

Contemporary Stylistics

In this innovative fusion of practice and criticism, Jeremy Scott shows how insights from stylistics can enrich the craft of creative writing. Focusing on crucial methodological issues that confront the practicing writer, *Creative Writing and Stylistics*: - Introduces key topics from stylistics - Provides in-depth analysis of a wide range of writing examples - Includes practical exercises to help develop creative writing skills. Clear and accessible, this invaluable guide will give both students and writers a greater critical awareness of the creative possibilities of language.

This is a comprehensive introduction to literary stylistics offering an accessible overview of stylistic, with activities, study questions, sample analyses, commentaries and key readings - all in the same volume. An introduction to the study of style in language, offering practical advice on how to stylistically analyse texts.

This introductory book takes the reader through literary history from the Renaissance to Postmodernism, and considers individual texts as paradigms which can both reflect and unsettle their broader linguistic and cultural contexts. Richard Bradford provides detailed readings of individual texts which emphasize their relation to literary history and broader socio-cultural contexts, and which take into account developments in structuralism and postmodernism. Texts include poems by Donne, Herbert, Marvell, Milton, Pope, Wordsworth, Coleridge, Blake, Keats, Hopkins, Browning, Pound, Eliot, Carlos Williams, Auden, Larkin and Geoffrey Hill.

Contemporary Stylistics introduces the theoretical principles and practical frameworks of stylistics and cognitive poetics, supplying the practical skills to analyse your own responses to literary texts.

A state of the art reference volume on contemporary computer-assisted language learning, including chapters on research and methodology by leading international figures in the field.

Written for and read on a computer screen, digital fiction pursues its verbal, discursive and conceptual complexity through the digital medium. It is fiction whose structure, form and meaning are dictated by the digital context in which it is produced and requires analytical approaches that are sensitive to its status as a digital artifact. *Analyzing Digital Fiction* offers a collection of pioneering analyses based on replicable methodological frameworks. Chapters include analyses of hypertext fiction, Flash fiction, Twitter fiction and videogames with approaches taken from narratology, stylistics, semiotics and ludology. Essays propose ways in which digital environments can expand, challenge and test the limits of literary theories which have, until recently, predominantly been based on models and analyses of print texts.

The Language of Surrealism explores the revolutionary experiments in language and mind undertaken by the surrealists across Europe between the wars. Highly influential on the development of art, literary modernism, and current popular culture, surrealist style remains challenging, striking, resonant and thrilling – and the techniques by which surrealist writing achieves this are set out clearly in this book. Stockwell draws on recent work in cognitive poetics and literary linguistics to re-evaluate surrealism in its own historical setting. In the process, the book questions later critical theoretical views of language that have distorted our ideas about both surrealism and language itself. What follows is a piece of literary criticism that is fully contextualised, historically sensitive, and textually driven, and which sets out in rich and readable detail this most intriguing and disturbing literature.

This book offers a global exploration of current theory and practice in the teaching of stylistics and the implementation of stylistic techniques in teaching other subjects.

Pedagogical stylistics is a field that looks at employing stylistic analysis in teaching, with the aim of enabling students to better understand literature, language and also improving their language acquisition. It is also concerned with the best practice in teaching stylistics. The book discusses a broad range of interrelated topics including hypertext, English as a Foreign Language, English as a Second Language, poetry, creative writing, and metaphor. Leading experts offer focused, empirical studies on specific developments, providing in-depth examinations of both theoretical and practical teaching methods. This interdisciplinary approach covers linguistics and literature from the perspective of current pedagogical methodology, moving from general tertiary education to more specific EFL and ESL teaching. The role of stylistics in language acquisition is currently underexplored. This contemporary collection provides academics and practitioners with the most up to date trends in pedagogical stylistics and delivers analyses of a diverse range of teaching methods.

