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Style and Structure in Literature

Essays in the
New Stylistics

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Roger Fowler



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Style and Structure in Literature Roger Fowler,1975 Essays in Modern Stylistics Donald Freeman,2019-08-13

Essays in Modern Stylistics first published in 1981 is a collection of essays in the application of modern linguistic theory to the study of literature The essays reflect the development in stylistics away from programmatic statements towards analysis of particular literary works and effects This selection includes studies of the theory of stylistics linguistic approaches to the poetry of John Keats Wallace Stevens E E Cummings Percy Bysshe Shelley and William Blake modern metrical theory and prose style This title will be of interest to students of literary theory The Bloomsbury Companion to Stylistics Violeta Sotirova,2015-11-19 This Bloomsbury Companion provides an overview of stylistics with a detailed outline of the scope and history of the discipline as well as its key areas of research The main research methods and approaches within the field are presented with a detailed overview and then illustrated with a chapter of unique new research by a leading scholar in the field The Companion also features in depth explorations of current research areas in stylistics in the form of new studies by established researchers in the field The broad interdisciplinary scope of stylistics is reflected in the wide array of approaches taken to the linguistic study of texts drawing on traditions from linguistics literary theory literary criticism critical theory and narratology and in the diverse group of internationally recognised contributors **The Stylistics of Poetry** Peter

Verdonk,2013-10-10 A career long overview of the work of Verdonk covering the development of the stylistics of poetry

Semiotics of the Drama and the Style of Eugene O'Neill Mark Kobernick,1989-01-01 A semiotic analysis is made of the six major plays by Eugene O'Neill and an attempt is made to yield a systematic analysis towards humanistic interpretations of texts Theoretical interpretations are enriched with discussions of the plays Technical matters such as the segmentation of the text are specified in appendices Six semiotic dimensions have been studied motifs theatrical semiotic systems their use in communicational functions role function of the dramatis personae their levels of awareness and aristotelian divisions The Rhetoric of Fiction Wayne C. Booth,2010-05-15 The first edition of The Rhetoric of Fiction transformed the criticism of fiction and soon became a classic in the field One of the most widely used texts in fiction courses it is a standard reference point in advanced discussions of how fictional form works how authors make novels accessible and how readers recreate texts and its concepts and terms such as the implied author the postulated reader and the unreliable narrator have become part of the standard critical lexicon For this new edition Wayne C Booth has written an extensive Afterword in which he clarifies misunderstandings corrects what he now views as errors and sets forth his own recent thinking about the rhetoric of fiction The other new feature is a Supplementary Bibliography prepared by James Phelan in consultation with the author which lists the important critical works of the past twenty years two decades that Booth describes as the richest in the history of the subject New Critical Approaches to the Short Stories of Ernest Hemingway Jackson J. Benson,2013-07-12 With an Overview by Paul Smith and a Checklist to Hemingway Criticism 1975 1990 New

Critical Approaches to the Short Stories of Ernest Hemingway is an all new sequel to Benson's highly acclaimed 1975 book which provided the first comprehensive anthology of criticism of Ernest Hemingway's masterful short stories. Since that time the availability of Hemingway's papers coupled with new critical and theoretical approaches has enlivened and enlarged the field of American literary studies. This companion volume reflects current scholarship and draws together essays that were either published during the past decade or written for this collection. The contributors interpret a variety of individual stories from a number of different critical points of view from a Lacanian reading of Hemingway's *After the Storm* to a semiotic analysis of *A Very Short Story* to an historical biographical analysis of *Old Man at the Bridge*. In identifying the short story as one of Hemingway's principal thematic and technical tools, this volume reaffirms a focus on the short story as Hemingway's best work. An overview essay covers Hemingway criticism published since the last volume and the bibliographical checklist to Hemingway short fiction criticism which covers 1975 to mid 1989 has doubled in size. Contributors: Debra A. Modellmog, Ben Stotzfus, Robert Scholes, Hubert Zapf, Susan F. Beegel, Nina Baym, William Braasch, Watson, Kenneth Lynn, Gerry Brenner, Steven K. Hoffman, E. R. Hagemann, Robert W. Lewis, Wayne Kvam, George Monteiro, Scott Donaldson, Bernard Oldsey, Warren Bennett, Kenneth G. Johnston, Richard McCann, Robert P. Weeks, Ambersy, R. Whittle, Pamela Smiley, Jeffrey Meyers, Robert E. Fleming, David R. Johnson, Howard L. Hannum, Larry Edgerton, William Adair, Alice Hall, Petry, Lawrence H. Martin Jr., Paul Smith.

