The year's work in stylistics 2009

Dan McIntyre, University of Huddersfield, UK

1. Stylistics: a perspective from prototype theory

At a recent conference on the linguistics of English (ISLE, Freiburg, 2008) I was surprised by the number of talks on topics that for me were clearly related to stylistics. My surprise was not that stylistics papers should be so prevalent at a linguistics conference but that the presenters of these papers seemed not to consider their work as primarily stylistic in nature. Most positioned themselves as historical linguists or sociolinguists and presented their work as contributions to historical linguistics and sociolinguistics respectively, despite the fact that all of them were concerned with aspects of style. Along with a number of PALA colleagues, I gave a paper in a dedicated stylistics strand, though in retrospect it now seems that it would perhaps have been more valuable to have integrated our explicitly stylistic papers into the conference generally; after all, the interest in stylistics was clearly there, even if it was not designated as such.

Why should it be the case among linguists that stylistics tends not to be recognised as an integral part of linguistics? Part of the answer to this question undoubtedly lies in the preoccupation of stylisticians with the language of literary texts, which for many linguists is far removed from their central concerns. Nonetheless, as John Sinclair has pointed out, 'Literature is a prime example of language in use' (Sinclair, 2004: 51) and language in use is precisely what linguists should be concerned with. Furthermore, Sinclair points out that 'no systematic apparatus can claim to describe a

language if it does not embrace the literature also' (2004: 51); in this respect, stylisticians are engaged in contributing to this aspect of our understanding of language and how it works. Nonetheless, this seems not to be a view shared by all linguists, and this is something we should be addressing. Many stylisticians have defended stylistics against attacks by literary critics (see, for example, Toolan, 1996; Short *et al*., 1998) and demonstrated the shortcomings of subjective criticism (Short, 2001; Stockwell, forthcoming). However, we have perhaps been less active in demonstrating to our linguist colleagues that stylistics can be as rigorous and replicable as any work in theoretical and applied linguistics. Indeed, in a very positive review of Gavins (2007), Zhiying Xin (2009) points out that in addition to 'turning linguistics to literature', it is also necessary to turn 'literature to linguistics'. This, I would argue, is what we should be aiming at, and there was plenty of work in 2009 that was focused in this direction.

A second answer to why stylistics is often not seen as a sub-discipline of linguistics is that conceptions of what stylistics actually is differ wildly. Empirical research suggests that our recognition of literary genres is dependant on the degree of experience we have of them (Bortolussi and Dixon, 1996). From this perspective, it is perhaps not surprising that stylisticians see stylistics everywhere, and this perhaps gives us a clue as to how stylistics should best be conceptualised. There is stylistics that focuses on the linguistic analysis of literary texts and there is stylistics such as that described at the beginning of this article. Both are linked by a concern with rigour and replicabilty and both use the tools of linguistics. Whether we view one as a more central prototype of stylistics than another depends on our perspective and our experience. This much is

apparent from the vast array of work, both central and peripheral to stylistics, that was produced in 2009.

2. The view from the centre

My perspective on stylistics is clearly coloured by my association with *Language and Literature* and with PALA, and like many readers of this journal the linguistic study of literature inevitably forms part of my central conception of what stylistics is. 2009 saw plenty of work in this area. At the very core was Norman Macleod's 'Stylistics and the analysis of poetry: a credo and an example' (2009). This is a beautifully succinct article that argues for stylistics to reassert its relevance to the study of literature in the face of its dismissal by the literary establishment. The force of Macleod's argument comes through a masterful analysis of Keats's sonnet, 'On First Looking into Chapman's "Homer"'. The explanatory and interpretative value of this is worth any number of articles defending stylistics from a purely theoretical perspective, and it goes without saying that I will be setting this as required reading in the first week of my undergraduate and postgraduate stylistics courses. The only qualification I would add is that I am perhaps less pessimistic than Macleod about the current view of stylistics from outside our immediate circle. Stylistics is growing all the time and recently I have witnessed an increasing enthusiasm for its rigour from both students and literary critics.

In the same issue of the *Journal of Literary Semantics* as Macleod's article is Karina Williamson's '"A proper synthesis of literary and linguistic study": C. S. Lewis and a forgotten war' (2009). Williamson provides a fascinating account of the origins of the ongoing disagreements between linguists and literary critics through a focus on a

letter sent by C. S. Lewis (then Professor of Medieval and Renaissance Literature at Cambridge) to Angus McIntosh (then Professor of English Language and General Linguistics at Edinburgh) in 1961. This paper provides the historical context to the discontent with stylistics identified by Macleod and is another extremely valuable article for students new to stylistics.

In addition to these articles focusing on general theoretical, methodological and analytical issues, it was also good to see a number of articles dealing with the value of stylistics for translating literary texts – a clear example of one of the practical values of stylistics: among these were excellent studies by Jean Boase-Beier (2009), Marta Dahlgren (2009), Anna Mostovaia (2009) and Meng Ji (2009).

2.1 Genre-based stylistics

Further work on the stylistics of poetry in 2009 can be found in Nahajec (2009) whose analysis of the meaning-making potential of negation in poetry demonstrates the rigour and replicability that Macleod (2009) advocates. Nahajec connects text analysis with work on cognition to show how text world theory can explain the clashes that arise between realized and unrealized expectations. Lesley Jeffries also continued her ongoing work on the stylistics of poetry through a consideration of the stylistic features of poems written for children (Jeffries, 2009).

