

LANGUAGE AND STYLE SERIES

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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 Essays In The New Stylistics

**Herman Beavers**



## **Style And Structure In Literature Essays In The New Stylistics:**

**Style and Structure in Literature** Roger Fowler, 1975      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      **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 Stylistics of Poetry** Peter Verdonk, 2013-08-15 Written over the last thirty years this collection of Professor Peter Verdonk's most important work on the stylistics of poetry clearly shows that the stylistics of poetic discourse is a diverse and valuable interdiscipline Discussing the poetry of Auden Heaney and Larkin amongst many others Verdonk covers everything from intrinsic textual meaning and external context in its widest sense to the reader's cognitive and emotive response to poems The book will appeal to all students on stylistics and literary linguistics courses especially those focussing on poetry and poetic language      **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 Moddelmog 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 Amberys 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

The Sonnets and a Lover's Complaint William Shakespeare, 2004-08-26 When this volume of Shakespeare's poems first appeared

in 1609 he had already written most of the great plays that made him famous The 154 sonnets all but two of which are addressed to a beautiful young man or a treacherous dark lady contain some of the most exquisite and haunting poetry ever written and deal with eternal subjects such as love and infidelity memory and mortality and the destruction wreaked by Time Also included is A Lover's Complaint originally published with the sonnets in which a young woman is overheard lamenting her betrayal by a heartless seducer

*Ambiguous Discourse* Kathy Mezei, 2000-11-09 Carefully melding theory with close readings of texts the contributors to *Ambiguous Discourse* explore the role of gender in the struggle for narrative control of specific works by British writers Jane Austen Virginia Woolf Anita Brookner Angela Carter Jeanette Winterson and Mina Loy This collection of twelve essays is the first book devoted to feminist narratology the combination of feminist theory with the study of the structures that underpin all narratives Until recently narratology has resisted the advances of feminism in part as some contributors argue because theory has replicated past assumptions of male authority and point of view in narrative Feminist narratology however contextualizes the cultural constructions of gender within its study of narrative strategies Nine of these essays are original and three have been revised for publication in this volume The contributors are Melba Cuddy Keane Denise Delorey Rachel Blau DuPlessis Susan Stanford Friedman Janet Giltrow Linda Hutcheon Susan S Lanser Alison Lee Patricia Matson Kathy Mezei Christine Roulston and Robyn Warhol

**Our Very Own Adventure** Carolyne Lee, 2011-02-15 *Our Very Own Adventure* demonstrates the main convention of the short story specifically the heightened reader response that Carolyne Lee terms narratorial presence The intensity of the short story encourages readers to appropriate the fictive world as rendered through one or more represented subjectivities in the narrative Lee argues that this narratorial presence is the enabling effect of the tale's telling Each chapter examines a group of stories by authors such as William Faulkner James Joyce Charlotte Perkins Gilman Ray Bradbury and Alice Munro that share basic similarities but where the narratorial presence differs due to differing techniques *Our Very Own Adventure* reveals just how a story yields its meanings to a reader

Thucydides' War Narrative Carolyn Dewald, 2006-02-12 As a sustained analysis of the connections between narrative structure and meaning in the History of the Peloponnesian War Carolyn Dewald's study revolves around a curious aspect of Thucydides' work the first ten years of the war's history are formed on principles quite different from those shaping the years that follow Although aspects of this change in style have been recognized in previous scholarship Dewald has rigorously analyzed how its various elements are structured used and related to each other Her study argues that these changes in style and organization reflect how Thucydides' own understanding of the war changed over time Throughout however the History's narrative structure bears witness to Thucydides' dialogic efforts to depict the complexities of rational choice and behavior on the part of the war's combatants as well as his own authorial interest in accuracy of representation In her introduction and conclusion Dewald explores some ways in which details of style and narrative structure are central to the larger theoretical issue of history's ability to meaningfully represent the past She also surveys changes in historiography

in the past quarter century and considers how Thucydidean scholarship has reflected and responded to larger cultural trends

