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The year's work in stylistics 2010

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1. Celebrating stylistics

2010 saw the 30th annual conference of the Poetics and Linguistics Association (PALA), hosted by the University of Genoa. An inspiring and packed programme in beautiful surroundings underlined the strength of PALA as the world's foremost association for academics working at the interface of language and literature. PALA has come a long way since its beginnings as a UK-based offshoot of the Linguistics Association of Great Britain, and the wealth of published work in stylistics in 2010 is testament to its development over the past 30 years and to the general good health of the discipline. The Genoa conference provided an ideal opportunity to celebrate this and to look forward to the future.

One of the ways in which this was done was through the publication of a Festschrift volume to honour PALA's founder, Mick Short. This book, an overview of stylistics as it is currently practised, makes an ideal starting point for this year's review. *Language and Style: In Honour of Mick Short* (McIntyre and Busse, 2010) is an edited collection of 27 chapters representing the state-of-the-art in (primarily) literary stylistics. The book celebrates Mick Short's influence on the development of our discipline and was presented to Mick at an evening reception at the Genoa conference, where it became clear that strenuous efforts to keep its publication a secret over the preceding two years had been a wholly unanticipated success! The structure of the book was inspired by Mick

Short's own textbook, *Exploring the Language of Poems, Plays and Prose* (Short, 1996), which is, of course, divided into three sections, each focusing on one of the three main literary genres. To this end, *Language and Style* is also genre-based in structure, with each chapter demonstrating the application of a particular analytical technique. So, for example, Tom Barney's (2010) chapter demonstrates the value of phonetic analysis in the understanding of poetry while Michael Toolan (2010a) shows how an awareness of sentence types and clause types assists in the interpretation of a short story. The list of contributors is too long to recount in full, though it reads as a roll call of leading stylisticians (I will return to some of the chapters in the course of this review). Particularly pleasing is the mix of established and up-and-coming scholars, so that the book includes chapters by such luminaries as Geoffrey Leech, PALA's co-founders Katie Wales and Ron Carter, Peter Verdonk and Paul Simpson, alongside work by newer names such as Marc Alexander and Brian Walker. Each chapter has a very practical, text-based focus, an approach that was decided on in order that the book should appeal to students as well as professional stylisticians. This was done in order to reflect the equal importance that Short has assigned to research and teaching over the course of his career. This seemed a more apt celebration of his influence on stylistics than a purely research-based volume. As one of the book's editors, I confess to an inherent bias in this review, though Douglas Biber pays tribute to *Language and Style*'s contributors in his review on the back cover of the book, in which he describes it as 'one of the most comprehensive introductions to the field of stylistics' and asserts that it 'will be widely used both as a reference work and as a textbook'.

Immediately following the 2010 PALA conference was the conference of the International Association of Literary Semantics (IALS), also hosted by the University of Genoa. Indeed, many delegates took the opportunity to attend both events. 2010 marked a significant occasion for IALS too, in the publication of its founder Trevor Eaton's definitive work, *Literary Semantics* (Eaton, 2010). Eaton, known to many for his spectacular live performances of *The Canterbury Tales* in the original Middle English, has for many years worked tirelessly to promote the study of literature as a serious intellectual endeavour. *Literary Semantics* presents a model for studying literature that assumes the arts to be on a par with the sciences. It is a challenging book, complex and difficult in places. Eaton himself foresees some of the criticisms likely to be aimed at the book, noting that the cognitive complexity of reading warrants the complex model he has produced. (I would, however, be cautious of any model that appears more complex than the data it is attempting to explain). Nonetheless, the book will strike a chord with many stylisticians (particularly those of a cognitive inclination), not least for its provocative back cover blurb that 'many English departments, in terms of academic progress, are simply wasting their time.'

2. Lessons from linguistics

Eaton's book is firmly rooted in the study of literature which is, of course, where many stylisticians' primary interests lie. It is also strongly evangelical about the need for rigour, replicability and objectivity in English Studies. In this respect it shares an agenda with linguistics (which all good stylistics does). In 'The Year's Work in Stylistics 2009' (McIntyre, 2010) I suggested that one of the ways in which stylistics might move