At the interface of work on poetry and prose is Catherine Addison's (2009) article on the verse novel, a useful discussion of the extent to which this type of text constitutes a hybrid of two genres. Prose fiction, of course, has always been the genre most appealing to stylisticians, and unsurprisingly there was a large amount of work in this

area last year. One major publication was Michael Toolan's *Narrative Progression in the Short Story* (2009). Toolan's focus is on how writers are able to engage readers enough that they will be manipulable in terms of emotional reaction and drawn into the story in terms of attention and concentration. In pursuit of his aims, he attempts to explain our capacity to predict what comes next in a text and argues that a matrix of textual features is key to furthering a narrative. Toolan uses a corpus linguistic methodology and covers such topics as collocation, keywords, textual richness and clusters (i.e. n-grams). This is a book firmly rooted in literary awareness, however, and Toolan has much of interpretative value to say about the nature of short stories. As an exemplar of how corpus approaches can be used in literary stylistics, the book is excellent and likely to be very persuasive for those stylisticians who are currently less inclined towards using corpus methods in their own work.

The value of stylistics for improving literary appreciation was made clearly apparent by Jeremy Scott in his monograph *The Demotic Voice in Contemporary British Fiction* (2009). Scott discusses work by, amongst others, Graham Swift, Will Self and Martin Amis in order to explain how language is used to project regional, national and cultural identity in contemporary novels. In addition to being a stylistician, Scott is also a creative writer, which shows through in the very practical focus in his book on the craft and technique of writing fiction.

Also published in 2009 was David Herman's *Basic Elements of Narrative*. This is an excellent introduction to the study of narrative, but one which goes beyond the scope of most textbooks, since it is based substantially on the extensive research of its author. It begins with a very useful chapter defining narratives and identifying their basic elements.

It then goes on to consider such issues as interdisciplinary perspectives on narrative, the construction of storyworlds, and the relationship between narratives and minds (both those of character and reader), incorporating recent advances in cognitive science. Brief and to the point, Herman's book will serve as a useful text for any course on narrative theory.

In the journals, stand-out articles on the stylistics of prose fiction included Siobhan Chapman's discussion of the nature of truth in George Orwell's *Nineteen Eighty-Four* (Chapman, 2009). This article is very much an extension of her work on the philosophy of language and follows up on the distinction between truth committed and non-truth committed attitudes (see Routledge and Chapman, 2003). These terms refer to the notion of truth as being (i) ontologically distinct from lies, and (ii) a lack of concern for the distinction between truth and falsity. Chapman (2009) argues that in *1984* the characters of Winston and Julia are representative of these two positions respectively, and that these two perspectives also explain critical disagreement about the novel. According to Chapman, a non-truth committed appraisal of the novel allows the critic to overlook the veracity (or otherwise) of Orwell's predictions of the future, in order to appreciate the novel as a piece of literary art. It is an engaging article and an excellent example of linguistic stylistics.

Further linguistically oriented work on the stylistics of prose fiction included Chantelle Warner's (2009) discussion of deixis and narrative schemas in Verena Stefan's *Shedding*, Billy Clark (2009) on a pragmatic approach to *The Inheritors*, Steven Patton's (2009) study of repetition in Beckett's short prose and Dan Shen's analysis of contextually determined irony in "The Story of an Hour". Work on multimodality was

represented by Nina Nørgaard's (2009) rigorous study of the semiotics of typography in literature, and Villy Tsakona's (2009) focus on the humour arising from the interaction between language and images in cartoons. There were also a number of studies that contributed to our understanding of point of view and how this is encoded linguistically. Chief among these was Peter Hühn, Wolf Schmid and Jörg Schönert's edited collection, *Point of View, Perspective and Focalisation: Modelling Mediation in Narrative* (2009), the outcome of a 2006 conference on the theme at Hamburg University. The book is very much rooted in narratological approaches to the topic and includes some excellent work from, amongst others, Uri Margolin ('Focalization: where do we go from here?'), David Herman ('Beyond voice and vision: cognitive grammar and focalization theory'), Brian Richardson ('Plural focalization, singular voices: wandering perspectives in "we"-narration'), Violeta Sotirova ('A comparative analysis of indices of narrative point of view in Bulgarian and English') and Markus Kuhn ('Film narratology: Who tells? Who shows? Who focalizes? Narrative mediation in self-reflexive fiction films'). Elsewhere, Diane Blakemore (2009) contributed to the topic with a study of parentheticals and point of view in free indirect style.

One of the more unusual text-types tackled in 2009 was the discourse of spiritual mediumship, addressed by Katie Wales in her *Language and Literature* article. Wales (2009) focuses on speech presentation and argues that the nature of her chosen text-type is such that it necessitates a different approach to analysing reported discourse than that described in, say, Leech and Short (2007). As a result, Wales introduces a number of functional categories for dealing with examples such as 'Your mother wishes to send her love to you', describing this particular example as *interpreted speech*. The nature of

spiritualist discourse raises a raft of interesting questions. Why, for instance, should reported discourse in this text-type be described as speech presentation rather than thought presentation? If we suspend disbelief enough to assume that mediums are actually conversing with the dead, how do we know that such communication is carried out through the medium of speech? It is an intriguing conundrum and given that this article forms part of a project that Wales has been working on for some time, I look forward to further outcomes in future.

Few publications in 2009 focused on drama, bearing out the notion that it is the neglected genre in stylistics, but of those that did appear, Kate Dorney's (2009) book is an excellent addition to a slowly growing body of work. This is not a linguistic stylistics monograph in the sense that, say, Susan Mandala's (2007) book is. Rather this is best seen as an exemplar of literary stylistics, in that it combines careful analysis of language with insights from cultural and theatre studies in order to exemplify literary interpretations of dramatic texts. This is a difficult trick to pull off, and one that traditional literary critics generally fail to do. Dorney, however, has written a book that is a fascinating blend of these various disciplines. The book focuses not just on dramatic language, but on attitudes towards this and reactions to it. Dorney illustrates her argument with examples from across the spectrum of British theatre, incorporating plays by Noel Coward, Sarah Kane, J. B. Priestly, Harold Pinter and Willy Russell. The book is a welcome contextualising counterpoint to more linguistically-oriented studies whilst still retaining the rigour of stylistics.

