

Contents

<i>List of figures</i>	xi
<i>List of tables</i>	xii
<i>Permission acknowledgements</i>	xiv
<i>Acknowledgements</i>	xvii

Part I Introducing contemporary stylistics

1	Contemporary stylistics	3
1.1	What is stylistics?	3
1.2	How is it contemporary?	5
1.3	The structure of this book	7
1.4	The principles of stylistic analysis	10
	Further reading and references	11

Part II Literature as language

2	Foregrounding	15
2.1	The development and devices of foregrounding	15
2.2	Parallelism and repetition	16
2.3	Deviation	19
2.4	Foregrounding and character experience	22
	Keywords and summary	24
	Activities	25
	Further reading and references	25
3	Phonemes to sound patterning	27
3.1	Phonology and stylistics	27
3.2	Onomatopoeia, consonance, and assonance	31
3.3	Phonaesthesia and the phonaesthetic fallacy	33
3.4	Rhyme and meter	34
	Keywords and summary	39

	Activities	40
	Further reading and references	40
4	Morphemes to words	42
	4.1 Words	42
	4.2 Morphemes	45
	4.3 Morphological deviations	47
	4.4 Morphological play in concrete poetry	51
	Keywords and summary	54
	Activities	54
	Further reading and references	55
5	Phrase to sentence	56
	5.1 Phrases, clauses, and sentences	56
	5.2 Coordination	58
	5.3 Subordination	60
	5.4 Poetic syntax	63
	Keywords and summary	66
	Activities	66
	Further reading and references	67
6	Register, lexical semantics, and cohesion	68
	6.1 Register	68
	6.2 Lexical semantics: Synonyms and antonym	71
	6.3 Equivalence and opposition	73
	6.4 Cohesion	76
	Keywords and summary	78
	Activities	79
	Further reading and references	79
Part III Literature as discourse		
7	Dialogue and spoken discourse	83
	7.1 Meaning and context in spoken discourse	83
	7.2 Speech acts	85
	7.3 Politeness	89
	7.4 Power play in dialogue	90
	Keywords and summary	94
	Activities	94
	Further reading and references	95
8	Speech, thought, and narration	96
	8.1 Speech and thought (and writing)	96
	8.2 Narrators and free indirect discourse	99

8.3	Shifting viewpoints	101
8.4	<i>We</i> -narration	104
	Keywords and summary	106
	Activities	106
	Further reading and references	107
9	Modality and point of view	109
9.1	Types of modality	109
9.2	Modal shading	113
9.3	Analysing modal shading	114
9.4	Modal shading and point of view	118
	Keywords and summary	119
	Activities	119
	Further reading and references	120
10	Transitivity and ideology	121
10.1	Transitivity and choice	121
10.2	Transitivity categories	123
10.3	Transitivity patterns in longer texts	128
10.4	Gender representation in romance fiction	129
	Keywords and summary	133
	Activities	133
	Further reading and references	134
11	Varieties and invented languages	135
11.1	Language varieties	135
11.2	Strategies for representing linguistic varieties in writing	136
11.3	Style switching in poetry	139
11.4	Invented dialects	142
	Keywords and summary	145
	Activities	145
	Further reading and references	146
Part IV Text as cognition		
12	Figure and ground	149
12.1	Cognitive stylistics	149
12.2	Figure and ground	150
12.3	Attraction and neglect	154
12.4	Attention and atmosphere	156
	Keywords and summary	159
	Activities	160
	Further reading and references	160

13	Deixis and deictic shift	162
	13.1 Cognitive deixis	162
	13.2 Deictic shifts	164
	13.3 Perceptual deixis and projection relations	167
	13.4 Double deixis	168
	Keywords and summary	171
	Activities	171
	Further reading and references	173
14	Schemas, scripts, and prototypes	175
	14.1 Knowledge: Schemas and scripts	175
	14.2 Categorisation: Prototypes	177
	14.3 Responding to schema disruption	178
	14.4 Schemas and humour	182
	Keywords and summary	185
	Activities	186
	Further reading and references	187
15	Cognitive grammar and construal	189
	15.1 What's cognitive about grammar?	189
	15.2 Dimensions of construal	190
	15.3 Construal and narrative point of view	195
	15.4 Construal and conceptual deviance	198
	Keywords and summary	199
	Activities	200
	Further reading and references	200

Part V Reading as mental spaces

16	Conceptual metaphor and conceptual integration	205
	16.1 Metaphorical cognition and conceptual mapping	205
	16.2 Conceptual metaphor and conceptual metonymy in literature	208
	16.3 Image-schema metaphors	210
	16.4 Interanimation and conceptual integration	213
	Keywords and summary	217
	Activities	218
	Further reading and references	220
17	Text-worlds	221
	17.1 Language, conceptualisation, and Text World Theory	221
	17.2 Building and switching text-worlds	222
	17.3 Modal-worlds: Attitudes and ontology	226

17.4	Play with worlds	231
	Keywords and summary	234
	Activities	234
	Further reading and references	235
18	Negation and lacuna	236
18.1	Negation	236
18.2	Negation and cognition	238
18.3	Negation and attention	240
18.4	Negation in poetry	241
	Keywords and summary	244
	Activities	245
	Further reading and references	246
Part VI Reading as experience		
19	Analysing the multimodal text	249
19.1	Modes and multimodality	249
19.2	Analysing multimodal literature	250
19.3	Multimodality and genre	254
19.4	Multimodality and digital fiction	258
	Keywords and summary	264
	Activities	264
	Further reading and references	266
20	Understanding emotions	267
20.1	Emotional involvement in reading	267
20.2	Psychological projection and mind-modelling	268
20.3	Identification and resistance	270
20.4	Narrative perspective and positioning	274
	Keywords and summary	278
	Activities	278
	Further reading and references	280
Part VII Reading as data		
21	Corpus stylistics	285
21.1	Corpus linguistics, stylistics, and corpora	285
21.2	Corpus stylistics and word lists	286
21.3	Keywords and keyness	291
21.4	Concordances and collocations	294
	Keywords and summary	299
	Activities	299
	Further reading and references	300

22	Investigating readers	301
22.1	Collecting data about readers and reading in stylistics	301
22.2	Thinking aloud	303
22.3	Questionnaires	307
22.4	Post-processing: 'Naturalistic' data	310
	Keywords and summary	314
	Activities	316
	Further reading and references	317
 Part VIII Conclusion		
23	Future stylistics	321
23.1	Past resonances	321
23.2	Present trends	323
23.3	Future directions: Situated contemporary stylistics	325
	<i>References</i>	329
	<i>Index</i>	367