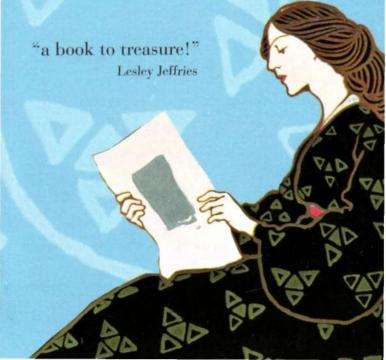


Geoffrey Leech Language in Literature

Style and Foregrounding



Contents

Preface			
Ack	nowle	edgements	xi
1	Introduction: about this book, its content and its viewpoint		
	1.1	Stylistics as an 'interdiscipline'	1
	1.2	The chapter-by-chapter progression of this book	4
	1.3	A digression on 'literariness'	6
	1.4	A list of texts examined	8
	Note	25	9
2	Linguistics and the figures of rhetoric		11
	2.1	Introduction	11
	2.2	A linguistic perspective on literary language	12
	2.3	Figures of speech as deviant or foregrounded	
		phenomena in language	15
	2.4	Classifying figures of speech	20
	2.5	Linguistic analysis and criticial appreciation	24
	Notes		27
3	'This bread I break' - language and interpretation		28
		Cohesion in a text	29
	3.2	Foregrounding	30
	3.3	Cohesion of foregrounding	31
		Implications of context	33
	3.5	Conclusion: interpretation	34
	Notes		35
4	Literary criticism and linguistic description		
		The nature of critical statements	38
	4.2	The nature of linguistic statements	39
	4.3	The relation between critical and linguistic statements	41

Language in Literature

	4.4	Leavis on Keats's 'Ode to a Nightingale'	43		
	4.5	Linguistic support for Leavis's account	44		
	4.6	Conclusion	50		
	Note	rs	52		
5	Stylistics				
	5.1	Introduction	54		
	5.2	The text: 'Ode to the West Wind' by Percy B. Shelley	57		
	5.3	Stylistic analysis: deviation and foregrounding	59		
	5.4	Secondary and tertiary deviation	62		
	5.5	Coherence of foregrounding	64		
	5.6	The poem's interpretation	66		
	5.7	Conclusion	68		
	Note	78	69		
6	Music in metre: 'sprung rhythm' in Victorian poetry				
	6.1	Introduction	70		
	6.2	A multilevelled account of metre: four levels of			
		metrical form	70		
	6.3	Why we need a separate layer of musical scansion	75		
	6.4	Sprung rhythm	79		
	6.5	Conclusion	83		
	Appendix: Further illustrations of musical scansion		83		
	Note	?8	85		
7	Pragmatics, discourse analysis, stylistics and 'The				
	Celebrated Letter'				
	7.1	The close affinity between pragmatics, discourse			
		analysis and stylistics: a goal-oriented framework	86		
	7.2	Politeness and irony in a multi-goaled view of			
		communication	91		
	7.3	Samuel Johnson's 'Celebrated Letter' as a			
		demonstration text	97		
	7.4	Conclusion: there is no dichotomy between literary			
		and non-literary texts	101		
	Notes		102		
8	Stylistics and functionalism				
	8.1	Roman Jakobson: a formalistic functionalist	104		
	8.2	A goal-oriented multifunctionalism	105		
	8.3	Typologies of language function and kinds			
		of meaning	107		
	8.4	Functionalism in terms of a threefold hierarchy	110		
	8.5	Applications to literature	112		

		Con	tents			
	8.6	Jakobson's poetic function revisited: autotelism	114			
	8.7	Conclusion	116			
	Note	S	117			
9	Pragmatic principles in Shaw's You Never Can Tell					
	9.1	Introduction	118			
	9.2	The plot of Shaw's You Never Can Tell	119			
	9.3	Pragmatic principles and pragmatic deviation	120			
	9.4	(Un)cooperative and (im)polite behaviour in the play	120			
	9.5	Quality and quantity: rights and obligations	124			
	9.6	Pragmatic abnormalities of character	127			
	9.7	A system of pragmatic contrasts	132			
	9.8	'You never can tell'	133			
	Note:	3	134			
10	Style in interior monologue: Virginia Woolf's					
	'The	Mark on the Wall'	136			
	10.1	Introduction	136			
	10.2	The formal levels of phonology, lexigrammar and semantics	139			
	10.3	A digression on the stream of consciousness	143			
		The textual function	144			
		The ideational function: representation of (mock) reality	151			
		The interpersonal function	157			
		Conclusion	159			
	Note		160			
11	Work in progress in corpus stylistics: a method of finding					
		iant' or 'key' features of texts, and its application to				
	'The	Mark on the Wall'	162			
	11.1	A method in corpus stylistics: Wmatrix	163			
	11.2	The results	168			
	11.3		176			
	Note:	ş	177			
12	Closing statement: text, interpretation, history and education					
	12.1	The book's relation to other work	179			
		What is a text?	186			
		Ambiguity and interpretation	190			
	12.4	Historical and educational viewpoints	195			
	12.5	Conclusion	202			
	Note	5	204			
Refe	rences	5	208			
nde	index					