forwards is by making as much effort to engage with mainstream linguistics as it has with literary studies. Over the last few years there has been increasing evidence of this happening. Last year, for example, saw the publication of Biber and Conrad's (2009) *Register, Genre and Style* in Cambridge University Press's prestigious series, *Cambridge Textbooks in Linguistics*. 2010 saw the addition to the series of a volume entitled simply *Stylistics* (Jeffries and McIntyre, 2010) which, as one of its authors, I hope might go some way towards persuading the linguistics establishment that stylistics now has the capacity to be as rigorous, objective and falsifiable as is demanded of research in mainstream linguistics. The book offers a high-level introduction to the methods and techniques of stylistic analysis, arranged according to the chronological development of the discipline. So, for example, early chapters discuss key concepts such as foregrounding theory while later chapters follow up recent research in cognitive and corpus stylistics. The book also includes a chapter devoted solely to methodological issues, aimed at helping students develop the skills needed to define and carry out research projects in stylistics. The book covers both literary and non-literary stylistics and is aimed primarily at high-level undergraduates and postgraduate students new to the discipline, though it may well appeal to academics looking for a global overview of how the various strands of stylistics influence and affect one another.

Another example of stylistics strongly rooted in linguistics is Robinson's *Grimm Language: Grammar, Gender and Genuineness in the Fairy Tales* (Robinson, 2010), which provides a fascinating linguistic look at the fairy tales of the Brothers Grimm. This entertainingly written book is part of John Benjamins's growing series, *Linguistic Approaches to Literature*, and is a perfect exemplar of the blend of these two disciplines.

Robinson, a linguist specialising in German, points out that most studies of fairy tales deal with their plots, themes and ideas. Studies that focus on the language of the Grimms's tales – and specifically the original language of the stories – are thin on the ground. Robinson's overall aim is to show that the Grimm Brothers worked consciously to make their stories, many of which were developments of earlier French fairy tales, appear German in origin. This involved exploiting German dialect features, archaisms and colloquialisms. Robinson demonstrates this convincingly and also incorporates a discussion of the representation of stereotypical gender roles for boy and girls in the stories. Overall, the book is a strong contribution to the study of fairy tales that demonstrates well what linguistics, with its rigour and objectivity, can do for literary analysis.

Of course, an obvious way of demonstrating the value of stylistics for linguistics is to show how it can be applied in the analysis of non-literary texts. To this end, Continuum's *Advances in Stylistics* series was inaugurated by the publication of Lesley Jeffries's *Opposition in Discourse* (Jeffries, 2010a). In it, Jeffries makes the case for opposition as a linguistic structuring device as crucial to the generation of ideology as conceptual metaphor. The book begins with a discussion of opposition as a concept in the history of ideas, before going on to consider its meaning in logic and mathematics. This forms the ground for her consideration of opposition in language, which focuses particularly on constructed opposites (cf. conventional opposites like *up/down* and *alive/dead*). Jeffries gives an example of what she means in the first chapter, in which she discusses an old Conservative Party general election poster which featured the slogan 'Labour say he's black. Tories say he's British' over a picture of a black male. While

black and *British* are not opposites conventionally, the parallelism of the two sentences and the conventional opposition of *Labour* and *Tories* constructs *black* and *British* as opposites too, with the unfortunate consequence (particularly for the Conservative Party whose poster it was) of making the two mutually exclusive; i.e. suggesting implicitly that it is not possible to be both black and British. Throughout the book, this notion of constructed opposition is applied to a wide range of texts, both literary and non-literary and Jeffries undoubtedly succeeds in persuading the reader of the ubiquity of opposites in language. I challenge anyone to read the book and then fail to see opposites everywhere!

This interest in non-literary discourse is continued in *Critical Stylistics* (Jeffries, 2010b). In many ways, this offers a summary position of Jeffries's approach to stylistics, which allies itself with the political aims of critical discourse analysis (CDA) whilst making the case for a much more linguistically grounded analytical technique. Much of Jeffries's recent work has focused on the analysis of non-literary texts, often with the aim of revealing inherent ideologies. *Critical Stylistics* is a student-friendly textbook that suggests an analytical method for going about this practice. Each chapter is centred around a particular linguistic technique (e.g. 'naming and describing', 'equating and contrasting', hypothesizing', etc.) and focuses on the analytical methods that can best be used to used to describe and explain the ways in which these techniques can be used to inculcate ideologies in readers. Its appeal is in its rigour and the degree of objectivity that it offers, especially when contrasted with the subjectivity that CDA is often criticised for. The book ought to be taken up enthusiastically by CDA students, since it offers a clear and accessible method that often seems lacking in CDA textbooks. Indeed, *Critical Stylistics* is a clear demonstration of what stylistics has to offer to other disciplines. Other

broadly critical stylistic work in 2010 included Guillaume's analysis of Barack Obama's rhetorical style (Guillaume, 2010) and Busse's (2010) stylistic investigation of the cover pages of the satirical magazine, *Private Eye*.

