[PDF] Myth And Music A Semiotic Approach To The Aesthetics Of Myth In Music Especially That Of Wagner Sibelius And Stravinsky Approaches To Semiotics 51

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A Theory of Musical Semiotics - Eero Tarasti - 1994
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Musical Semiotics in Growth - Eero Tarasti - 1996
The international research project on Musical Signification, since its founding over ten years ago, has sought to win new scholars to musical semiotics. To that end, the Department of Musicology at Helsinki University has already organized five international doctoral and postdoctoral seminars. They have become something of a tradition. The anthology consists of papers presented in the three first seminars covering areas from music philosophy and aesthetics to the analysis of vocal and instrumental as well as electro-acoustic music, interrelationships of arts, music history, post-modernism, etc.

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Gerardo Diego’s Creation Myth of Music - Judith Stallings-Ward - 2020-01-29
Since its publication nearly eight decades ago, the consensus among scholars about Fábula de Equis y Zeda, by the Spanish poet Gerardo Diego (1896-1987) remains unchanged: Fábula is an enigmatic avant-garde curiosity. It seems to rob the reader of the reason necessary to interpret it, even as it lures him or her ineluctably to the task; nevertheless, the present study makes the case that this work is, in fact, not inaccessible, and that what the anhelante arquitecto, intended with his masterpiece was a creation myth that explains the evolution of music in his day. This monograph unlocks the meaning sourced in music’s mythical consciousness and expressed in a poetic idiom that replicates aesthetic concepts and cubist strategies of form embraced by the neoclassical composers Bartok, Falla, Ravel, and Stravinsky.

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**Semiotics around the World: Synthesis in Diversity** - Irmengard Rauch - 2020-10-12

Musical semiotics is a new discipline and paradigm of both semiotics and musicology. In its tradition, the current volume constitutes a radically new solution to the theoretical problem of how musical meanings emerge and how they are transmitted by musical signs even in most musical works of Western classical heritage. Works from symphonies, lied, chamber music to opera are approached and studied here with methods of semiotic inspiration. Its analyses stem from systematic methods in the author's previous work, yet totally new analytic concepts are also launched in order to elucidate profound musical significations verbally. The book reflects the new phase in the author's semiotic approach, the one characterized by the so-called "existential semiotics" elaborated on the basis of philosophers from Kant, Hegel and Kierkegaard to Jaspers, Heidegger, Sartre and Marcel. The key notions like musical subject, Schein, becoming, temporality, modalities, Dasein, transcendence put musical facts in a completely new light and perspectives of interpretation. The volume attempts to make explicit what is implicit in every musical interpretation, intuition and understanding: to explain how compositions
new phase in the author's analyses are accessible due to the book's universal approach. Music is experienced as a language, communicating from one subject to another.

**Semiotics of Classical Music** - Eero Tarasti - 2012-10-01
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**The Semiotic Sphere** - Thomas A. Sebeok - 2012-12-06
Although semiotics has, in one guise or another, flourished uninterruptedly since pre Socratic times in the West, and important semiotic
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Although semiotics has, in one guise or another, flourished uninterruptedly since pre-Socratic times in the West, and important semiotic themes have emerged and developed independently in both the Brahmanic and Buddhistic traditions, semiotics as an organized undertaking began to 100m only in the 1960s. Workshops materialized, with a perhaps surprising spontaneity, over much of Europe-Eastern and Western and in North America. Thereafter, others quickly surfaced almost everywhere over the literate globe. Different places strategically allied themselves with different legacies, but all had a common thrust: to aim at a general theory of signs, by way of a description of different sign systems, their comparative analysis, and their classification. More or less permanent confederations were forged with the most diverse academic disciplines, and amazingly varied frameworks were devised-suited to the needs of the times and the sites-to carry the work of consolidation forward. Bit by bit, mutually supportive international networks were put together. Today, it can truly be asserted that
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Music and Mythmaking in Film - Timothy E. Scheurer - 2007-11-21
This work studies the conventions of music scoring in major film genres (e.g., science fiction, hardboiled detective, horror, historical romance, western), focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events. Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in-depth analysis of two film examples from different time periods. Several photographic stills and sheet music excerpts are included throughout the work, along with a select bibliography and discography.