Other work on drama included Philip Seargeant's (2009) discussion of Shakespeare's *Henry V*, which has a focus that is somewhat different from the usual

stylistic analysis of a play text. Rather than being focused on validating a critical assessment of the play, Seargeant is interested specifically in how the English language is conceptualised in *Henry V*, and how this impacts on the national identity that was emerging at the time. He focuses on isolating the so-called indexical layer of language in the play, in which socio-political beliefs about language are embedded which structure the use of language as a social practice. He argues that while an explicit sense of linguistic nationalism is not present in the dialogue of the play, the elements that were later to form the component parts of a more pronounced nationalistic ideology are there in essence. It is an interesting argument and there is scope for further research drawing out the extent to which the socio-political aspects of character dialogue in the text world can be used to assess the status of English in the discourse world. It is good to see a different aspect of drama being tackled from a stylistic perspective, albeit one at the more literary end of the spectrum.

Shakespeare was also the focus of Lynette Hunter and Peter Lichtenfels's (2009) *Negotiating Shakespeare's Language in Romeo and Juliet.* Included with the book is a CD-Rom containing a new scholarly edition of the play plus excerpts from particular productions of it. The book contains an interesting discussion of cultural materialism, as well as historical information on acting and what the play would have meant to an audience in Shakespeare's time. Of most interest to stylisticians is chapter 3 on printing and publishing that includes some interesting forensic work on the quartos. Despite the title, though, this is not really a book about language, though it does provide useful contextual information for stylisticians working on Shakespeare.

Kate Wilkinson's (2009) article on theatre reviewing also takes Shakespeare as its focus and is essentially a contribution to the ongoing debate about what should be the object of study for critics of drama. The article includes an interview with the actor Derek Jacobi, whose description of what an actor does in performance suggests that this practical approach to characterisation has much in common with text-based stylistic analysis. It serves as another reminder of how it is incumbent upon us to publicise more widely what stylistics can achieve and how it differs from the kind of literary criticism that actors and directors (and, indeed, anyone who does not work in the area) often respond to negatively. Further stylistically oriented work on drama from 2009 included Hugo Bowles's study of storytelling in Pinter's *The Homecoming*, Andrew Dix's strongly literary approach to the films of Michael Winterbottom, and Annjo Greenall's (2009) entertaining Gricean analysis of infringements in the dialogue between the characters Manuel and Basil Fawlty in John Cleese's celebrated sitcom, *Fawlty Towers*.

Finally in this section, Christiana Gregoriou's textbook *English Literary Stylistics* (2009) incorporates all of the genres discussed so far. Using the tried and tested genre-based approach, Gregoriou's book introduces all the traditional elements of stylistics along with recently developed cognitive tools and is packed full of examples and texts for further practice.

2.2 Cognition and reading

Cognitive stylistics continues to be an area of significant interest to many stylisticians and there were several notable publications in this area in 2009. Among these was Peter Stockwell's monograph *Texture* (2009a), the culmination of his recent work on the

connection between language and embodied experience. Divided into ten succinct chapters, the book begins with a discussion of the nature of text and textuality, and goes on to cover such topics as characterisation, motivation, voice, irony, tone, sensation, empathy, identification and resistance. Stockwell draws on a number of cognitive theories, including text world theory and deictic shift theory, in order to advance his proposal that texture is a key cognitive concept in (literary) reading. He likens the process of encountering texture as we read to the feeling we get when we literally distinguish the boundaries between two kinds of surface (the change we feel, for example, when we step off a sandy beach on to a tarmac road). In this respect, identifying texture is about identifying textual divisions and is manifested linguistically in, for example, shifts of viewpoint and moves into and out of sub-worlds. The difficulty associated with empirically testing the cognitive reality of many cognitive poetic theories is handled well by Stockwell through careful logical argument. It is an engaging book, characteristically imaginative and written with Stockwell's customary flair.

Another major publication in cognitive stylistics was Geert Brône and Jeroen Vandaele's edited volume, *Cognitive Poetics: Goals, Gains and Gaps* (2009a). The unique feature of this book is that each chapter also has a 'response' chapter associated with it, in which another writer comments on the proposals and ideas expressed in the preceding one. Hence, Peter Stockwell's chapter 'Situating cognitive approaches to narrative analysis' is a direct response to David Herman's 'Cognitive approaches to narrative analysis', while Ming-Yu Tseng's 'Common foundations of metaphor and iconicity' is a comment chapter on Margaret Freeman's 'Minding: feeling, form and meaning in the creation of poetic iconicity' and Gerard Steen's 'From linguistic form to

conceptual structure in five steps: analyzing metaphor in poetry'. Other contributors include such well-known names as Elena Semino (on text worlds), Jonathan Culpeper (on characterisation), Uri Margolin (responding to Culpeper), Reuven Tsur (on metaphor and figure/ground) and Max Louwerse and Willie van Peer (on the question: how cognitive is cognitive poetics?). It almost goes without saying that in a book of this scope, not all of the contributors will agree with each other. Dirk Geeraerts, for example, takes issue with Louwerse and Van Peer's claim that cognitive poetics has an 'embodiment bias' (p. 425) due to having borrowed exclusively from work in cognitive linguistics rather than from, say, computational linguistics. The nature of Louwerse and Van Peer's (2009) claim is demonstrated through their analysis of lines from *A Midsummer Night's Dream*, in which they show that their corpus-based analysis results in the same findings as those presented by Stockwell (2002) in his cognitive poetic analysis of the same text. Their claim is modest: 'We do not argue that foregrounding can be explained simply by dumping lines of a text in a computer. We do claim, however, that it is wise not to put all one's eggs in the embodiment basket, and instead also consider alternative approaches, particularly if these approaches are complementary' (Louwerse and Van Peer, 2009: 434). It is easy for any of us to become so enthused by the area we are working in that we fail to recognise useful alternative conceptualisations, and so I found this to be a useful cautionary chapter – particularly because of its open-mindedness, which Joanna Gavins pointed to in last year's review of the year's work in stylistics (Gavins, 2009) as one of the hallmarks of cognitive poetics. Along with a willingness to change one's mind in the face of contrary evidence, another defining characteristic of stylistics is rigour, a quality demonstrated throughout the volume. I must, however, admit to a slight uncomfortable reaction to the

editors' claim in their introduction that 'Within literary studies, some scholars will have a methodological preference for empirical journals such as *Poetics* whereas others, who favour less restrictive methods and concepts, will prefer to publish in e.g. *The Yale Journal of Criticism*' (Brône and Vandaele 2009b: 5-6). Characterising empirical research as restrictive is, I feel, rather misleading. Nonetheless, the volume as a whole is characterised by openness and a willingness to engage in genuine debate which is refreshing and to be welcomed.

