

<<认知语义学（卷II）>>

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内容概要

《认知语义学》（Toward a Cognitive Semantics

 , 2000, the MIT Press. 以下简称“本书”或“该书”）为认知语言学创始人、美国语言学家Leonard

Talmy倾尽心血的集大成之作。

《认知语义学》奠定了认知语义学的理论基础，是语言学领域，尤其是认知语言学领域研究者必读之作。

该书原创性强，各章理论自成体系，且包含多种理论系统。

全书基于大量的语料，理论基础牢固。

该书不仅对语言学领域内的分支（尤其是语义学、句法学、类型学等）具有方向性的引领作用，而且对人类学、文学（尤其是叙事学）、心理学、哲学、文化研究、神经科学及人工智能等学科中的话题也有重要影响。

此书使作者一举成为举世公认的认知语言学创始人。

《当代国外语言学与应用语言文库·认知语义学（卷2）：概念结构中的类型及过程》的核心是“概念结构系统”。

作者（塔尔米）在卷 和卷

的副书名中均使用了structuring一词，表示概念结构并不是一个静态的结构系统，而是通过不同的认知过程“构建”（structuring）而成。

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书籍目录

Introduction

PART 1 TYPOLOGICAL PATTERNS IN THE REPRESENTATION OF EVENT
STRUCTURE

Chapter 1 Lexicalization Patterns

Chapter 2 Surveying Lexicalization Patter

Chapter 3 A Typology of Event Integration

Chapter 4 Borrowing Semantic Space: Diachronic Hybridization

PART 2 SEMANTIC INTERACTION

Chapter 5 Semantic Conflict and Resolution

Chapter 6 Communicative Goals and Mea: Their Cognitive Interaction

PART 3 OTHER COGNITIVE SYSTEMS

Chapter 7 The Cognitive Culture System

Chapter 8 A Cognitive Framework for Narrative Structure

References

Index

章节摘录

A work that reveals different parts of itself through time can be considered intrinsically dynamic. Examples of genres of this type are conversation, storytelling, a play, a film, a comedy routine, an improvisational theater performance, a mime performance, a religious ceremony, a dance performance, music, video art, and kinetic sculpture. Other works are intrinsically static, but the experiencer can interact with them by successively directing his attention to different parts of the whole. Static works may be classed into two groups on the basis of whether or not there is a cultural convention that prescribes a particular sequence in which attention is to be directed (even though it would be physically possible to direct one's attention elsewhere). Works that involve such a convention include a book, a cartoon strip, a sequential fresco, and an Australian aboriginal sand tracing depicting mythic treks. Other types of static work are designed for random access by the experiencer's focus of attention. Examples of such works are a painting or tapestry with a number of different depicted components; a sculpture designed for viewing from different angles; an architectural structure that one can view from different interior and exterior points; and a geographic-sized art work, as by Christo. An interesting observation emerges from this analysis, Any old tapestry or painting that in effect depicts a story by showing a number of figures and activities together suggesting a succession of events, but one that the viewer must piece together through her own self-determined sequence of visual fixations, is as much an example of interactive fiction as any modern computer-based form. The prototype requirement for narrative that it be progressional is abetted to the extent that a genre exhibits a certain one of the characteristics outlined above. This characteristic is that the genre's partwise succession is determined—whether by physical shifts of exposure or by conventions for directing attention—rather than being open to attentional random access.

2.1.3 The Degree of Coherence and Significance

The third and final factor considered here is that of Coherence and Significance. A high degree of coherence and significance are required for the narrative prototype. Coherence is the property that the parts of the work fit together into a sensible whole. That is, relative to the average human conceptual system, the parts of the work can be cognized together in a way that they constitute a higher-level entity that can be assessed as a unity. A work loses coherence to the extent that parts of the work are experienced as contradictory, irrelevant, or random with respect to each other. Significance (in its nonneutral sense) is the property that the parts and the whole of a work can be experienced as fulfilling some purpose or mission on the part of the author. It can be seen why a prototypical narrative requires that the factor of coherence and significance be added to the previous two factors, and that all three factors have positive values. A “work” could be prototypical in being ideational and progressional but, without coherence and significance, it would hardly qualify as a narrative. An example of this combination of values is a diary or a chronicle, which recounts a succession of ideational events but lacks story character to the extent that the entries do not cohere. A collection of references to a succession of unrelated events—whose juxtaposition would thus not only lack coherence but also significance—would be even less of a narrative. On the other hand, to the extent that a diary is seen as someone's personal history or “story” or that a chronicle is seen as the history or “story” of, say, a kingdom, the recounted succession of events would be accorded a sense of coherence and purpose and so come closer to being experienced as a narrative.

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编辑推荐

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《认知语义学（卷 一）：概念结构中的类型及过程》为两卷本的第二卷，主要描述概念构建过程中呈现的类型学和结构特征。

第一卷《认知语义学（卷 一）：概念结构系统》主要研究概念的构建。

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