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Music, Myth and Story in Medieval and Early Modern Culture - Katherine Butler - 2019
The complex relationship between myths and music is here investigated.

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The Semiotic Web 1987

Signs of Music - Eero Tarasti - 2002-01-01
Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendentral. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology.

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last few decades that music has been recognized as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which
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**The Routledge Handbook of Music Signification** - Esti Sheinberg - 2020-03-17

The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.

**Semiotics Unfolding** - Tasso Borbé - 2015-09-25

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**Semiotics: The Basics** - Daniel Chandler - 2007-05-07

This updated second edition provides a clear and concise introduction to the key concepts of semiotics in accessible and jargon-free language. With a revised introduction and glossary, extended index and
technology, television reading, this new edition provides an increased number of examples including computer and mobile phone technology, television commercials and the web. Demystifying what is a complex, highly interdisciplinary field, key questions covered include: What is a sign? Which codes do we take for granted? How can semiotics be used in textual analysis? What is a text? A highly useful, must-have resource, Semiotics: The Basics is the ideal introductory text for those studying this growing area.

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**Neo-mythologism in Music** - Victoria Adamenko - 2007
The Devil and the Perception of Schnittke's Early Style -- The Mythologems in Schnittke's First Symphony -- Postlude -- Appendix 1. An interview with George Crumb -- Appendix 2. The English translation of the texts by García Lorca from George Crumb's Ancient Voices of Children -- Appendix 3. Text excerpts from Stockhausen's Licht -- Selected bibliography -- List of Illustrations -- Index

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**Semiotics Continues to Astonish** - Paul Coblly - 2011-07-27

Peirce's (1906) proposal that the universe as a whole, even if it does not consist exclusively of signs, is yet everywhere perfused with signs, is a thesis that better than any other sums up the life and work of Thomas A. Sebeok, "inventor" of semiotics as we know it today. Semiotics - the doctrine of signs - has a long and intriguing history that extends back well beyond the last century, two and a half millennia to Hippocrates of Cos. It ranges through the teachings of Augustine, Scholastic philosophy, the

Yet a fully-fledged doctrine of signs, with many horizons for the future, was the result of Sebeok's work in the twentieth century. The massive influence of this work, as well as Sebeok's convening of semiotic projects and encouragement of a huge number of researchers globally, which, in turn, set in train countless research projects, is difficult to document and has not been assessed until now. This volume, using the testimonies of key witnesses and participants in the semiotic project, offers a picture of how Sebeok, through his development of knowledge of endosemiotics, phytosemiotics, biosemiotics and sociosemiotics, enabled semiotics in general to redraw the boundaries of science and the humanities as well as nature and culture.
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**The Sense of Music** - Raymond Monelle - 2010-09-17

The fictional Dr. Strabismus sets out to write a new comprehensive theory of music. But music's tendency to deconstruct itself combined with the complexities of postmodernism doom him to failure. This is the parable that frames The Sense of Music, a novel treatment of music theory that reinterprets the modern history of Western music in the terms of semiotics. Based on the assumption that music cannot be described without reference to its meaning, Raymond Monelle proposes that works of the Western classical tradition be analyzed in terms of temporality, subjectivity, and topic theory. Critical of the abstract
The Sense of Music -
Monelle argues that the score does not reveal music's sense. That sense—what a piece of music says and signifies—can be understood only with reference to history, culture, and the other arts. Thus, music is meaningful in that it signifies cultural temporalities and themes, from the traditional manly heroism of the hunt to military power to postmodern "polyvocality." This theoretical innovation allows Monelle to describe how the Classical style of the eighteenth century—which he reads as a balance of lyric and progressive time—gave way to the Romantic need for emotional realism. He argues that irony and ambiguity subsequently eroded the domination of personal emotion in Western music as well as literature, killing the composer's subjectivity with that of the author. This leaves Dr. Strabismus suffering from the postmodern condition, and Raymond Monelle with an exciting, controversial new approach to understanding music and its history.