The 15 contributions in the present collection can be divided roughly into three groups: (1) Papers directly following up functional stylistics and the theory of language culture, elaborated in the classical period of the Prague Linguistic School. (2) Papers concerning the problems of style in a wider communicative arena. These contributions are closely related to contemporary text linguistics and also deal with problems involving psycholinguistics, sociolinguistics and semiotics. (3) Papers having, at least in some part, a pronounced historiographic character. These contributions reflect the fact that contemporary Czech linguistic research is firmly anchored in the Prague linguistic tradition. Although the authors' frame of reference is mainly Czech and the current language situation in the Czech Republic, the majority of contributions were intended to have a more general linguistic character and general linguistic validity.

This collection of twelve new essays examines some of what Jane Austen has become in the two hundred years since her death. Some of the chapters explore adaptations or repurposings of her work while others trace her influence on a surprising variety of different kinds of writing, sometimes even when there is no announced or obvious debt to her. In so doing they also inevitably shed light on Austen herself. Austen is often considered romantic and not often considered political, but both those perceptions are challenged her, as is the idea that she is primarily a writer for and about women. Her books are comic and ironic, but they have been reworked and drawn upon in very different genres and styles. Collectively these essays testify to the extraordinary versatility and resonance of Austen's books.

Author-specific linguistic patterns can be objectively described and often measured, making author identification possible in many cases. This work demonstrates the validity of this claim and addresses the use of stylistic analysis for author identification and meaning interpretation.

This edited book provides cutting edge contributions from an international array of prominent experts who discuss the relevance of pedagogical stylistics in relation to diverse

contexts and areas, including empirical approaches, corpus stylistics, creative writing, literary-linguistic criticism, students as researchers, critical discourse, academic register, text-world pedagogy, cognitive stylistics, classroom discourse, language of literary texts, L1/L2 education, EFL learners, and multimodal stylistics. Intended as a follow-up to Watson and Zyngier (2007), this volume situates the reader by offering a broad assessment of how the field has developed during the past 15 years and where it stands now. By examining both contemporary research and future challenges, it should be regarded as essential reading for all teachers, researchers, scholars, and students interested in understanding language and how to apply stylistics in educational settings. This book will be of interest to students and scholars working in stylistics, cognitive linguistics, language teaching, applied linguistics, literary studies, and materials development.

This edited collection brings together an international, interdisciplinary group of scholars who together offer cutting-edge insights into the complex roles, functions, and effects of pronouns in literary texts. The book engages with a range of text-types, including poetry, drama, and prose from different periods and regions, in English and in translation. Beginning with analyses of the first-person pronoun, it moves onto studies of the subject dynamics of first- and second-person, before considering plural modes of narration and how pronoun use can help to disperse narrative perspective. The volume then debates the functional constraints of pronouns in fictional contexts and finally reflects upon the theoretical advancements presented in the collection. This innovative volume will appeal to students and scholars of linguistics, stylistics and cognitive poetics, narratology, theoretical and applied linguistics, psychology and literary criticism.

This book focuses on how readers can be 'manipulated' during their experience of reading fictional texts and how they are incited to perceive, process and interpret certain textual patterns. Offering fine-grained stylistic analysis of diverse genres, including crime fiction, short stories, poetry and novels, the book deciphers various linguistic, pragmatic and multimodal techniques. These are skilfully used by authors to achieve specific effects through a subtle manipulation of deixis, metalepsis, dialogue, metaphors, endings, inferences or rhetorical, narratorial and typographical control. Exploring contemporary texts such as *The French Lieutenant's Woman*, *The Remains of the Day* and *We Need to Talk About Kevin*, chapters delve into how readers are pragmatically positioned or cognitively (mis)directed as the author guides their attention and influences their judgment. They also show how readers' responses can, conversely, bring about a certain form of manipulation as readers challenge the positions the texts invite them to occupy.