Cognitive poetics was the theme of volume 30, issue 3 of *Poetics Today* (2009). Featured articles included Mark J. Bruhn (2009) on Shelley's theory of mind, Daniel W. Gleason (2009) on the visual experience of image metaphor, Timothy C. Baker (2009) on the (neuro)-aesthetics of caricature in Bret Easton Ellis's Lunar Park, Karen Sullivan (2009) on how representational and abstract painters conceptualize their work in terms of language , and Howard Sklar (2009) on the narrative structuring of sympathetic response. Elsewhere, there was further cognitive stylistic work to be found by Stockwell (2009b) and Tobin (2009), as well as articles in the edited collection *Politics, Gender and Conceptual Metaphors* (Ahrens, 2009), most notably the chapters by Elena Semino and Veronika Koller (Semino and Koller, 2009; Koller and Semino, 2009).

The surge of interest in cognitive stylistics also appears to have ushered in a focus on the nature of reading more generally. The most prominent publication in this area in 2009 was Joan Swann and Daniel Allington's special issue of *Language and Literature* on 'Literary reading as a social practice' (Swann and Allington, 2009a). Interestingly, Allington and Swann note in their introduction that none of the six studies included in the issue 'amounts to *stylistics*' (Allington and Swann, 2009: 227), though they point out that

all have relevance to the discipline. In fact, their qualification is to my mind unduly modest, since the focus of all the papers in the issue is on understanding how ordinary readers respond to literary texts. In this respect, the issue as a whole shares an agenda with cognitive poetics generally, which has no problem in defining itself as stylistic in orientation. The difference is one of methodology, with most of the articles in Swann and Allington (2009a) using reader-response data. For example, Swann and Allington's (2009b) article reports the findings of their AHRC-funded project investigating the nature of reading group discourse. One of the findings from this research is that in the context of a reading group, readers' interpretations of literary texts tend to be co-constructed and developed through discussion rather than arrived at independently. This unconscious willingness to respond to and refine the interpretations of other readers provides a salutary lesson in collegial criticism which many professional literary critics would do well to learn. Swann and Allington's (2009b) article is preceded by Katie Halsey's absorbing and contextualising discussion of the history of reading in the period 1800 – 1945, in which she demonstrates how empirical evidence of reading practice suggests that real readers are entirely unlike implied or ideal readers. Kevin Absillis's (2009) article focuses on how Flemish publishers have edited and marketed literary texts, and the effect that this has had on their reception, while Katarina Eriksson Barajas and Karin Aronsson (2009) discuss children's reading practices, noting that their findings suggest that speed of reading does not necessarily equate with a passion for it. Like Swann and Allington (2009b), Bethan Benwell (2009) also analyses reading group discourse, focusing particularly on the shared norms of such groups, and how their inherent social order is constructed linguistically. In so doing, Benwell notes that when discussing

racism in the book they were reading, members of the reading group in question were at pains to explicitly characterise themselves as anti-racist, rather than rely on other members of the group tacitly assuming this. Anouk Lang's (2009) article also focuses on race and racism in an engaging discussion of Andrea Levy's novel *Small Island*. The issue ends with two brief discussion articles by Geoff Hall (2009) and Greg Myers (2009), who usefully draw out the main contribution to stylistics of the issue's constituent articles.

2.3 Computers and corpora

The linguistic concerns of stylistics are particularly apparent in that body of work which uses a corpus methodology, since the concepts of replicability and falsification that are at the heart of stylistics are almost inherent in this method. Work in corpus stylistics is thus likely to do much to bridge whatever divide exists between stylistics and linguistics. Indeed, there has been an increase over the last few years in the amount of stylistics-related work published in dedicated corpus linguistics journals, two examples of which from 2009 are Jonathan Culpeper's article on the concept of keyness applied to *Romeo and Juliet* (2009) and Bettina Fischer-Starcke's analysis of keywords and frequent phrases in Jane Austen's *Pride and Prejudice*. Culpeper's article focuses on keywords, key part-of-speech categories and key semantic fields. He argues that keywords can be usefully divided into three types to capture their underlying function. Following Halliday, these types are interpersonal, textual and ideational. The article makes two further important contributions to work in corpus stylistics: it demonstrates that keywords can act as what Enkvist (1964) calls 'style markers' and it argues that the closer the relationship

between a reference corpus and a target corpus, the more likely it will be that the keywords generated will reflect something specific about the language of that target corpus. Fischer-Starcke's (2009) article also deals with keywords and in addition considers how n-grams (repeated sequences of words) are interpretatively revealing. Her analysis supports some extant literary critical comments on the novel while also providing insights that would not be available through intuition alone (e.g. that the characters in *Pride and Prejudice* hesitate to articulate disapproval without hedging any such statements).