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Musical Meaning in
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Music, Analysis,
Experience - Costantino
Maeder - 2015-12-07
Transdisciplinary and
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experience of music

Nowadays musical semiotics
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Creation, action and
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impinging upon our body, our mind, and the world we live in. Not discarding music as a closed system, an integral experience of music demands a transdisciplinary dialogue with other domains as well. Music, Analysis, Experience brings together contributions by semioticians, performers, and scholars from cognitive sciences, philosophy, and cultural studies, and deals with these fundamental questionings. Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music, pop music, South American song, opera, narratology, and philosophy. Contributors:

Paulo Chagas (University of California, Riverside), Isaac and Zelia Chueke (Universidade Federal do Paraná, OMF/Paris-Sorbonne), Maurizio Corbella (Università degli Studi di Milano), Ian Cross (University of Cambridge), Paulo F. de Castro (CESEM/Departamento de Ciências Musicais; FCSH Universidade Nova de Lisboa), Robert S. Hatten (University of Texas at Austin), David Huron (School of Music, Ohio State University), Jamie Liddle (The Open University), Gabriele Marino (University of Turin), Dario Martinelli (Kaunas University of Technology; International Semiotics Institute), Nicolas Marty (Université Paris-Sorbonne), Maarten Nellestijn (Utrecht University), Małgorzata Pawłowska (Academy of Music in Krakow), Mônica Pedrosa de Pádua (Federal University of Minas Gerais, UFMG), Piotr Podlipniak (Adam Mickiewicz University, Poznan), Rebecca Thumpston (Keele University), Mieczysław Tomaszewski (Academy of Music in Krakow), Lea Maria Lucas Wierød (Aarhus University), Lawrence M. Zbikowski (University of Chicago)

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Musica Significans - Samuel A. Floyd - 1995
A history of African-American music identifies the links between the music, myths, and rituals of Africa and the continuing evolution and vitality of African-American music, and cites the contributions of prominent artists. Reprint.

The Power of Black Music - Samuel A. Floyd - 1995
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Mythologies - Roland Barthes - 1972-01-01

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Musica Significans - Raymond Monelle - 1998
First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Irony, Satire, Parody and the Grotesque in the Music of Shostakovich - Esti Sheinberg - 2017-07-05
The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years. Most of the relevant literature, however, is of a biographical nature. The focus of this book is musical irony. It offers new methodologies for the semiotic analysis of music, and inspects the ironical messages in Shostakovich's music independently of political and biographical bias. Its approach to music is interdisciplinary, comparing musical devices with the artistic principles and literary analyses of satire, irony, parody and the grotesque. Each one of these is firstly inspected and defined as a separate subject, independent
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Border States in the Work of Tom Mac Intyre - Catriona Ryan - 2012-01-17
This work analyses the prose and drama of the Irish writer Tom Mac Intyre and the concept of paleo-postmodernism. It examines how Mac Intyre balances traditional themes with experimentation, which in the Irish literary canon is unusual. This book argues that Mac Intyre’s position in the Irish literary canon is an idiosyncratic one in that he combines two contrary aspects of Irish literature: between what Beckett terms
Intyre’s position in the Irish who valorize the ‘Victorian Gael’ and the ‘others’ whose aesthetic involves a European-influenced ‘breakdown of the object’ which is associated with Beckett. Mac Intyre’s experimentation involves a breakdown of the object in order to uncover an unconscious Irish mythological and linguistic space in language. His approach to language experimentation is Yeatsian and this is what the author terms as paleo-postmodern. Thus the project considers how Mac Intyre incorporates Yeatsian revivalism with postmodern deconstruction in his drama and short stories.