This is a highly useful volume which not only provides a map of modern critical theory but also helps the reader to gain an understanding of its relevance in order to appreciate literature. It puts together an extensive selection of articles by some of the

Stylistics: Prospect & Retrospect looks backward toward classic and foundational approaches and texts that helped to establish the field of stylistics. It also looks forward by examining recent innovations that seem likely to alter the ways in which style is studied in the years to come. The essays presented here, written by an array of experts from nine countries on four continents, employ a wide range of approaches to works that range from romantic poetry to contemporary fiction and from traditional folktales and nursery rhymes to contemporary film. The variety of authors, approaches, and works found here testifies to the vitality of the field of stylistics, and these essays should appeal to all those interested in the nature of style and in the history and future of stylistics.

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"The Theory and Practice of Translation," first published in 1982 and a companion work to "Toward a Science of Translating" (Brill, 1964), analyses and describes the set of processes involved in translating. Bible translating, the focus of this work, offers a unique subject for such a study, as it has an exceptionally long history, involves more than 2,000 languages, a vast range of cultures and a broader range of literary structures than any other type of translating. Not only of interest to Biblical scholars, therefore, this work explores issues of textual meanings and the procedures for communicating these meanings into other languages and cultures.

This book presents a cognitive stylistic analysis of the writing of Siegfried Sassoon, a First World War poet who has typically been perceived as a poet of protest and irony, but whose work is in fact multi-faceted and complex in theme and shifted in style considerably throughout his lifetime. The author starts from the premise that a more systematic account of Sassoon's style is possible using the methodology of contemporary stylistics, in particular Cognitive Grammar. Using this as a starting point, he revisits common ideas from Sassoon scholarship and reconfigures them through the lens of cognitive stylistics to provide a fresh perspective on Sassoon's style. This book will be of interest to students and scholars of stylistics, war poetry, twentieth-century literature, and cognitive linguistics.

The articles in *Contextualized Stylistics*, written especially to honour the work of Peter Verdonk, one of the leading figures in the field of stylistics over the last twenty years, represent the state of the art in literary linguistics. A wide range of approaches, from traditional stylistic analysis to innovative new directions, is to be found here in literary

contexts as varied as the writings of Chaucer, Shakespeare, Donne, Pope, Sterne, Browning, Yeats, Auden, Joyce, British surrealist poetry, urban and political graffiti, Charlotte Perkins Gilman, Jane Gardam, contemporary Anglo-Irish fiction, modern comic satire and Flann O'Brien. Among the contributors are some of the foremost theorists and practitioners working in the field today: Walter Nash, Peter Stockwell, Willie van Peer, Keith Green, Tony Bex, Michael Burke, Mick Short, Jonathan Culpeper, Elena Semino, Michael Toolan, Jean-Jacques Weber, Gerard Steen, Henry Widdowson, and Paul Simpson. Olga Fischer and Katie Wales contribute a Foreword, and Ronald Carter an Afterword. A number of Professor Verdonk's colleagues have also contributed articles from a more literary perspective. This book is an essential addition to the personal library of any researcher interested in the interface and connections between language and literature, and it would make an excellent course reader for undergraduate students in both literary and linguistic studies.