Dawn Archer's (2009) edited collection *What's in a Word-list?* also makes an important, albeit indirect, contribution to corpus stylistics through its focus on key methodological issues that affect corpus stylisticians as well as corpus linguists more generally. The book as a whole focuses on how wordlists can best be employed in language study, and examines particularly the analytical value of word frequencies and the concept of keyness. The most explicitly stylistic chapter in the book is Archer *et al*.'s (2009) analysis of key domains in Shakespeare's comedies and tragedies, which uses the web-based corpus tool Wmatrix to identify key semantic domains in the plays, and their semantic collocates. The authors demonstrate how Wmatrix's semantic tagger can be adapted to deal with historical texts, as well as the capacity of automatic semantic analysis to provide a way in to a focus on conceptual metaphors. David Hoover's (2009) chapter, on the other hand, is more concerned with stylometry and issues of authorship attribution, and it is interesting to note how advances in computer technology have provoked this return to one of the earliest concerns of stylistics. Elsewhere in the book, Paul Baker (2009) analyses keywords in the 2002 British parliamentary debates on the

banning of fox-hunting, while Tony McEnery (2009) utilises keyword analysis to identify the moral panics exhibited in the writings of the self-appointed guardian of the UK's moral wellbeing, Mary Whitehouse. One of the most valuable chapters in the book is Mike Scott's (2009) 'In search of a bad reference corpus', in which he tests a number of different reference corpora on two target texts from the BNC (British National Corpus) in order to determine the extent to which different reference corpora affect keyword lists for the target text. Scott identifies three main findings: (i) when using a reference corpus made of non-domain-specific language, the larger the reference corpus the better; (ii) even an apparently inappropriately constructed reference corpus will allow the identification of keywords that indicate the target text's so-called 'aboutness'; and (iii) genre-specific reference corpora lead to the generation of different kinds of keywords. Scott notes that this latter point suggests that the aboutness of a text 'may not be one thing but numerous different ones' (2009: 91); there is a clear connection here with Culpeper's (2009) finding that keywords can act as style markers, and that the closer the relationship between a reference corpus and its target texts, the more likely it is that it will reveal linguistic features specific to the node texts. These are valuable methodological insights for corpus stylistics.

3. Outer edges

While we are used to stylistics being applied primarily in the analysis of literary texts, it should not be forgotten that significant early work in the subject was devoted to non-literary style. In this respect, Douglas Biber and Susan Conrad's *Register, Genre and Style* (2009) follows a long tradition in non-literary stylistics, a point noted by the authors

themselves (p.23), which they make while eschewing the evaluative traditions of what I have here termed in this article prototypical stylistics. Despite this positioning of their work outside the boundaries of traditional stylistics, Biber and Conrad's book has much to offer to stylisticians. Divided into three parts, section 1 deals with an analytical framework for the study of registers, section 2 with the detailed description of a number of different text types in English, and section 3 with the use of corpus linguistic techniques in register analysis (specifically, Biber's methodology for multidimensional analysis). Topics covered include the historical development of the novel, registers and genres in electronic communication, and academic prose. The book is a model of the rigour, replicability and objectivity that is so prized within stylistics and I highly recommend it. It appears in the Cambridge Textbooks in Linguistics series, which is also encouraging given the usual focus in this series on theoretical linguistics.

Coming from a similar stylistic tradition to Biber and Conrad is Günter Rohdenburg and Julia Schlüter's edited volume, *One Language, Two Grammars?* (2009). This is an excellent collection of articles all of which deal with differences in grammar between British and American English. All of the chapters embody rigorous scholarship and the defining feature of the book is that all the research is corpus-based. Chapters cover such topics as tag questions (e.g. D. J. Allerton's study which suggests that American English disprefers traditional tags in favour of *right?*), reflexive structures (Günter Rohdenburg), phonology and grammar (Julia Schlüter) and the pragmatics of adverbs (Karin Aijmer). This is undoubtedly the most comprehensive and rigorous study of British and American English currently available, and is very much an example of the kind of stylistics that comes out of a tradition exemplified by the work of Nils Enkvist

(i.e. considering style markers of different varieties), albeit investigated using modern techniques.

Further non-literary stylistic work from 2009 included Ken Hyland's (2009) comprehensive study of academic discourse and Elena Semino's (2009) discussion of the language of newspapers. In addition to this there was a variety of work that was stylistically informed, even if stylistics was not the main focus. Among such publications was Jamila Hakam's (2009) study of the Danish cartoons controversy, and Tanja Collett's (2009) analysis of the function of the words *civilization* and *civilized* in post-9/11 US presidential speeches.

4. Beyond the fringe

Beyond the outer edges of stylistics were numerous publications that although not focused on stylistics *per se* nevertheless impact significantly on the discipline in terms of improving our understanding and awareness of language and related areas generally. These include a number of textbooks, the importance of which cannot be overstated. In the UK, it is an unfortunate consequence of the on-going national research assessment exercise (or 'research excellence framework' as it has now been designated; one can never have enough excellence!) that academics are less inclined toward writing textbooks since they earn little credit for doing so in terms of the research rating of, and funding for, their departments. This is a sad state of affairs because it is the first step in divorcing research from teaching, which to me seems a wholly unsatisfactory development and one to be resisted. It is fortunate then that the value of textbooks is still recognised by some; indeed, a number of excellent ones were published in 2009.

Perhaps the most high-profile of these was Culpeper *et al.*'s (2009) comprehensive edited collection *English Language: Description, Variation and Context*, unique for being written collectively by a whole department! The authors of its constituent chapters are all members of, or affiliated with, the Department of Linguistics and English Language at Lancaster University. Unsurprisingly, for a department with a long-standing reputation for stylistics, there are a number of chapters that deal with stylistic issues, chief among which is Mick Short's accessible introduction to the discipline ('Language in literature: stylistics'). In addition there are chapters dealing with the structure of English, regional and social variation, style, genre and writing practice, communication and interaction, the history of English, and the learning and teaching of English. I can do no better than to quote Michael Hoey's assessment of the book on the back cover: 'a comprehensive, authoritative and up-to-date survey of English Language and Linguistics that will provide students and researchers alike with a rich context for their work'.