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The Oxford Handbook of Culture and Psychology - Jaan Valsiner - 2012-03-08
The goal of cultural psychology is to explain the ways in which human cultural constructions -- for example,
and conceptions of the self, meanings -- organize and direct human acting, feeling, and thinking in different social contexts. A rapidly growing, international field of scholarship, cultural psychology is ready for an interdisciplinary, primary resource. Linking psychology, anthropology, sociology, archaeology, and history, The Oxford Handbook of Culture and Psychology is the quintessential volume that unites the variable perspectives from these disciplines. Comprised of over fifty contributed chapters, this book provides a necessary, comprehensive overview of contemporary cultural psychology. Bridging psychological, sociological, and anthropological perspectives, one will find in this handbook: - A concise history of psychology that includes valuable resources for innovation in psychology in general and cultural psychology in particular - Interdisciplinary chapters including insights into cultural anthropology, cross-cultural psychology, culture and semiotics and cultural connections - Close, conceptual links with contemporary biological sciences, especially developmental biology, and with other social sciences - A section detailing potential methodological innovations for cultural psychology By comparing cultures and the (often differing) human psychological functions occurring within them, The Oxford Handbook of Culture and Psychology is the ideal resource for making sense of complex and varied human phenomena.

The Oxford Handbook of Culture and Psychology - Jaan Valsiner - 2012-03-08

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**Linguistics and Semiotics in Music** - Raymond Monelle - 2014-04-08
First Published in 1992.
Routledge is an imprint of Taylor & Francis, an informa company.

Kaija Saariaho is internationally recognized as a leading figure in contemporary music, enjoying
trait. The grouping of these works that are both creatively original and of considerable appeal. Her music communicates with a refreshingly broad audience, and this special achievement deserves careful consideration. In the first symposium book in English to be dedicated exclusively to this single figure, scholars from both the UK and Saariaho's native Finland bring a range of perspectives to her richly varied output. Uncovering the compositional, historical, cultural and sociological issues that have resulted in such critical acclaim lies at the heart of this collection of essays. Saariaho's approach to composition is an interdisciplinary one; it embraces a number of art forms - visual, literary and musical - in works that explore a creative dialogue between image, continuity and time. While such diversity is readily accommodated in a multi-authored collection, the consistency of an underlying compositional identity and integrity is also an important essays into three strands - 'visions', 'narratives' and 'dialogues' - reflects the wide range of Saariaho's creative preoccupations while subscribing to a carefully structured succession of commentaries.

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This bibliography of semiotic studies covering the years 1975-1985 impressively reveals the world-wide intensification in the field. During this decade, national semiotic societies have been founded allover the world; a great number of international, national, and local semiotic conferences have taken place; the number of periodicals and book series devoted to semiotics has increased as has the number of books and dissertations in the field. This bibliography is the result of a dedicated effort to approach complete coverage.

Jean Sibelius - Glenda Dawn
since its premiere in 1997 by First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

**Jean Sibelius** - Glenda Dawn Goss - 2013-10-15
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**Thomas Adès: Asyla** - Edward Venn - 2017-05-12
Thomas Adès (b. 1971) is an established international figure, both as composer and performer, with popular and critical acclaim and admiration from around the world. Edward Venn examines in depth one of Adès’s most significant works so far, his orchestral Asyla (1997). Its blend of virtuosic orchestral writing, allusions to various idioms, including rave music, and a musical rhetoric encompassing both high modernism and lush romanticism is always compelling and utterly representative of Adès’s distinctive compositional voice. The reception of Asyla

Sir Simon Rattle and the City of Birmingham Symphony Orchestra (CBSO) has been staggering. Instantly hailed as a classic, Asyla won the 1997 Royal Philharmonic Society Award for Large-Scale Composition. An internationally acclaimed recording made of the work was nominated for the 1999 Mercury Music Prize, and in 2000, Adès became the youngest composer (and only the third British composer) to win the Grawemeyer prize, for Asyla. Asyla is fast becoming a repertory item, rapidly gaining over one hundred performances: a rare distinction for a contemporary work.

