Linguistic Guide To English Poetry

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Synopsis. 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. Examining a wide range of poetry, Professor Leech considers many aspects of poetic style, including the language of past and present, creative language, poetic licence, repetition, sound, metre, context and ambiguity.

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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.

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Lingua 35 (1970) 165-177, Norlh-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.

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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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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, carying 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.

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.

"Stylistics" is the study of language in the service of literary ends, and in Style in Fiction, Geoffrey Leech and Mick Short demonstrate how stylistic analysis can be applied to novels and stories. Writing for both students of English language and English literature, they show the

practical ways in which linguistic analysis and literary appreciation can be combined, and illuminated, through the study of literary style. Drawing mainly on major works of fiction of the last 150 years, their practical and insightful examination of style through texts and extracts leads to a deeper understanding of how prose writers achieve their effects through language. Since its first publication in 1981, Style in Fiction has established itself as a key textbook in its field, selling nearly 30,000 copies. Now, in this revised edition, the authors have added substantial new material, including two completely new concluding chapters. These provide an extensive, up-to-date survey of developments in the field over the past 25 years, and apply the methods presented in earlier chapters to an analysis of an entire short story. The Further Reading section and the bibliographical references have also been thoroughly updated. In 2005 Style in Fiction was awarded the 25th Anniversary Prize by PALA (The Poetics and Linguistics Association) as the most influential book published in the field of stylistics 1980. Further proof, if proof were needed, that Style in Fiction remains a classic guide to its discipline.

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.

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. Examining a wide range of poetry, Professor Leech considers many aspects of poetic style, including the language of past and present, creative language, poetic licence, repetition, sound, metre, context and ambiguity.

A major introductory language/linguistics textbook written specifically for English and Education majors, this book is an engaging introduction to the structure of English, general theories in linguistics, and important issues in sociolinguistics.¿ ¿ This accessible text provides more extensive coverage of issues of particular interest to English and Education majors.¿ Tapping into our natural curiosity about language, it invites all students to connect academic linguistics to everyday use of the English language and to become active participants in the construction of linguistic knowledge. ¿ The second edition provides updated examples of language change—including new slang and other word coinages, grammatical developments, and sound changes—as well as new research findings on American dialects, language acquisition, language evolution, eggcorns, English and the Internet, and much more.

In the hundred years since the last major history of English metre was published dramatic changes have occurred in both the way that poets versify in English and the way that scholars analyse verse. 'Free' verse is now firmly established alongside regular metre, and linguistics, statistics, and cognitive theory have contributed to the analysis of both. This new study covers the history of English metre up to the twenty-first century and compares a variety of modern theories to explain it. The result is a concise and up-to-date guide to metre for all students and teachers of English poetry.

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