2009 also saw two more additions to Peter Stockwell's successful Routledge English Language Introductions series. Paul Simpson and Andrea Mayr's *Language and Power* is essentially a book on critical discourse analysis but with a focus on language that is much more prominent than is usual in this discipline. Section A introduces principle topics such as power and talk, language and gender, humour and language, language and advertising, and language and politics. Section B offers more practical advice on how to do analysis and introduces models such as transitivity and the representation of social actors. Section C includes a series of activities to enable students to try out critical discourse analysis for themselves while section D provides a series of

classic readings in the subject, including Teun van Dijk on racism, Malcolm Coulthard on forensic linguistics, Bethan Benwell on masculinity and men's magazines, and Roger Fowler on Critical Linguistics. The book also has a web strand (section 11) which directs readers to additional material on the internet by icons in the margin at relevant points in the text. As a strongly linguistic approach to CDA, the book is highly recommended.

Alan Durant and Marina Lambrou's *Language and Media* (2009) is another strongly language-oriented look at an area which often eschews linguistic rigour. Section A covers key concepts in language and media such as register and style, mediated communication, multimodality and discourse genres. Section B covers studies in media language, including different styles of media language, persuasion and power, and storytelling. Section C focuses particularly on the techniques of analysing media language, and section D again comprises key readings from such diverse writers as Raymond Williams, Katie Wales, Douglas Biber and Alan Bell.

Of course, students get the most out of textbooks by using them as a springboard to reading more challenging material. This is something explicitly acknowledged by Simpson and Mayr (2009) and Durant and Lambrou (2009) through their sections on further reading. And for those wishing to follow up the ideas in these books even further, the concept of a worldview, which is at the heart of many of the topics discussed in the aforementioned two textbooks, is covered in depth by James W. Underhill in his meticulously researched monograph *Humboldt, Worldview and Language* (2009). Underhill provides the historical context for our use of this term, and his book is a valuable read for anyone working in text analysis of any kind.

Finally, Siobhan Chapman and Christopher Routledge's edited collection *Key Ideas in Linguistics and the Philosophy of Language* (2009) is essentially a dictionary of 80 key ideas that have shaped they way we study language. Included are such topics as presupposition, innateness, corpora, generative semantics, logic, political correctness and cognitivism. Written by 31 contributors, each entry includes a list of primary sources and further reading, and is a valuable resource to have at hand.

5. Summary

I have shaped this year's review around the notion of stylistics as a prototypical concept, and no doubt my view of the discipline will not be shared by everyone. Nonetheless, the eclecticism of stylistics (cf. the fragmentation of English Studies noted by West, 2008) is undoubtedly one of its strengths. I should note, of course, that this review is a personal selection of what, for me, was the most interesting work in stylistics and related areas in 2009. Such an article can never be comprehensive and readers may like to compare this review with Rocío Montoro's (forthcoming) summary of research in stylistics from 2009 in *The Year's Work in English Studies*.

As a final point, anyone working in the Humanities and Social Sciences will be used to having to defend the value of what they do from time to time. For those (hopefully rare!) occasions when the point of it all eludes you, my last recommendation from 2009 is David Crystal's *Just a Phrase I'm Going Through* (2009). This refreshing and uplifting book is an autobiography focusing on Crystal's life in linguistics and leaves you feeling that there is no more valuable way to spend one's days than studying language.

References

Absillis, K. (2009) '"From Now on We Speak Civilized Dutch": The Authors of Flanders, the Language of the Netherlands, and the Readers of A. Manteau', *Language and Literature* 18(3): 265-80.

Addison, C. (2009) 'The Verse Novel as Genre: Contradiction or Hybrid?' *Style* 43(4): 540-63.

Ahrens, K. (ed.) (2009) *Politics, Gender and Conceptual Metaphors*. Basingstoke: Palgrave.

Allington, D. and Swann, J. (2009) 'Researching Literary Reading as a Social Practice', *Language and Literature* 18(3): 219-30.

Archer, D. (ed.) (2009) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*. Aldershot: Ashgate.

Archer, D., Culpeper, J. and Rayson, P. (2009) 'Love – a Familiar or a Devil? An Exploration of Key Domains in Shakespeare's Comedies and Tragedies', in D. Archer (ed.) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*, pp. 137-58. Aldershot: Ashgate.

Baker, P. (2009) '"The Question is, How Cruel is It?" Keywords, Fox Hunting and the House of Commons', in D. Archer (ed.) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*, pp. 125-36. Aldershot: Ashgate.

Baker, T. C. (2009) 'The (Neuro)-Aesthetics of Caricature: Representations of Reality in Bret Easton Ellis's Lunar Park', *Poetics Today* 30(3): 471-515.

Benwell, B. (2009) '"A Pathetic and Racist and Awful Character": Ethnomethodological Approaches to the Reception of Diasporic Fiction', *Language and Literature* 18(3): 300-15.

Biber, D. and Conrad, S. (2009) *Register, Genre and Style*. Cambridge: Cambridge University Press.

Blakemore, D. (2009) 'Parentheticals and Point of View in Free Indirect Style', *Language and Literature* 18(2): 129-54.

Boase-Beier, J. (2009) 'Translation and Timelessness', *Journal of Literary Semantics* 38(2): 101-14.

Bortolussi, M. and Dixon, P. (1996) 'The Effects of Formal Training on Literary Reception', *Poetics* 23(6): 471–87.

Bowles, H. (2009) 'Storytelling as Interaction in *The Homecoming*', *Language and Literature* 18(1): 45-60.

Brône, G. and Vandaele, J. (2009b) 'Cognitive Poetics: A Critical Introduction', G. Brône, G. and J. Vandaele (eds) *Cognitive Poetics: Goals, Gains and Gaps*, pp. 1-32. Berlin: de Gruyter.

Brône, G. and Vandaele, J. (eds) (2009a) *Cognitive Poetics: Goals, Gains and Gaps*. Berlin: de Gruyter.

Bruhn, M. J. (2009) 'Shelley's Theory of Mind: From Radical Empiricism to Cognitive Romanticism', *Poetics Today* 30(3): 373-422.