Another 2010 publication with a firm foundation in linguistics was Naciscione's *Stylistic Use of Phraseological Units in Discourse* (Naciscione, 2010), in which she continues her long-standing interest in phraseology. The book is a clearly written account of the role that phraseological units play in generating stylistic effects in discourse. Naciscione draws on a range of disciplines – from discourse analysis to cognitive linguistics – to explain phraseological meaning, and in an area notorious for its wealth of (often confusing) terminology, she does an excellent job of steering the reader through the mass of literature on the topic. What is particularly pleasing about the book is its focus on what Naciscione calls *applied stylistics*; that is, the practical application of insights from stylistics, particularly in teaching and learning and the development of pedagogic materials (see section 6 for more on this area). Naciscione draws attention to the importance of *stylistic literacy* for learners, and while her focus is often on the foreign language classroom, the same principles apply for speakers of English as a first language. As she notes in the book's final chapter, stylistic literacy 'is a skill that will help to apply language more purposefully and effectively' (Naciscione, 2010: 207).

3. Exploring the language of literature

Genre-based stylistic analysis continues to make up a large proportion of work in stylistics generally, and the best work draws clearly on the rigour and objectivity of

linguistics, as described in the previous section. Prose and drama were both well represented in 2010, with the rise of work in the latter area being particularly pleasing.

3.1 From stage to screen

In a break with the norm, 2010 saw a raft of publications on the stylistic analysis of drama. The multimodal nature of prototypical drama inevitably increases its analytical complexity (at least, if we are to try and take account of dramatic performance in any objective way), and Kay Richardson's (2010a) article on 'Multimodality and the study of popular drama' was a welcome and successful attempt at disentangling some of the critical positions surrounding this. Richardson critiques two recent studies of drama (one stylistic in approach and the other from Film Studies) and argues for approaching the multimodal study of drama from a logocentric position. The article offers some welcome clarity in an area which is often either overlooked or under-analysed, and its sensible suggestions concerning methodology will be useful to anyone working on drama from a stylistic perspective. Also published in 2010 was Richardson's monograph *Television Dramatic Discourse: A Sociolinguistic Study* (Richardson, 2010b). Richardson's sociolinguistic approach to drama follows a tradition initiated by Deirdre Burton in her classic *Dialogue and Discourse* (1980). Richardson examines television discourse from the perspective of both audience and screenwriter, and her analysis of dialogue as social interaction and her focus on social cognition makes the book a welcome addition to the body of work on the stylistics of drama. I would imagine this will become a standard work for anyone researching television drama, though its influence is likely to extend beyond this to other types of drama too.

Ironically for an area of stylistics often neglected, 2010 also saw the publication of Monika Bednarek's *The Language of Fictional Television* (Bednarek, 2010), an ambitious study focusing primarily on the US 'dramedy', *Gilmore Girls*, which Bednarek uses to exemplify her methods of analysing dialogue and other semiotic resources. Although the book focuses on the same general topic as Richardson's, the approach is different and so the two books complement each other well. Bednarek's covers a wide range of issues, including the analysis of dramatic dialogue, DVD advertising discourse, and the multimodal elements of TV drama. Indeed, the wealth of topics covered is sometimes overwhelming. What is particularly commendable about the book is the range of analytical methods deployed and the aim for objectivity and rigour. Bednarek does not limit herself to existing pragmatic models for dialogue analysis but uses corpus linguistic methods for studying the complete series of *Gilmore Girls*. This quantitative approach allows for some revealing generalisations, including evidence of how argumentation and conflict is generated through n-grams such as *what are you talking about?* Of course, it is always useful if corpus methods are followed up with qualitative analysis, and Bednarek offers a cognitive stylistic angle on emotion as well as a consideration of how aspects of *mise-en-scène* contribute to characterisation. The multimodal analysis is certainly detailed, though whether it is replicable is open to question. I should add that this is a criticism that can be levelled at much multimodal analysis, due largely to its being a relatively new area of stylistic research and one for which analytical frameworks are not yet fully developed. Certainly Bednarek's study will go a long way towards improving such frameworks and, like Richardson's, her book is a welcome addition to work on the stylistics of drama generally.