**REAL Volume 8 (1991/1992)**, 1992      **Poetics of Expressiveness** Yu Shcheglov, A. Zholkovsky, 1987-01-01 The volume presents for the first time in book form in English the work of two major representatives of the so called Moscow Tartu school The Introduction outlines their project for a poetics of expressiveness against the background of the structural semiotic movement of the 60s and 70s Part I is a systematic exposition of the theory concentrating on the concepts of theme expressive device poetic world etc Part II and III apply these concepts to a structuralist portrayal of Leo Tolstoy's tales for children shown to be *A War and Peace* in miniature and of the medieval Latin author Archpoet of Cologne with special emphasis on his *Mock Penitent* The volume is provided with a Bibliography of the poetics of expressiveness and a Glossary of its metalanguage

*Inside Interviewing* James Holstein, Jaber F. Gubrium, 2003-03-21 *Inside Interviewing* highlights the fluctuating and diverse moral worlds put into place during interview research when gender race culture and other subject positions are brought narratively to the foreground It explores the facts thoughts feelings and perspectives of respondents and how this impacts on the research process

*Postmodern Interviewing* Jaber F. Gubrium, 2003-03-21 Interview roles are less clear than they once were and in some cases the roles are even exchanged to promote new opportunities for understanding the shape and evolution of selves and experience *Postmodern Interviewing* offers readers an exploration of the postmodern interview a conversation with diverse purposes in which the communicative format is constructed as much within the interview conversation as it stems from predesignated research interests It provides cutting edge discussions of emerging horizons featuring reflexivity poetics and power along with discussions of new ways of gathering experiential knowledge Employing concepts from anthropology family studies history and sociology the contributors present the ambitious new directions in which the interview has gone such as How the interview process is refracted through the lens of language knowledge culture and difference How the dividing line between fact and fiction is blurred to promote richer understanding How standardized representation has given way to representational invention By exploring these exciting developments readers will be exposed to the engaging opportunities for understanding the shape and evolution of selves and social worlds that are made possible through changes in the interview process This volume is comprised of chapters from the *Handbook of Interview Research* Gubrium and Holstein SAGE 2001 The companion volume *Inside Interviewing* SAGE 2003 is also comprised of chapters from the *Handbook*

**Time and Narrative, Volume 3** Paul Ricoeur, 2024-05-31 In the first two volumes of this work Paul Ricoeur examined the relations between time and narrative in historical writing fiction and theories of literature This final volume a comprehensive reexamination and synthesis of the ideas developed in volumes 1 and 2 stands as Ricoeur's most complete and satisfying presentation of his own philosophy Ricoeur's aim here is to explicate as fully as possible the hypothesis that has governed his inquiry namely that the effort of thinking at work in every narrative configuration is completed in a refiguration of temporal experience To this end he sets himself the central task of determining

how far a poetics of narrative can be said to resolve the aporias the doubtful or problematic elements of time Chief among these aporias are the conflicts between the phenomenological sense of time that experienced or lived by the individual and the cosmological sense that described by history and physics on the one hand and the oneness or unitary nature of time on the other In conclusion Ricoeur reflects upon the inscrutability of time itself and attempts to discern the limits of his own examination of narrative discourse As in his previous works Ricoeur labors as an incomparable mediator of often estranged philosophical approaches always in a manner that compromises neither rigor nor creativity Mark Kline Taylor Christian Century In the midst of two opposing contemporary options either to flee into ever more precious readings or to retreat into ever more safe readings Ricoeur s work offers an alternative option that is critical wide ranging and conducive to new applications Mary Gerhart Journal of Religion

**Cycles of Influence** Stephen Benson, 2003 In this wide ranging and insightful analysis the author proposes a poetics of narrative for postmodernism by placing new emphasis on the folktale He beings by examining the key features of folktales their emphasis on a chain of events rather than description or consciousness their emphasis on a self contained fictional environment rather than realism the presence of a storyteller as a self confessed fabricator their oral and communal status and their ever changing state which defies authoritative versions



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