

Linguistic Guide To English Poetry

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A Linguistic Guide to English Poetry (English Language)---

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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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.

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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.

INTRODUCTION | A Linguistic Guide to English Poetry---

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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.

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.

Slang, writes Michael Adams, is poetry on the down low, and sometimes lowdown poetry on the down low, but rarely, if ever, merely lowdown. It is the poetry of everyday speech, the people's poetry, and it deserves attention as language playing on the cusp of art. In Slang: The People's Poetry, Adams covers this perennially interesting subject in a serious but highly engaging way, illuminating the fundamental question "What is Slang?" and defending slang--and all forms of nonstandard English--as integral parts of the American language. Why is an expression like "bed head" lost in a lexical limbo, found neither in slang nor standard dictionaries? Why are snow-boarding terms such as "fakie," "goofy foot," "ollie" and "nollie" not considered slang? As he addresses these and other lexical curiosities, Adams reveals that slang is used in part to define groups, distinguishing those who are "down with it" from those who are "out of it." Slang is also a rebellion against the mainstream. It often irritates those who color within the lines--indeed, slang is meant to irritate, sometimes even to shock. But slang is also inventive language, both fun to make and fun to use. Rather than complain about slang as "bad" language, Adams urges us to celebrate slang's playful resistance to the commonplace and to see it as the expression of an innate human capacity, not only for language, but for poetry.

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. 4 4 This accessible text provides more extensive coverage of issues of particular interest to English and Education majors. 4 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. 4 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.

Poet, Thomas Carper, and scholar, Derek Attridge, join forces in Meter and Meaning to present an illuminating and user-friendly way to explore the rhythms of poetry in English. They begin by showing the value of performing any poem aloud, so that we can sense its unique use of rhythm. From this starting point they suggest an entirely fresh, jargon-free approach to reading poetry. Illustrating their 'beat/offbeat' method with a series of exercises, they help readers to appreciate the use of rhythm in poems of all periods and to understand the vital relationship between meter and meaning. Beginning with the very basics, Meter and Meaning enables a smooth progression to an advanced knowledge of poetic rhythms. It is the essential guide to meter for anyone who wants to study, write, better appreciate, or simply enjoy poetry. Carper and Attridge make studying meter a pleasure and reading poetry a revelation.

This practical resource guide is ideal for teachers who are working with English Language Learners of all ages and linguistic levels. It provides: -hands-on, creative, fun learning of di 4 cult language issues for English Language Learners -original poems, each written to target a speci 4 c linguistic issue -sample activities to go along with each poem to help make the content comprehensible -suggestions for how to accommodate the activities for students with varying levels of language acquisition.

The Guide has been written primarily for students of AS and A Level English Literature as specified by Edexcel in the post-2015 syllabus (9ET0). It addresses Component 1 (8ET0/01 - Poetry and Drama) of the AS syllabus and Component 3 (9ET0/03 - Poetry) of the A2 syllabus, specifically, the requirement to study a selection of Post-2000 poetry. The Guide covers all the poems in the selection from Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011 (ISBN 978-0571281732). The poems are explored individually, and links and connections between them are drawn as appropriate. The format of each exploration is similar: A summary of the key themes of the poems, with a note on possible connections and links to other poems in the selection An explanation of any key features of the poem that require additional contextual knowledge or illustration A brief summary of the metric form, rhyme scheme or other structural features A "walk-through" (or explication) of the poem, ensuring that what is happening in the poem is understood, how the rhythm and rhyme contribute to meaning, an explanation of the meaning of words which may be unfamiliar, an exploration of imagery and language and a comment on main themes.

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