2010 was clearly a good year for the stylistics of drama; plenty of interesting work was to be found in journals too. Roberta Piazza's (2010) article on voice-over and self-narrative in film further reflected the growing interest in cinematic discourse and offered a multimodal analysis of Antonioni's *When Love Fails*, an Italian documentary film in which five women survivors of suicide attempts recount the circumstances that drove them to such desperate measures. Piazza combines linguistic analysis with Kress and van Leeuwen's (2007) grammar of visual design in an attempt to shed light on Antonioni's belief that only two of the women had been sincere in their suicide attempts (Antonioni suggests that the other women exaggerated their accounts and had not had a genuine desire to die). While Piazza is unable to conclusively prove which of the two women were the 'truly touching cases' (Cottino-Jones, 1996: 72, quoted in Piazza, 2010: 174), she is able to show that two of the interviewees demonstrate a greater sense of authorship and agency than the others. It is a fascinating article and I would direct interested readers to Piazza's very recent book (Piazza, 2011), which will feature fully in next year's review.

Issue 33 of the *Bulletin de la Société de Stylistique Anglais* focused particularly on adaptation and included, amongst others, articles on adapting Conrad's *Victory* (Roblin, 2010), Stanley's Kubrick's film version of Nabokov's *Lolita* (Ophuls-Périer, 2010) and '*Pourquoi il est difficile mais pas impossible d'adapter les whodunnits*' [why it is difficult but not impossible to adapt whodunnits] (Sipière, 2010). Elsewhere, Tracey Cruickshank and Ernestine Lahey (2010) applied text world theory in an analysis of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Focusing on stage directions, and distinguishing between those that have a 'theatrical' function and those that have a

'fictional' function, Cruickshank and Lahey argue that such linguistic cues prompt readers to toggle between what they term 'staged' and 'fictional' worlds. It is an interesting proposition, and the article provides a further test of the capabilities of text world theory for dealing with texts of all types. The narrative aspects of drama, as exemplified in stage directions, were also the focus of Hugo Bowles's (2010) monograph on storytelling and drama, a welcome addition to the growing body of books in this area.

Language and Style (McIntyre and Busse, 2010) also featured a small selection of papers on drama, including Marga Munkelt (2010) on the universal elements of drama, Dawn Archer and Derek Bousfield's (2010) corpus-based pragmatic analysis of *King Lear*, and Dan McIntyre and Jonathan Culpeper (2010) on activity types and humour in dramatic discourse. Analyses of Shakespearean drama were to be found in the work of Enriqué Arenas (2010) and Shigeo Kikuchi (2010).

3.2 Novel ideas and poetic tendencies

A proportion of research into the stylistics of poetry and prose fiction in 2010 focused on classic literature, though all such work offered new ideas about texts that, as Palmer (2010a: 35) acknowledges, have been 'undeniably well-studied'. For example, Violeta Sotirova (2010) extends her work on consciousness to Joyce's *Ulysses*. She argues that not only is Banfield (1982) clearly wrong in her claim that free indirect style is an exclusively literary device, there are also other connections to be found in Joyce's work between the presentation of characters' consciousnesses and our everyday linguistic practices. It is a characteristically persuasive analysis, due in no small part to its rigour and clarity. Alex Broadhead (2010) offers a similarly well-researched analysis of

regionalisms in Wordsworth's *Lyrical Ballads*. He explores the relationship between Wordsworth's use of dialect in his poetry and his claim to use the language of 'low and rustic life'. Like Sotirova, Broadhead is interested primarily in literary stylistics. Also like Sotirova, this is literary stylistics at its best, and a strong contribution to that body of work on the history of literary style. Other literary stylistic analyses of narrative fiction in 2010 included Busse *et al*.'s (2010) multi-method analysis of the Irish writer John McGahern's short stories, Monika Fludernik's (2010a) study of narrative and metaphor, Joe Bray's (2010) analysis of writing presentation in the epistolary novel, and Ken Ireland's (2010) study of retrograde narrative (narratives told in reverse chronological order).

Other more linguistically oriented work on narrative fiction (in the sense of its aim being rather more linguistic than literary), included Andrea Macrae's article on utilising the concept of discourse deixis for understanding metanarration, and Ben Dhooge's (2010) fascinating comparison of Anglo-American and Russian stylistic theories of mind style.

