

<<文学中的语言>>

图书基本信息

书名：<<文学中的语言>>

13位ISBN编号：9787560077451

10位ISBN编号：7560077455

出版时间：2008年

出版时间：外语教学与研究出版社

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页数：250

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内容概要

作为一本面向文学学学习者的入门书籍，本书以深入浅出的语言解释文学语言学中的核心概念及主题，在细致观察作品的写作技巧的同时，探究语言产生文学效果与意味的种种途径与方式。作者选取诗歌、短篇小说、长篇摘录、广告以及儿童作品实践活动素材，引导读者使用语言学术语进行文本分析，不但适合读者自学，对从事文学文体学教学及研究的教师也具有重要的参考价值。

书籍目录

Acknowledgements Preliminaries 1. Getting started 2. Cohesion: making text 3. Modality and attitude 4. Processes and participants 5. Recording speech and thought 6. Narrative structure 7. A few well-chosen words 8. Talking: acts of give and take 9. Presupposition References and recommended further reading Index

章节摘录

A cut-price crowd, urban yet simple, dwelling Where only salesmen and relations come Within a
 terminate and fishy-smelling Pastoral of ships up streets, the slave museum, Tattoo-shops, consulates,
 grim head-scarfed wives; And out beyond its mortgaged half-built edges Fast-shadowed wheat fields,
 running high as hedges, Isolate villages, where removed lives Loneliness clarifies. Here silence stands
 Like heat. Here leaves unnoticed thicken, Hidden weeds flower, neglected waters quicken,
 Luminously-peopled air ascends; And past the poppies bluish neutral distance Ends the land suddenly
 beyond a beach Of shapes and shingle. Here is unfenced existence: Facing the sun, untalkative, out of
 reach. The stylistic mentality is always on the lookout for one or more of the following: pattern
 repetition recurrent structures ungrammatical or language-stretching structures large internal
 contrasts of content or presentation. And it is not embarrassed about beginning a discussion with broad
 or vague first impressions, so-called intuitive or subjective responses, and keeping those in mind as the discussion
 works its way from the general to the specific. What, then, are your first impressions of this poem? It would be useful
 if you read over the poem again, and jotted down your first impressions and reactions, before reading on. My
 own first impressions are that the poem seems to involve a journey, a movement from one place to a different one;
 that it is highly descriptive, indeed quite packed with mentioned things; and that the final eight lines contrast, in
 many respects, with what goes before. For instance, they seem both more contemplative and more positive in tone
 than the earlier lines, or more approving of what they report. These immediate reactions do much to shape the
 closer language analysis that follows; they are claims that the more detailed attention will now seek to bolster, or
 adjust. I believe a similar progression, from first impressions to closer study shaped by those first
 impressions, typically happens whenever we encounter a new poem, or new picture- or a new acquaintance for that
 matter. Influential though they are.

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