

Contents

<i>Acknowledgements</i>	viii
1 Introduction	1
What this book is about. What this book is <i>not</i> about. How this book is organised	
2 Sound: Music and Meaning	5
Writing and speaking. Terminology. How this chapter is organised	
2.1 Patterns of sound 1: stress and rhythm	6
Stress. Regular stress. Stress in verse. The caesura. Stress and syllable: metre. Native stress and foreign metre. Metrical terms. Gradations of stress. Prose rhythm. Cadence. Classical cadences: numerus. Cursus. Cursus and religious writing. Rising endings. Prose rhythm and metre. Rhythm – Exercises	
2.2 Patterns of sound 2: repeated sounds	17
Alliteration. Alliteration in medieval verse. Sound effect: functional, meaningful or decorative? The decline of alliteration. Rhyme. Advantages and disadvantages of rhyme. Dealing with rhyme. Half-rhyme: consonance. Half-rhyme: assonance. Effects of sound repetition in prose. Repeated sounds – Exercises	
2.3 Types of sound: phonetics	25
Consonants. Vowels. Intonation. Body language. Phonetics – Exercise	
2.4 Variation in sound	33
Historical phonology. Reading medieval poetry aloud. Shakespeare. Wordplay. Changes since Shakespeare. Dialect. Exercise	
Commentaries	44
<i>Ancrene Wisse</i> . Goldsmith, <i>The Deserted Village</i>	
Suggestions for Further Reading	50
3 Grammar	53
Grammar and literary criticism	
3.1 Words	54
Inflections. Word class. Lexical words. Grammatical words. Deictic words. Words – Exercises	

3.2	Phrases	68
	The noun phrase: flexibility. Parallelism. Formulae. Doublets. Noun phrases and meaning. Stock phrases. Collocations. Evaluating noun phrases. The verb phrase: modals. Past time. Phrasal and prepositional verbs. Participle. Subjunctive. Phrases – Exercises	
3.3	Clauses	81
	SPCA analysis: subject. Predicator/predicate. Complement. Adjunct. Sentence structure: applying the SPCA system. Ordering information. Sentence structure: inversion. Poetic licence. Style. Poetic effects. Clause structure – Exercises	
3.4	Sentences: types of sentence	89
	Simple sentence. Conjunctions in the mind. Expanding a finite clause. Compound sentence. Realistic <i>and</i> . Compound sentences and ambiguity. Complex sentence. Syntax and thought. Conjuncts and conjunctions. Subordination and end-focus. Suspended syntax. Sentences – Exercises	
3.5	The period	97
	Punctuation. Beyond the sentence. The period – Exercise	
3.6	Cohesion: joining sentences	101
	Devices of cohesion. Cohesion – Exercise	
3.7	Coherence	104
	Logical coherence. What's the point? Argument. Coherence – Exercise	
	Commentaries	108
	Chaucer, <i>The Prologue of the Prioress's Tale</i> . Malory	
	Suggestions for Further Reading	115
4	Lexis	118
	Lexis and literary criticism	
4.1	Word stock	118
	Germanic. Romance. Words and associations: two translations from <i>The Aeneid</i> . Abstract and concrete. Word stock – Exercise: Using a dictionary	
4.2	Word origin: etymology	124
	Examples of Latin reference. Word origins – Exercise	
4.3	Word types: neologism and archaism	126
	Neologisms: three types. Words getting older: antiquated and archaic language. Archaism and taste. Archaisms and neologisms – Exercise	
4.4	Word meaning	133
	Denotation and connotation. Semantic change. Extension. Narrowing. Pejoration. Amelioration. Mixed semantic change. Multiple senses: polysemy. Strengthening and weakening. Intensifiers. Words meanings – Exercises	

4.5	Words and tropes: transference of meaning Metaphor. Metonymy. Synecdoche. Irony. Synaesthesia. Concrete for abstract. Subjective and objective. Conversion	148
4.6	Words in relation Synonyms and antonyms. Grades of importance. Semantics and context. Words in relation – Exercise	154
	Commentaries Old English: <i>The Wanderer</i> . Shakespeare, <i>Romeo and Juliet</i> . Austen, <i>Persuasion</i>	158
	Suggestions for Further Reading	168
5	Conclusion	171
	Exercise: Marvell poem	
	Suggestions for Further Reading	173
	<i>Glossary</i>	177
	<i>Bibliography of Primary Texts</i>	191
	<i>Index</i>	195