3.3 Stylistics: an interdiscipline

At the beginning of his 2008 book, *Language in Literature*, Geoffrey Leech (2008: 1) characterises stylistics as 'an interdiscipline'; that is, a discipline that draws on numerous other disciplines for its development and that exists at the intersection of these. It is an accurate characterisation and for this reason, work on stylistics is often to be found alongside work in quite different areas. An example can be seen in Jens Eder, Fotis Jannidis and Ralf Schneider's edited collection, *Characters in Fictional Worlds* (Eder *et*

al., 2010). At the outset of her book on the language of fictional television, Bednarek (2010) notes the paucity of research on characterisation. It is certainly true that, despite landmark studies such as Culpeper (2001), characterisation has remained on the fringes of stylistic research for a long time. Eder *et al.*'s volume goes a long way towards remedying this. The book is largely made up of papers from a 2006 symposium held at Bielefeld University, Germany, supplemented with additional articles from leading scholars of characterisation. Although a long time in production, the editors are to be congratulated for having produced such a comprehensive volume, encompassing as it does numerous research areas. These include sections devoted to 'Characters and Characterisation in Different Media', 'Characters and Their Audiences', 'Characters, Culture, Identity', 'Transtextual and Transmedial Characters' and 'General Topics'. Among the papers that will particularly appeal to stylisticians are Hogan's discussion of the relationship between character and plot (Hogan, 2010), Palmer's analysis of social minds in *Persuasion* (Palmer, 2010b), Culpeper and McIntyre's (2010) use of activity type theory to explain dramatic characterisation, Gerrig's (2010) study of the cognitive processes involved in moment-by-moment reading and its effect on the characterisation process, and Emmott, Sanford and Alexander's (2010) exploration of the role of assumption-making and assumption manipulation in narrative texts. Alongside these are a variety of articles by such names as Margolin, Richardson, Smith and Reicher, presenting research from such disciplines as philosophy, film studies, narratology and psychology. As with any interdisciplinary book, there are chapters that will be too subjective for the taste of most stylisticians. Notwithstanding this, I recommend the book wholeheartedly as

what will likely become a standard work on characterisation. It is just a shame that its price makes it one for libraries only.

4. Reading minds

Cognitive stylistics was as well-represented as ever in 2010. A major addition to this research area was Palmer's monograph, *Social Minds in the Novel* (Palmer, 2010a). Palmer uses the term *social mind* to refer to those aspects of the mind that are revealed through an externalist perspective; i.e. 'those aspects that are outer, active, public, social, behavioural, evident, embodied, and engaged' (Palmer, 2010a: 39). Palmer begins by making the point that the old cliché that one can never truly know what another person is thinking is precisely that: a cliché. As Palmer points out, the ability to know at least some of what another person is thinking is vital for holding coherent conversations. Palmer's focus in his book is on characters' minds and he draws a distinction between what he terms *intramental thought* (private/individual thought) and *intermental thought* (shared/group thought). His argument is that intermental thought is crucial to the development of fictional narrative, and that the concept of a social mind is made possible as a result of the fact that 'much of our thought is visible' (2010: 4). Palmer makes his case convincingly via the analysis of the novels *Middlemarch*, *Little Dorrit*, *Persuasion* and *Enduring Love*, as well as through a selection of examples from other texts. The book is a very enjoyable read. It is clearly written and raises many interesting questions for further research; indeed, this is an ideal read for new postgraduates looking for a viable research project. It would be interesting, for example, to explore how models of speech

and thought presentation might map on to Palmer's ideas about how social minds are revealed.

Elsewhere in cognitive linguistics, cognitive metaphor theory continues to be a major research agenda. Inevitably this crosses over with work in cognitive stylistics. An addition to the field that will be of significant interest to scholars in this area is Low *et al.*'s (2010) edited volume, *Researching and Applying Metaphor in the Real World.* Of particular relevance to stylisticians is section three of the book which focuses on 'The function of metaphor in discourse'. Chapters in this section include an investigation of the absence of simile in university lectures (Low, 2010), a study of creative metaphors in political speeches (Mueller, 2010) and a consideration of the evaluative properties of metaphors (Deignan, 2010). Other chapters elsewhere in the book that have relevance for stylistics are Tissari's (2010) study of conceptual metaphors occurring with the verb and noun *love* in Early Modern and Present Day English and Terkourafi and Petrakis's (2010) analysis of the desktop metaphor in computing.

Cognitive stylistic work on metaphor, exemplified in Semino's (2010a) revealing study of metaphorical descriptions of pain, often crosses over with research into blending theory. Blending theory has come in for considerable criticism (see, for example, Gibbs, 2000), though is used to good effect by Fludernik (2010b) to explain how non-natural storytelling frames arise out of blends of previously familiar and natural frames, and by Semino (2010b) to account for metaphorical creativity in a range of genres. The latter article appeared in a special issue of the journal *English Text Construction*, edited by Dancygier and Sanders entitled 'Creating meaning through form' (Dancygier and Sanders, 2010). Other articles in the issue that will appeal particularly to stylisticians

include Górska's (2010) study of the novel metaphor LIFE IS MUSIC, Tobin's (2010) analysis of 'joint attention' in relation to Virginia Woolf's *To the Lighthouse*, and Vandelanotte's (2010) study of the discourse of distance in John Banville's fiction.

