

Linguistic Guide To English Poetry

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lary of literary criticism ('metaphor', 'figurative', 'antithesis', 'irony', 'rhythm', etc.) cannot be explained without recourse to linguistic notions. As a meeting-ground of linguistic and literary studies, stylistics is the field within which these basic questions lie.

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A Linguistic Guide to English Poetry. London: Routledge, https://doi.org/10.4324/9781315836034. COPY. Seeks to demonstrate that the study of English poetry is enriched by the insights of modern linguistic analysis, and that linguistic and critical disciplines are not separate but complementary.

~~A Linguistic Guide to English Poetry | Taylor & Francis Group~~

Lingua 35 (1970) 165-177, North-Holland Publishing Company REVIEW ARTICLE - RAPPORT CRITIQUE GEOFFREY N. LEECH, A linguistic guide to English poetry. English Language Sel'es. Longmans, Green and Co., London 1969. XV, 240 pp. 30 s. There -s a real need for a textbook in linguistics and literature (or 'stylistics'), written from a conviction that linguistics and literary criticism work for, rather than against, each other. Leech intends for his book to suitable as such a text.

~~A linguistic guide to English poetry: Geoffrey N. Leech |~~

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In noting the applications of the various kinds of semantic redundancy in poetry, we may start with devices of lesser importance those involving redundancy. The semantic parallelism characteristic of the Psalms is also a form of pleonasm. For hints on the function of this kind of redundancy, we may return to the discussion of repetitiveness.

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Over a period of over forty years, Geoffrey Leech has made notable contributions to the field of literary stylistics, using the interplay between linguistic form and literary function as a key to the 'mystery' of how a text comes to be invested with artistic potential. In this book, seven earlier papers and articles, read previously only by a restricted audience, have been brought together with four new chapters, the whole volume showing a continuity of approach across a period when all too often literary and linguistic studies have appeared to drift further apart. Leech sets the concept of 'foregrounding' (also known as defamiliarization) at the heart of the interplay between form and interpretation. Through practical and insightful examination of how poems, plays and prose works produce special meaning, he counteracts the 'flight from the text' that has characterized thinking about language and literature in the last thirty years, when the response of the reader, rather than the characteristics and meaning potential of the text itself, have been given undue prominence. The book provides an enlightening analysis of well-known (as well as less well-known) texts of great writers of the past, including Keats, Shelley, Samuel Johnson, Shaw, Dylan Thomas, and Virginia Woolf.

Mrs Nowotny's chief aim in this 'valuable book which could serve as a useful introduction to practical criticism' (Review of English Studies) is to inquire as to what it is that makes the language of poetry poetic. The book grows out of the leading trends today in ideas about language and the way it works but to the matters discussed Mrs Nowotny brings a keen mind of her own and considerable powers as a literary critic. Stressing the continuity of poetry with other uses of language she shows how under the control of the poet's purpose everyday language contributes to the achievement of the most complex and profound effects, and she illustrates these effects with a wealth of examples. Mrs Nowotny is Lecturer in English at University College, London.

This is a study of the ways in which techniques of linguistic analysis and literary criticism can be combined, and illuminated, throughout the linguistic study of literary style.

Every language has its peculiar problems of meaning for the foreign learner. In the English language, some of the biggest yet most fascinating problems are concentrated in the area of the finite verb phrase: in particular, tense, aspect, mood and modality. Meaning and the English Verb describes these fields in detail for teachers and advanced students of English as a foreign or second language. This new third edition uses up-to-date examples to show differences and similarities between American and British english, reflecting a great deal of recent research in this area. It also takes account of the subtle changes which are taking place in the language today. In print for over 30 years, Meaning and the English Verb has established itself as a recognised authority on the meaning and use of verb constructions in English. This updated third edition will ensure that it remains an invaluable text for teachers and students of English worldwide.

Exploring the Language of Poems, Plays and Prose examines how readers interact with literary works, how they understand and are moved by them. Mick Short considers how meanings and effects are generated in the three major literary genres, carrying out stylistic analysis of poetry, drama and prose fiction in turn. He analyses a wide range of extracts from English literature, adopting an accessible approach to the analysis of literary texts which can be applied easily to other texts in English and in other languages.

Examines the way in which poetry in English makes use of rhythm. The author argues that there are three major influences which determine the verse-forms used in any language: the natural rhythm of the spoken language itself; the properties of rhythmic form; and the metrical conventions which have grown up within the literary tradition. He investigates these in order to explain the forms of English verse, and to show how rhythm and metre work as an essential part of the reader's experience of poetry.