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Music Glocalization - David

This unique edited volume offers a distinctive theoretical perspective and advanced insights into how music is impacted by the interaction of global forces with local conditions. As the first major book to apply the timely notion of “glocality” to music, this collection features robust scholarship on genres and practices from many corners of the world: from studies of European opera professions and the oeuvre of several contemporary art music composers, to music in Uzbekistan and Indonesia, urban street musicians, and even the didjeridoo. The authors interrogate theories of glocalization, distinguishing this notion from globalization and other more familiar concepts, and demonstrate how its application illuminates the mechanisms that link changing musical practices and technologies with their social milieu. This incisive book is relevant to scholars of many different specializations, particularly those with a deep interest in relationships.
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**In the Houses of the Holy** - Susan Fast - 2001
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Narratology has been conceived from its earliest days as a project that transcends disciplines and media. The essays gathered here address the question of how narrative migrates, mutates, and creates meaning as it is expressed across various media. Dividing the inquiry into five areas: face-to-face narrative, still pictures, moving pictures, music, and digital media, Narrative across Media investigates how the intrinsic properties of the supporting medium shape the form of narrative and affect the narrative experience. Unlike other interdisciplinary approaches to narrative studies, all of which have tended to concentrate on narrative across language-supported fields, this unique collection provides a much-needed analysis of how narrative operates when expressed through visual, gestural, electronic, and musical means. In doing so, act of storytelling. Although the fields of media and narrative studies have been invigorated by a variety of theoretical approaches, this volume seeks to avoid a dominant theoretical bias by providing instead a collection of concrete studies that inspire a direct look at texts rather than relying on a particular theory of interpretation. A contribution to both narrative and media studies, Narrative across Media is the first attempt to bridge the two disciplines.
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A Theory of Virtual Agency for Western Art Music
Robert S. Hatten - 2018-09-06
In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual agents assume various actorial roles. Along the way,
Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.

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**Emerging Vectors of Narratology** - Per Krogh Hansen - 2017-08-07
Narratology has been flourishing in recent years thanks to investigations into a broad spectrum of narratives, at the same time diversifying its theoretical and disciplinary scope as it has sought to specify the status of narrative
human sciences for whom scientific research. The diverse endeavors engendered by this situation have brought narrative to the forefront of the social and human sciences and have generated new synergies in the research environment. Emerging Vectors of Narratology brings together 27 state-of-the-art contributions by an international panel of authors that provide insight into the wealth of new developments in the field. The book consists of two sections. "Contexts" includes articles that reframe and refine such topics as the implied author, narrative causation and transmedial forms of narrative; it also investigates various historical and cultural aspects of narrative from the narratological perspective. "Openings" expands on these and other questions by addressing the narrative turn, cognitive issues, narrative complexity and metatheoretical matters. The book is intended for narratologists as well as for readers in the social and narrative has become a crucial matrix of inquiry.

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**Beyond Classical Narration**
- Jan Alber - 2014-07-28

This collection of essays looks at two important manifestations of postclassical narratology, namely transmedial narratology on the one hand, and unnatural narratology on the other. The articles deal with films, graphic novels, computer games, web series, the performing arts, journalism, reality games, music, musicals, and the representation of impossibilities. The essays and genres as well as unnatural narratives challenge classical forms of narration in ways that call for the development of analytical tools and modelling systems that move beyond classical structuralist narratology. The articles thus contribute to the further development of both transmedial and unnatural narrative theory, two of the most important manifestations of postclassical narratology.

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**Gegliederte Zeit** - Marcus Aydintan - 2020


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Inhalt: Kaiser: Von der Sequenz zur Kadenz. Zur Entstehungsgeschichte der Interpunktion von Sonatenmusik
That knowledge about the world and self is imparted through narrative is widely accepted; the techniques used to construct this knowledge have received less attention. This book uses a semiotic methodology to analyze works by Merleau-Ponty, Kierkegaard and Austin, and explore how conceptualizations of reality are formed through narrative strategy.

Narrative Dimensions of Philosophy - S. Marsen - 2006-10-10

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