Away from cognitive metaphor theory, Stockwell (2010a) demonstrates the applicability of Langacker's cognitive grammar in a typically imaginative exploration of science fiction texts. And no section on cognitive stylistics would be complete without mention of text world theory. Gavins (2010) uses this to good effect to explain how the protagonist of Emmanuel Carriére's *The Moustache* gradually loses his mind when his friends and family all claim that he never had the moustache that he shaves off at the beginning of the story. Gavins focuses particularly on free indirect discourse and notes that what makes the end of story especially disturbing is the disjunction between the protagonist's mind and body in the final paragraph, and the sense that he is not consciously thinking his own thoughts.

Finally in this section is an article that does not quite fit the normal cognitive stylistic agenda but which offers an extremely useful perspective on the nature of reading, which is why I include it here. Allington (2010) continues his work on reading group discourse in an analysis of how cultural legitimacy is negotiated in a gay reading group. Allington suggests that some members of the group draw on a gay variety of subcultural capital (in effect, a schematic awareness of stereotypical gay subculture) to contest other members' interpretations of the book being discussed. In this respect, Allington offers evidence of how and why real readers draw on cognitive frames when discussing literature.

5. Texts and technology

Fast catching up with cognitive stylistics as new sub-disciplines are corpus stylistics and multimodal stylistics. It should be noted, of course, that such distinctions are somewhat artificial, since the aim of a corpus-based or multimodal stylistic analysis might well be to say something about the reading process. Nonetheless, I have separated out work in these areas in order to give a coherent sense of developments in these disciplines.

5.1 Computers and corpora

Corpus stylistics was particularly well-represented in 2010, with numerous high profile publications in this area. Bettina Fischer-Starcke's (2010) book *Corpus Linguistics in Literary Analysis* takes a corpus stylistic approach to analysing Jane Austen's novels, offering a global view of a corpus of her work as well as specific analyses of one novel in particular, *Northanger Abbey*. Fischer-Starcke demonstrates the capacity of corpus approaches for both validating literary critical analyses and identifying literary tropes and effects that intuitive analysis cannot pick up on. She focuses on three analytical techniques: keyword analysis, the analysis of phraseological units (including n-grams and n-frames), and distribution analysis. In each case, she shows how studying these aspects gives rise to new insights into Austen's stylistic technique. While there is certainly scope for further analysis of her corpus (the analysis of over four million words of data, even with corpus tools, necessitates some selectivity in presenting findings), the book is well researched and a useful addition to work on both Austen and corpus methods. And as one of the few books yet written on corpus stylistics, it will undoubtedly join other staples such as Semino and Short (2004) and Adolphs (2006) in shaping this emerging field.

A 'must read' for any corpus stylistician, seasoned or otherwise, is *The Routledge Handbook of Corpus Linguistics* (O'Keefe and McCarthy, 2010). Over 680 pages long, the book encompasses a wealth of practical advice concerning the building and analysing of linguistic corpora. Section one of the book consists of two chapters that discuss the historical development and evolution of corpus linguistics (McCarthy and O'Keefe, 2010, and Tognini-Bonelli, 2010, respectively). Section two focuses on building corpora and includes chapters on key considerations (Reppen, 2010), spoken corpora (Adolphs and Knight, 2010), written corpora (Nelson, 2010) and specialised corpora (Koester, 2010). Section two, on analysing corpora, will be particularly appreciated by students new to corpus analysis: Scott's (2010) chapter, for example, shows what corpus software can do, Hunston (2010) explains how corpora can be used to investigate patterns, and Tribble (2010) explores the use of concordances. The remaining sections of the book cover using corpora for language research, using corpora for language pedagogy, designing corpus-based materials for teaching, and using corpora to study literature and translation. This latter section contains chapters that will be of particular interest to *Language and Literature* readers, encompassing Kenning's (2010) discussion of parallel and comparable corpora, Kübler and Aston's (2010) chapter on translation, McIntyre and Walker's (2010) corpus-based analyses of William Blake's *Songs of Innocence and Experience* and blockbuster movie dialogue, and Amador-Moreno's (2010) corpus linguistic study of speech representation in literature. Elsewhere, McIntyre and Archer (2010) exploit the semantic tagging possibilities of the web-based corpus tool Wmatrix to uncover aspects of mind style in Alan Bennett's *The Lady in the Van*.

