, have put in question traditional categories, and challenged the assumptions on which earlier genre theory was based. This has led not just to a reinterpretation of individual genres and the development of new classifications, but also to a radically new understanding of such key topics as the mixing and evolution of genres, generic hierarchies and genre-systems, the politics and sociology of genres, and the relations between genre and gender. This anthology, the first of its kind in English, charts these fascinating developments. Through judicious selections from major twentieth-century genre theorists including Yury Tynyanov, Vladimir Propp, Mikhail Bakhtin, Hans Robert Jauss, Rosalie Colie, Fredric Jameson, Tzvetan Todorov, Gérard Genette and Jacques Derrida, it demonstrates the central role that notions of genre have played in Russian Formalism, structuralism and post-structuralism, reception theory, and various modes of historical criticism. Each essay is accompanied by a detailed headnote, and the volume opens with a lucid introduction emphasising the international and interdisciplinary character of modern debates about genre. Also included are an annotated bibliography and a glossary of key terms, making this an indispensable resource for students and anyone interested in genre studies or literary theory.

Stories on a String Candace Slater 2022-05-27 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1982.

The Reading of Time Julio C. M. Pinto 2019-07-22

The Routledge Handbook of Language and Creativity Rodney H. Jones 2015-09-08 *The Routledge Handbook of Language and Creativity* provides an introduction to and survey of a wide range of perspectives on the relationship between language and creativity. Defining this complex and multifaceted field, this book introduces a conceptual framework through which the various definitions of language and creativity can be explored. Divided into four parts, it covers: different aspects of language and creativity, including dialogue, metaphor and humour literary creativity, including narrative and poetry multimodal and multimedia creativity, in areas such as music, graffiti and the internet creativity in language teaching and learning. With over 30 chapters written by a group of leading academics from around the world, *The Routledge Handbook of Language and Creativity* will serve as an important reference for students and scholars in the fields of English language studies, applied linguistics, education, and communication studies.

Encyclopedia of Language and Linguistics 2005-11-24 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 * 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

Literature and Society in Imperial Russia, 1800-1914 1978-06 Ranging in topic from general discussions of literary theory to close readings of well known literary works, these nine papers address nearly every literary movement in nineteenth- and early-twentieth-century Russia, and a number of major writers, including Pushkin, Gogol, Turgenev, and Dostoevsky. Four kinds of issues are addressed: theoretical problems in the relationship of literature and society, the reading public, the rhetoric and ideologies of writers and critics, and the relationship between fictional and social worlds. In confronting some of the ways in which the social and literary aspects of Russian culture have imposed themselves upon each other, this volume seeks an approach to Russian literature that neglects neither the dynamics of social interaction nor the forms and traditions of literature. The contributors are Robert L. Belknap, Jeffrey Brooks, Edward J. Brown, Donald Fanger, Jean Franco, Robert Louis Jackson, Hugh McLean, Victor Ripp, and William Mills Todd III.

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