

PREFACE

In compiling this bibliography, we have conceived of the field of stylistics as the linguistic study of literary texts. But we do not use the term "linguistic" to refer exclusively to those approaches to language promulgated by linguists of the twentieth century. Nor would all the authors whose works are listed here be happy to be called "linguists." Whenever a scholar—whatever he may call himself—turns to the literary uses of language qua language, he is concerned with what we have defined as stylistics. Although he may attempt to communicate his intuition about a piece of language by such diverse means as graphs and diagrams, in terms of technical jargon or elegant metaphor, we feel that he is engaged in a common pursuit with others, whether they be linguists or literary critics, psychologists or aestheticians, computer specialists or teachers of literature. A shared concern for the language of literature unites the many and varied authors whose works we have included—a concern not recognized by existing bibliographies. We hope that this similarity will become apparent to those who use this bibliography and that their own investigations will be enriched by the insights contained in those works that they find here.

We have arranged the items by topics, because we assume that the person consulting this bibliography will be concerned with general questions such as "What has been done in the study of prose style? or poetic rhythms? or statistical approaches to style?" A glance at the table of contents ought to bring the user immediately to the section that interests him, and, by scanning through the list and the annotations, he can begin to answer his question. More specific questions such as "What has been said about Milton's blank verse? or Hemingway's prose style?" can be approached through the first index, as inquiries

concerning the work of particular critics (such as Croll, Spitzer, and Jakobson, among many others) can be through the second. The period of our concern is the literature of England and America from 1500 to the present, though we have extended our range to other languages and other literatures where such work seems to us to have important theoretical or heuristic value. Of particular interest, we feel, are the items listed in Chapter II, which enable the critic to approach through both primary and secondary material those currents in the theory of style that may have influenced authors in the period from 1500 to 1900.

Stylistics, we feel, is one of the most international of literary and linguistic disciplines. Just as Russian Formalism and French *explication de texte* underlie many American and British literary theories and approaches, so too the study of style in its broadest aspects unites scholars of diverse nationalities and backgrounds. Though no work of this kind can claim to be complete, we feel that both the novice and the experienced critic of style will find important works here that might otherwise have escaped his attention.

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