5.2 New media

While corpus stylistics exploits new technologies for the analysis of texts, the developing sub-discipline of multimodal stylistics offers new methods of analysing texts which themselves often draw on new technologies. Page's *New Perspectives on Narrative and Multimodality* (Page, 2010) is the first in a new series entitled *Routledge Studies in Multimodality* and edited by Kay L. O'Halloran. An edited collection arising from the 'Narrative and Multimodality Symposium' held at Birmingham City University in April 2007, the book consists of 15 chapters all engaging with multimodal narratives. There is a particular danger in multimodal studies of losing the rigour associated with stylistics as a result of our not yet having fully developed tools for dealing with multimodal texts. Many of the chapters in this volume offer considerable reassurance on this score; for example, Nørgaard (2010a) on 'Multimodality and the literary text: making sense of Safran Foer's *Extremely Loud and Incredibly Close*', Montoro (2010) on 'A multimodal approach to mind style' and Salway (2010) on 'The computer-based analysis of narrative and multimodality'. The range of topics covered is wide and chapters that will particularly appeal to stylisticians include those by Gibbons (2010), Toolan (2010b) and Thomas (2010). The introduction by Page serves as a summary of the state-of-the-art in narrative and multimodality research and the book as a whole is a welcome addition to this growing area of research.

Nørgaard's work on what might be termed semiotic stylistics (Nørgaard 2010b) is also featured in *Language and Style*, in a chapter that draws on the Hallidayan view of language to explore the stylistic effects associated with typography, layout, visual images and book covers. This chapter demonstrates that all texts are multimodal to a certain

extent and highlights the fact that multimodal stylistic analysis is not confined to new media texts. In a similar vein, Lwin (2010) illustrates the multimodal aspects of oral storytelling. In effect, this is also where Jobert's (2010) interests lie in his analysis of the audio-book version of Alan Bennett's short story, 'The Clothes They Stood Up In'. Jobert's analysis uncovers numerous interesting differences between what he terms the phonotext (audio version) and graphotext (written version) of the story; for example, the phonotext makes limited use of anaphoric pronouns, preferring instead to use the appropriate proper noun. Jobert uses such observations to makes claims about the reception differences between reading and listening, and in so doing adds yet another dimension to one of the newer areas of stylistics.

6. Applied stylistics

Towards the end of her book, Anita Naciscione (2010) draws attention to what she refers to as *applied stylistics*. In a sense, all stylistics is applied, though it is certainly the case that stylistics as a discipline has numerous practical implications. Piazza (2010), for instance, highlights its forensic capabilities, though it is in the area of pedagogy where stylistics is most often used in an applied sense.

6.1 Pedagogical issues

One of the most obvious applications of stylistics is in teaching, and this has always been a significant research area for stylisticians. Pedagogical stylistics was the focus of a special issue of *Language and Literature* edited by Michael Burke (Burke, 2010a), whose interest in the subject has resulted in the PALA special interest group in rhetoric and

pedagogy. Indeed, the study of rhetoric is at the heart of Burke's (2010b) article in the issue. Unusually for a journal article, Burke's paper includes a lengthy section written for students and containing much practical advice about carrying out and writing up stylistic analyses. The other articles in the issue cover a wide range of pedagogical issues. Zyngier continues her long-standing interest in literary awareness in an article co-written with Fialho (Zyngier and Fialho, 2010). Bellard-Thomson (2010) reports on the first stage of a larger research project investigating how undergraduate students acquire the skills needed for stylistic analysis, and the extent to which they might be perceived as joining a 'stylistics discourse community'.Yáñez Prieto (2010) discusses the use of stylistic techniques in teaching Spanish as a foreign language. For me, the standout article in the issue is Walter Nash's 'An Anglo-Saxon mystery' (Nash, 2010), in which Nash examines the Anglo-Saxon poem *Wulf and Eadwacer*, a text famed for its ambiguity. Nash considers the pedagogical value of examining various different translations of the poem as a way into interpreting the original and dealing with its opacity of meaning. The article is not directly focused on the practicalities of teaching the poem, though Nash does comment on how one might enthuse students reading it for the first time. This is, of course, a hugely important part of teaching, and Nash's enthusiasm for this endeavour, and for the poem itself, shines through every page. It is a treat to read new work by this most engaging of writers.

The issue concludes with a Coda by Carter (2010) that provides a useful summary of the development of pedagogical stylistic practice ('applied stylistics') over the last 30 years. Carter also picks out three main developments that he suggests will be of special significance for future work in pedagogical stylistics. These are: transformative text

analysis (for example, Pope's [1995] work on textual intervention), rhetorical and cognitive theories, and 'cyberspace classrooms' (Carter, 2010: 120), incorporating developments in web-based courses and other new technologies.

