

LANGUAGE IN LITERATURE

Style and Foregrounding

GEOFFREY LEECH

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

Contents

<i>Preface</i>	viii
<i>Acknowledgements</i>	xi
1 Introduction: about this book, its content and its viewpoint	1
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
<i>Notes</i>	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 critical appreciation	24
<i>Notes</i>	27
3 'This bread I break' – language and interpretation	28
3.1 Cohesion in a text	29
3.2 Foregrounding	30
3.3 Cohesion of foregrounding	31
3.4 Implications of context	33
3.5 Conclusion: interpretation	34
<i>Notes</i>	35
4 Literary criticism and linguistic description	37
4.1 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
	<i>Notes</i>	52
5	Stylistics	54
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
	<i>Notes</i>	69
6	Music in metre: 'sprung rhythm' in Victorian poetry	70
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
	<i>Notes</i>	85
7	Pragmatics, discourse analysis, stylistics and 'The Celebrated Letter'	86
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
	<i>Notes</i>	102
8	Stylistics and functionalism	104
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

8.6	Jakobson's poetic function revisited: autotelism	114
8.7	Conclusion	116
	<i>Notes</i>	117
9	Pragmatic principles in Shaw's <i>You Never Can Tell</i>	118
9.1	Introduction	118
9.2	The plot of Shaw's <i>You Never Can Tell</i>	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
	<i>Notes</i>	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
10.4	The textual function	144
10.5	The ideational function: representation of (mock) reality	151
10.6	The interpersonal function	157
10.7	Conclusion	159
	<i>Notes</i>	160
11	Work in progress in corpus stylistics: a method of finding 'deviant' 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	Conclusion	176
	<i>Notes</i>	177
12	Closing statement: text, interpretation, history and education	179
12.1	The book's relation to other work	179
12.2	What is a text?	186
12.3	Ambiguity and interpretation	190
12.4	Historical and educational viewpoints	195
12.5	Conclusion	202
	<i>Notes</i>	204
	<i>References</i>	208
	<i>Index</i>	218