The purpose of this study is to encourage research in contemporary organ music, which has been considerably neglected. The period 1945 to 1965 has been taken as the scope of this study. Only solo organ music has been selected, although a considerable quantity of music for organ and other instruments exists. Determining the stylistic trends present in the organ literature involved has necessitated an analytical search into organ music of the following countries: Canada, England, France, Germany, Latin America, and the United States. The greatest activity in organ music since 1945 has occurred in Germany. Thus, this study emphasizes German composers more than any other. Musical analysis in this study stresses compositional unifying devices and emphasizes unusual rather than common technical elements. The author avoids bar-by-bar analysis but stresses a survey of compositional practices. If a germ motive or Grundgestalt occurs, the writer determines its importance to the formal and stylistic characteristics of the music. Special attention has been given to permutation, interverson, polyharmonic and polychordal functions, as well as pandiatonic, polymodal, and polytonal textures. Unusual features of registration have been discussed, along with the composer's idiomatic treatment of the organ. Text painting has been mentioned wherever present. The writer has found that a composer's style is the result of technical and formal compositional devices, in the same way that a writer's style is the result of his use of elements such as grammar and diction. Thus, form and style are inseparable, but one is the result of the other. Background influences have led to the study's organization, having shown that this music embraces three stylistic divisions: neo-Baroque, neo-Romantic, and Syncretistic. The first two categories include, respectively, the eclectic practices of composers who have followed eighteenth-century German and nineteenth-century French influences, while the third category represents composers who have emulated more advanced twentieth-century composers. The term Syncretistic describes the practices of composers who use various serial techniques in styles that avoid eclecticism and neoclassicism. The author avoids entitling the third category serial, for serial indicates procedure rather than style. The composers chosen are representatives of the three stylistic categories in question. They were selected only after investigating many other composers. Their selection does not imply musical evaluations. These composers have not received proper recognition and their music has been performed very seldom. The author has not discussed music already well-known. The composers and compositions are now given, as they appear in the three chapter divisions: neo-Baroque works: Joseph Ahrens, Triptychon uber B-A-C-H; Richard Arnell, Second Sonata; Willy Burkhard, Choral-Triptychon; Harald Genzmer, 1963 Sonata; Alberto Ginastera, Toccata, Villancico, y Fuga; Ernst Pepping, Three Fugues on B-A-C-H; Hermann Schroeder, Veni Creator Spiritus; Gerhard Wuensch, Sonata Breve. Neo-Romantic: Samuel Adler, Toccata-RecitationPostlude; Henk Badings, Prelude and Fugue IV; Jeanne Demessieux, Triptyque; Harald Genzmer, Tripartita in F; Otto Luening, Fantasia; Jan Mul, Choral Joyeux; Daniel Pinkham, Suite. Syncretistic works: Joseph Ahrens, Verwandlungen I; Helmut Bornefeld, 1955 Partita; Johann David, Partita on B-A-C-H; Siegfried Reda, Preludium-Fuge-Quadruplum, 1960 Senate, and Triptychon. This investigation has revealed that organ music of the middle sixties has not yet embraced experimentalism in aleatory and electronics, characteristic of contemporary music in other fields. The current stylistic streams in organ music depart widely from current activities in other music. Thus, this study should be of importance to those interested in contemporary trends and of special value to those who perform and teach organ music. This study also indicates a vast area still unexplored by organ composers, including aleatory, experimental activities of many types, and ethnic musical sources.

In a book which brings together language, text and context, Patricia Canning synthesizes models of contemporary stylistics with both critical and literary-historical theory. In doing so, the author maintains a specific and sustained stylistic focus on the religious, political and ideological issues that animated and defined Reformation England. Each chapter interrogates the dichotomous concept of 'word' and 'image' by considering the ways in which writers of this period deal with these contentious subjects in their dramatic and poetic works. 'Representation', Canning argues, 'is not just as a matter of semiotics but of ideology'. Whereas stylistics enjoys extensive application in the analysis of contemporary texts, it has, until now, been markedly under-used in the exploration of the historical literary genre. Addressing this shortcoming squarely and robustly, Canning's book is a showcase for the stylistic method. Among its many insights, this book shows how stylistics can enrich our understanding and critical interpretation of a particular literary genre in its ideological and historical context.

Media discourse is changing at an unprecedented rate. This book presents the most recent stylistic frameworks exploring different and changed forms of media. The volume collates recent and emerging research in the expanding field of media stylistics, featuring a variety of methods, multimodal source material, and a broad range of topics. From Twitter and Zooniverse to Twilight and Mommy Blogs, the volume maps out new intellectual territory and showcases a huge scope, neatly drawn together by leading scholars Helen Ringrow and Stephen Pihlaja. Contributors write on topics that challenge the traditional notions and conceptualisations of "media" and the consequences of technological affordances for the development of media production and consumption. There is a particular focus on the ways in which contemporary media contexts complicate and challenge traditional media models, and offer new and unique ways of approaching discourse in these contexts.