6.2 Applied stylistics and beyond

One very obvious way in which pedagogical stylistics manifests itself is through the publication of stylistics textbooks. A welcome addition to Continuum's *Key Terms* series in 2010 was *Key Terms in Stylistics* (Nørgaard *et al*., 2010). Its dictionary-style structure is likely to invite inevitable comparisons with Katie Wales's *Dictionary of Stylistics* (Wales, 2001), though to my mind there is ample space in the market for both of these texts. *Key Terms in Stylistics* offers something different in its inclusion of sections on 'key branches in stylistics' and 'key thinkers in stylistics' (though I question the inclusion here of Noam Chomsky, especially considering the authors' admission that that transformational approaches to stylistics have had few followers). The book will be appreciated by students for its clarity in defining the various strands of stylistics and for its inclusion of some of the newest developments in the field: for example, multimodality.

Good stylistics relies, of course, on a thorough grounding in language analysis, which makes linguistics textbooks especially relevant to this review. Among the numerous offerings in 2010 was the second edition of Penhallurick's *Studying the English Language* (Penhallurick, 2010). It is a comprehensive overview of the subject, peppered with entertaining anecdotes that make Penhallurick's academic points beautifully clear and the book as a whole very easy to read. Covering virtually all aspects

of the study of the English language, from the history of English to language policy and planning, what I particularly like about the book is how rooted it is in the history of linguistics. So, for example, chapter 16 discusses communication by taking a critical look at Saussure's and Shannon and Weaver's models of this process. Student readers, therefore, will gain not just a thorough grounding in methods and issues in the study of the English language, but a clear sense of how the subject has developed over the years and why it is important to study it. I recommend the book wholeheartedly for anyone wanting a comprehensive introductory text for an undergraduate course in English Language. Another second edition in 2010 was Jackson and Stockwell's *An Introduction to the Nature and Functions of Language* (Jackson and Stockwell, 2010). Originally published in 1996 by Stanley Thornes, this new edition is published by Continuum and is a substantial update. Indeed, few introductory linguistics textbooks are as comprehensive as this one. Accessible, informative and packed full of practical activities and ideas for projects, this book is a must-read for all students new to the study of language. And although covering similar ground to Penhallurick's book, both offer different ideas and perspectives which clearly demonstrate the value of the wealth of textbooks now available in this area. If Penhallurick's book were a lecture course, Jackson and Stockwell's would be the accompanying seminar series, and I can certainly imagine them being used in this way.

Stockwell's *Routledge English Language Introductions* series continues apace, with two new additions in 2010. Sealey's (2010) *Researching English Language: A Resource Book for Students* is a very practically minded handbook aimed at introducing students to the techniques of designing and carrying out research projects in linguistics. It

offers much sensible advice in an area in which it is all too easy to assume that students know what they are doing. The scope of the book is such that it would serve as a companion volume for almost any course taught within an English language degree (and it almost goes without saying that literature teachers and students would also do well to read it). Mullany and Stockwell's (2010) *Introducing English Language: A Resource Book for Students* is a particularly valuable addition to the series, offering an overview of the English Language as an academic subject and serving as a foundational volume for the series as a whole.

Finally, while not a stylistics book *per se*, one volume that certainly deserves its place in this review is Bloomfield's *Language* (Bloomfield, 2010). This classic text from 1935 was republished in 2010 in the *Routledge Revivals* series. It is, of course, a foundational piece of linguistic scholarship, often genuflected to though probably not as often actually read. The breadth of topics covered is astounding considering how undeveloped linguistics was as a discipline when it was first published. Bloomfield's masterpiece prefigures work in all areas of linguistics, including sociolinguistics and applied linguistics generally. It is a book that all students of language and linguistics should have on their shelf.

7. Conclusion

In last year's review (McIntyre, 2010) I argued that stylistics was best seen through the lens of prototype theory, and that it was impossible to draw sharp boundaries to delineate different types of stylistic research. Because of this, I have no doubt that readers will feel I have put at least some of 2010's publication under the wrong sub-heading in this

review. The sub-headings are, of course, simply convenient labels for grouping together the wealth of work in stylistics in a way that makes it coherent and digestible in a review such as this. It is often the case, for instance, that a piece of work that I have broadly labelled cognitive has applied dimensions to it too, while work I have defined as corpus stylistic in nature often has important things to say about the nature of reading. Readers are therefore welcome to take issue with my categorisation system! Nonetheless, however we may wish to categorise the work covered in this review, all of it is testament to the continuing vibrancy of the discipline in 2010.

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