Chapman, S. (2009) '"How Could You Tell How Much of It Was Lies?" The Controversy of Truth in George Orwell's *Nineteen Eighty-Four*', *Journal of Literary Semantics* 38(1): 71-86.

Chapman, S. and Routledge, C. (eds) (2009) *Key Ideas in Linguistics and the Philosophy of Language*. Edinburgh: Edinburgh University Press.

Clark, B. (2009) 'Salient Inferences: Pragmatics and *The Inheritors*', *Language and Literature* 18(2): 173-212.

Collett, T. (2009) '*Civilization* and *Civilized* in post-9/11 US presidential speeches', *Discourse and Society* 20(4): 455-76.

Crystal, D. (2009) *Just a Phrase I'm Going Through: My Life in Language*. Abingdon: Routledge.

Culpeper, J. (2009) 'Keyness: Words, Parts-of-speech and Semantic Categories in the Character-talk of Shakespeare's *Romeo and Juliet*', *International Journal of Corpus Linguistics* 14(1): 29-59.

Culpeper, J., Kerswill, P., Wodak, R., Katamba, F. and McEnery, T. (eds) (2009) *English Language: Description, Variation and Context*. Basingstoke: Palgrave.

Dahlgren, M. (2009) 'Connoting, Associating and Inferring in Literary Translation', *Journal of Literary Semantics* 38(1): 53-70.

Dix. A. (2009) '"Do You Want This World Left On?": Global Imaginaries in the Films of Michael Winterbottom', *Style* 43(1): 3-25.

Dorney, K. (2009) *The Changing Language of Modern English Drama 1945-2005*. Basintoke: Palgrave.

Durant, A. and Lambrou, M. (2009) *Language and Media: A Resource Book for Students*. Abingdon: Routledge.

Enkvist, N. E. (1964) 'On Defining Style', in N. E. Enkvist, J. Spencer and M. Gregory (eds) *Linguistics and Style*, pp.1-56. Oxford: Oxford University Press.

Eriksson Barajas, K. and Aronsson, K. (2009) 'Avid versus Struggling Readers: Co-onstrued Pupil Identities in School Booktalk', *Language and Literature* 18(3): 281-99.

Fischer-Starcke, B. (2009) 'Keywords and Frequent Phrases of Jane Austen's *Pride and Prejudice*: A Corpus-stylistic Analysis', *International Journal of Corpus Linguistics* 14(4): 492-523.

Gavins, J. (2009) 'The Year's Work in Stylistics 2008', *Language and Literature* 18(4): 367-84.

Gleason, D. W. (2009) 'The Visual Experience of Image Metaphor: Cognitive Insights into Imagist Figures', *Poetics Today* 30(3): 423-70.

Greenall, A. K. 'Gricean Theory and Linguicism: Infringements and Physical Violence in the Relationship between Manuel and Basil Fawlty', *Journal of Pragmatics* 41(3): 470-83.

Gregoriou, C. (2009) *English Literary Stylistics*. Basingstoke: Palgrave.

Hakam, J. (2009) '"The Cartoons Controversy": a Critical Discourse Analysis of English-language Arab Newspaper Discourse', *Discourse and Society* 20(1): 33-58.

Hall, G. (2009) 'Texts, Readers – and Real Readers', *Language and Literature* 18(3): 331-37.

Halsey, K. (2009) '"Folk Stylistics" and the History of Reading: A Discussion of Method', *Language and Literature* 18(3): 231-46.

Herman, D. (2009) *Basic Elements of Narrative*. Oxford: Wiley-Blackwell.

Hoover, D. (2009) 'Word Frequency, Statistical Stylistics and Authorship Attribution', in D. Archer (ed.) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*, pp. 35-52. Aldershot: Ashgate.

Hühn, P., Schmid, W. and Schönert, J. (eds) (2009) *Point of View, Perspective and Focalisation: Modelling Mediation in Narrative*. Berlin: Walter de Gruyter.

Hunter, L. and Lichtenfels, P. (eds) (2009) *Negotiating Shakespeare's Language in Romeo and Juliet*. Farnham: Ashgate.

Hyland, K. (2009) *Academic Discourse*. London: Continuum.

Jeffries, L. (2009) 'The language of poems for children: a stylistic case study', in J. Maybin and N. Watson (eds) *Children's Literature: Approaches and Territories*, pp. 218-235. Basingstoke: Palgrave.

Ji, M. (2009) 'Corpus Stylistics in Translation Studies: Two Modern Chinese Translations of *Don Quijote*', *Language and Literature* 18(1): 61-74.

Koller, V. and Semino, E. (2009) 'Metaphor, Politics and Gender: A Case Study from Germany', in K. Ahrens (ed.) *Politics, Gender and Conceptual Metaphors*, pp. 9-35. Basingstoke: Palgrave.

Lang, A. (2009) 'Reading Race in *Small Island*: Discourse Deviation, Schemata and the Textual Encounter', *Language and Literature* 18(3): 316-30.

Leech, G. and Short, M. (2007) *Style in Fiction*. 2nd edition. London: Pearson Education.

Louwerse, M. and van Peer, W. (2009) 'How Cognitive is Cognitive Poetics? Adding a Symbolic Approach to the Embodied One', in G. Brône and J. Vandaele (eds) (2009) *Cognitive Poetics: Goals, Gains and Gaps*, pp. 423-44. Berlin: de Gruyter.

Macleod, N. (2009) 'Stylistics and the Analysis of Poetry: A Credo and An Example', *Journal of Literary Semantics* 38(2): 131-50.

Mandala, S. (2007) *Twentieth Century Drama Dialogue as Ordinary Talk*. Farnham: Ashgate.

McEnery, T. 'Keywords and Moral Panics: Mary Whitehouse and Media Censorship', in D. Archer (ed.) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*, pp. 93-124. Aldershot: Ashgate.

Montoro, R. (forthcoming) 'Stylistics', *The Year's Work in English Studies* 89.