In Search of (Non)Sense Elżbieta Chrzanowska-Kluczevska, Grzegorz Szpila, 2009-01-14. It would seem natural to assume that the disciplines of literary studies and linguistics should by rights converge regularly to exchange views as each pursues its own goals. Is such a convergence possible on the question of sense and nonsense? James W. Underhill, this volume. The contributors to the present volume have focused their attention on two sets of problems that are leitmotifs in all the articles gathered. Firstly, should literary semantics, the linguistic study of texts, discourses marked with the feature of literariness and poeticalness, strive after an interpretation of all such texts at all costs? Are all literary texts interpretable? How do we cope with such troublesome linguistic phenomena as anomaly, deviance and absurdity? Aren't we by any chance fascinated by nonsense? Do we try to make it at least partly meaningful? Is interpretability our default value? The introductory article by the renowned scholar Margaret H. Freeman is an important voice; indeed, a manifesto of sorts of literary semanticists in this respect. Secondly, while trying to answer all these questions, well aware of the fact that literary semantics is a fuzzy branch of linguistic studies, we have attempted at exploring its borderline zone to see to what extent we have to draw from various theoretical sources. Literary semanticists have often proved that they are capable of arguing contrastively in the atmosphere of openness to such neighbouring fields as discourse analysis, literary pragmatics and reader response theories, narratology, literary semiotics and hermeneutics, translation studies and very importantly the philosophy of language. The authors contributing to this book, an international company of regularly cooperating linguists and literary scholars, strike a nice balance between the cognitive and the more traditionally or philosophically oriented frameworks of study, being a vivid proof

that cognitive and other denominations are perfectly capable of fruitful coexistence The volume ends with a short presentation by Radosław Nowakowski already known to academic and artistic audiences in Europe as a creator and propagator of liberature the art of unusual bookmaking the art of the book liberated from our traditional preconceptions We hope that our volume will be of interest to academics and students of literary theory and linguistics alike especially those involved in literary semantics stylistics and poetics Naturally the book is also addressed to members and sympathizers of IALS International Association of Literary Semantics and the readers of Journal of Literary Semantics scattered across the world

Wrestling Angels into Song Herman Beavers, 2015-08-05 Herman Beavers offers a richly nuanced study of Ernest J Gaines James Alan McPherson and Ralph Ellison as writers who have found ways to invest circumstances that might otherwise be seen as sites of squalor or despair with a sense of cultural vitality He examines the Ellisonian themes and motifs the two later writers take up in their fiction and looks at Ellison's influence on the strategies they enact to construct themselves as American writers For Beavers the fictions of Ellison Gaines and McPherson are peopled by characters who value acts of storytelling and whose stories frame a fuller more complex and more inclusive version of American identity than those the dominant white culture has allowed

The Narrator Sylvie Patron, 2023-09 The narrator the answer to the question who speaks in the text is a commonly used notion in teaching literature and in literary criticism even though it is the object of an ongoing debate in narrative theory Do all fictional narratives have a narrator or only some of them Can narratives thus be narratorless This question divides communicational theories based on the communication between real or fictional narrator and narratee and noncommunicational or poetic theories which aim to rehabilitate the function of the author as the creator of the fictional narrative Clarifying the notion of the narrator requires a historical and epistemological approach focused on the opposition between communicational theories of narrative in general and noncommunicational or poetic theories of the fictional narrative in particular The Narrator offers an original and critical synthesis of the problem of the narrator in the work of narratologists and other theoreticians of narrative communication from the French Czech German and American traditions and in representations of the noncommunicational theories of fictional narrative Sylvie Patron provides linguistic and pragmatic tools for interrogating the concept of the narrator based on the idea that fictional narrative has the power to signal by specific linguistic marks that the reader must construct a narrator when these marks are missing the reader is able to perceive other forms and other narrative effects specially sought after by certain authors

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aufgenommen der limes wurde als zweiter teilabschnitt der grenzen des römischen imperiums

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