Contemporary StylisticsA&C Black

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This book presents an innovative approach to the language of one of the most popular English authors. It illustrates how corpus linguistic methods can be employed to study electronic versions of texts by

Charles Dickens. With particular focus on Dickens's novels, the book proposes a way into the Dickensian world that starts from linguistic patterns. The analysis begins with clusters, i.e. repeated sequences of words, as pointers to local textual functions. Combining quantitative findings with qualitative analyses, the book takes a fresh view on Dickens's techniques of characterisation, the literary presentation of body language and speech in fiction. The approach brings together corpus linguistics, literary stylistics and Dickens criticism. It thus contributes to bridging the gap between linguistic and literary studies and will be a useful resource for both researchers and students of English language and literature.

The State of Stylistics contains a broad collection of papers that investigate how stylistics has evolved throughout the late 20th and early 21st centuries. In so doing, it considers how stylisticians currently perceive their own respective fields of enquiry. It also defines what stylistics is, and how we might use it in research and teaching.

Stylistics in Use is composed of a series of studies about various trends in stylistics. More specifically, its seven chapters analyse, from various perspectives, literary aspects on the Internet, on television and in literary works. In order to accomplish this, a number of different approaches are adopted, such as corpus-driven analysis, translation studies, phraseology, discourse analysis, and sociolinguistic approaches, among others. The book will serve, first and foremost, to bring stylistic analyses closer together, thus demonstrating the potential of stylistics as a research area that can benefit from other disciplines, and proving its effectiveness in examining literary aspects in literary texts as well as in other mediums. In this regard, the book will be of interest to a wide academic readership, including not only stylisticians, but also those involved in corpus analysis, translation studies, phraseology, discourse analysis, and sociolinguistics.

This stylistic study of consciousness in the Modernist novel explores shifts across different viewpoints and the techniques through which they are dialogically interconnected. The dialogic resonances in the presentation of character consciousness are analysed using linguistic evidence and evidence drawn from everyday conversational practices.

Every kid's dream to make their parents do exactly what they want is realised in the anarchic new novel from the bestselling creator of the picture book classic, The Queen's Knickers.

The Routledge Handbook of Language and Humor presents the first ever comprehensive, in-depth treatment of all the sub-fields of the linguistics of humor, broadly conceived as the intersection of the study of language and humor. The reader will find a thorough historical, terminological, and theoretical introduction to the field, as well as detailed treatments of the various approaches to language and humor.

Deliberately comprehensive and wide-ranging, the handbook includes chapter-long treatments on the traditional topics covered by language and humor (e.g., teasing, laughter, irony, psycholinguistics, discourse analysis, the major linguistic theories of humor, translation) but also cutting-edge treatments of internet humor, cognitive linguistics, relevance theoretic, and corpus-assisted models of language and humor. Some chapters, such as the variationist sociolinguistics, stylistics, and politeness are the first-ever syntheses of that particular subfield. Clusters of related chapters, such as conversation analysis, discourse analysis and corpus-assisted analysis allow multiple perspectives on complex trans-disciplinary phenomena. This handbook is an indispensable reference work for all researchers interested in the interplay of language and humor, within linguistics, broadly conceived, but also in neighboring disciplines such as literary studies, psychology, sociology, anthropology, etc. The authors are among the most distinguished scholars in their fields.

"The Stylistics of Contemporary French" introduces students to the discipline of stylistics and how it can be applied to the French language. The book describes the different approaches to textual commentary and its relationship with critical discourse analysis, covering writer's intention, text structure, reader response and social function. Robert Crawshaw analyzes the way different features of the French language are exploited, through a range of written texts from the fields of education, critical review and promotion, and considers the effects of social change on written style. "The Stylistics of Contemporary French" will be of interest to students of French and stylistics at upper undergraduate and postgraduate levels.

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