Mostovaia, A. (2009) 'Color Words in Literary Russian: Connotations and Gender Differences in Use', *Journal of Literary Semantics* 38(1): 1-38.

Myers, G. (2009) 'Stylistics and "Reading-in-Talk"', *Language and Literature* 18(3): 338-44.

Nahajec, L. (2009) 'Negation and the Creation of Implicit Meaning in Poetry', *Language and Literature* 18(2): 109-28.

Nørgaard, N. (2009) 'The Semiotics of Typography in Literary Texts: A Multimodal Approach', *Orbis Litterarum* 64(2): 141-160.

Patton, S. (2009) 'Time-Lessness, Simultaneity and Successivity: Repetition in Beckett's Short Prose', *Language and Literature*18(4): 357-66.

Rohdenburg, G. and Schlüter, J. (eds) (2009) *One Language, Two Grammars?* Cambridge: Cambridge University Press.

Routledge, C. and Chapman, S. (2003) 'Reading "Great Books": Non-truth Committed Discourse and Silly Novel Readers', *Forum for Modern Language Studies* 39: 1–14.

Scott, J. (2009) *The Demotic Voice in Contemporary British Fiction*. Basingstoke: Palgrave.

Scott, M. (2009) 'In Search of a Bad Reference Corpus', in D. Archer (ed.) *What's in A Word-list? Investigating Word Frequency and Keyword Extraction*, pp. 79-92. Aldershot: Ashgate.

Seargeant, P. (2009) 'Ideologies of English in Shakespeare's *Henry V*', *Language and Literature* 18(1): 25-44.

Semino, E. (2009) 'The Language of Newspapers', in J. Culpeper, F. Katamba, P. Kerswill, R. Wodak and T. McEnery (eds) *English Language: Description, Variation and Contexts*. Basingstoke: Palgrave.

Semino, E. and Koller, V. (2009) 'Metaphor, Politics and Gender: A Case Study from Italy', in K. Ahrens (ed.) *Politics, Gender and Conceptual Metaphors*, pp. 36-61. Basingstoke: Palgrave.

Shen, D. (2009) 'Non-ironic Turning Ironic Contextually: Multiple Context-determined Irony in "The Story of an Hour", *Journal of Literary Semantics* 38(2): 115-30.

Short, M. (2001) 'Research Questions, Research Paradigms, and Research Methodologies in the Study of Narrative', in W. Van Peer and S. Chatman (eds) *New Perspectives on Narrative Perspective*, pp. 339-55. Albany: SUNY Press.

Short, M., Freeman, D., van Peer, W. and Simpson, P. (1998) 'Stylistics, Criticism and Mythrepresentation Again: Squaring the Circle with Ray Mackay's Subjective Solution for All Problems', *Language and Literature* 7(1): 40-50.

Simpson, P. and Mayr, A. (2009) *Language and Power: A Resource Book for Students*. Abingdon: Routledge.

Sinclair, J. (2004) *Trust the Text: Language, Corpus and Discourse*. London: Routledge.

Sklar, H. (2009) 'Narrative Structuring of Sympathetic Response: Theoretical and Empirical Approaches to Toni Cade Bambara's "The Hammer Man"', *Poetics Today* 30(3): 561-607.

Stockwell, P. (2002) *Cognitive Poetics: An Introduction*. London: Routledge.

Stockwell, P. (2009a) *Texture: A Cognitive Aesthetics of Reading*. Edinburgh: Edinburgh University Press.

Stockwell, P. (2009b) 'The Cognitive Poetics of Literary Resonance', *Language and Cognition* 1(1): 25-44.

Stockwell, P. (forthcoming) 'Faultlines: The Value of English Studies', in J. Bate (ed.) *The Public Value of the Humanities*.

Sullivan, K. (2009) 'The Languages of Art: How Representational and Abstract Painters Conceptualize Their Work in Terms of Language', *Poetics Today* 30(3): 517-60.

Swann, J. and Allington, D. (2009b) 'Reading Groups and the Language of Literary Texts: A Case Study in Social Reading', *Language and Literature* 18(3): 247-64.

Swann, J. and Allington, D. (eds) (2009a) *Special Issue: Literary Reading as Social Practice. Language and Literature* 18(3): 219-344.

Tobin, V. (2009) 'Cognitive Bias and the Poetics of Surprise', *Language and Literature* 18(2): 155-72.

Toolan, M. (1996) 'Stylistics and Its Discontents; Or, Getting off the Fish "hook"', in J-J. Weber (ed.) *The Stylistics Reader*, pp. 117–135. London: Arnold.

Toolan, M. (2009) *Narrative Progression in the Short Story: A Corpus Stylistic Approach*. Amsterdam: John Benjamins.

Tsakona, Villy (2009) 'Language and Image Interaction in Cartoons: Towards a Multimodal Theory of Humor', *Journal of Pragmatics* 41(6): 1171-188.

Underhill, J. W. (2009) *Humboldt, Worldview and Language*. Edinburgh: Edinburgh University Press.

Wales, K. (2009) 'Unnatural Conversations in Unnatural Conversations: Speech Reporting in the Discourse of Spiritual Mediumship', *Language and Literature* 18(4): 347-56.

Warner, C. (2009) 'Speaking from Experience: Narrative Schemas, Deixis and Authenticity Effects in Verena Stefan's *Shedding*', *Language and Literature* 18(1): 7-24.

West, D. (2008) 'Changing English: A Polemic Against Diversity and Fragmentation', *Changing English: An International Journal of English Teaching* 15(2): 137-43.

Wilkinson, K. (2009) 'Theatre Reviewing: Performance versus Criticism', *Style* 43(1): 109-23.

Williamson, K. (2009) '"A Proper Synthesis of Literary and Linguistic Study": C. S. Lewis and a forgotten war', *Journal of Literary Semantics* 38(2): 151-70.

Xin, Z. (2009) 'Book Review: *Text World Theory: An Introduction* by Joanna Gavins', *Discourse and Society* 20(2): 287-89.