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REVIEW ARTICLE

The year's work in stylistics 2005

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A matter of perspective

Last year's Year's Work sketched out a bumper year for publications in stylistics, and it is tempting to characterize 2005 as a pause for breath among the stylisticians of the world. However, this would be somewhat misleading. It is true that there were fewer examples of traditional stylistic analysis published this year compared with last year, but the trend towards adaptability, multidisciplinary and a broadening range of subject matter for exploration has resulted in an even greater diversity than usual. Taking this more inclusive view of stylistics, it has become plain this year that stylistic principles are heading out towards a large number of different locations, and that stylistic practices are becoming influential in work which has until now been regarded as drawing on different traditions. On the one hand, this means that stylistics is becoming more prominent in the wider academic community, which is a gratifying testament to the high quality of recent work. Having said that, there remain large swathes of the world where ignorance of stylistic practices persists, in my opinion to the detriment of scholarly research in those places. On the other hand, the success of stylistics in infiltrating other fields is accompanied by a shift in the variety of stylistics which come into contact with other research paradigms: perhaps we are seeing the beginnings of dialectal diversity as the language of stylistics spreads itself into new and disparate settings.

Such new perspectives have great potential to enrich the discipline of stylistics. A useful exercise to illustrate defamiliarization, which will be recognizable to Australian readers, is to present a map of the world with the south pole at the top of the page. As any cognitive linguist will explain, inverting our sense of up and down also has the consequence of effecting disruptions in our projected metaphorical senses of dominance and global power, who is 'on top' and who is 'down under'. A shifted viewpoint shows Europe and North America no longer at the centre of things and the 'Earth' is seen to be dominated more by water than by land. National maps always claim prominence in a similar presentational way: Chinese maps do not have Europe at their centre; British maps always note the centrality of the Greenwich meridian. A map of stylistics in 2005 can similarly be presented from a variety of perspectives. The fields of philosophy, psychology, rhetoric and creative writing, for example, have tended to be regarded as unified disciplines, whereas stylistics (or 'literary linguistics') has celebrated its own hybridity as an interdiscipline. However, it is easy to shift your own point of view to see stylistics as *the* core discipline rather than a



conglomeration of *other* core disciplines. In 2005 there has emerged a good deal of evidence to support this change in perspective; stylistics as a 'multidiscipline', around which other traditional areas could come to seem peripheral.

For example, ever since Roman Jakobson's condemnation of pure linguists and pure literary scholars as 'equally flagrant anachronisms', stylisticians have attempted to present a persuasive and sympathetic face to philosophers and critical theorists on the one side, and applied linguists on the other. Stylisticians are used to complaining that our literary colleagues need to know more linguistics, but it is also still true that applied linguists could do with knowing more about critical theory in relation to discourse and culture. This is the central premise and intended readership of Robson and Stockwell's (2005) *Language in Theory*, published in the Routledge English Language Introductions (RELI) series. In textbook format, the book sets out key issues which concern both philosophers of language and linguists; such as performativity, intentionality, consciousness and interpretation. It is probably true to say that we have traditionally regarded the way different disciplines deal with these common areas of interest as mere differences in terminology, and that proper interdisciplinarity would necessarily follow the discovery or creation of a common language. The book follows the successful RELI pattern of assimilating fundamental ideas, inviting readers to think through entertaining and accessible examples, and offering a set of readings from significant writers in the field. It should not surprise us too much to discover that the different terminologies used do in fact encode fundamentally different perspectives on common concerns, and it becomes clear from all this that if multidisciplinarity is to emerge from interdisciplinarity then it is more than a matter of adopting the same language.

This lesson can be reinforced by reading through *Key Thinkers in Linguistics and the Philosophy of Language*, edited by Siobhan Chapman and Christopher Routledge (2005). The editors state that 'no prior knowledge of either linguistics or philosophy is assumed', and this inclusiveness embraces both sets of readers. The alphabetical order of the great and the good produces some intriguing neighbours – Grimm, Halliday and Hegel, or Labov, Lacan and Leibniz – which also serves to illustrate the common questions in the history of linguistics which are rephrased and re-imagined in each generation. It is of course easy and mean-spirited to play the game of noticing who has been included and who left out (Lacan but not Lakoff, for example, Sinclair but not Toolan); however, the entries are both clear and opinionated, and the exclusions are an argument for an expanded second edition in the future.

Second editions are usually not featured in this annual review, since many are simply cosmetic tweaks aimed at extending a title's shelf-life. However, the second edition of Robert and Susan Cockcroft's (2005) *Persuading People: An Introduction to Rhetoric*, first published in 1992, deserves to be readmitted to the hallowed hall of this Year's Work. The book has always been a sparkling reminder of the antique roots of stylistics in rhetoric, and the authors have now added a developed application in relation to cognitive linguistics. The authors

show how concerns with linguistic and discursual form, propositional content, and interpersonal and social contexts are all intertwined in rhetoric; and specific explorations in stance, emotion and argument echo into modern stylistics. The completely new final chapter, 'Practising Persuasion', stands as a fine example of the stylistic tradition of inviting readers to try out the method for themselves, and as a showcase for stylistics as a multidiscipline the book itself is utterly persuasive.

Stylistics has also often been enriched from key source disciplines, principally Systemic Functional Linguistics, and recent work in that field in evaluation, stance and appraisal will undoubtedly prove influential in current stylistic analyses. James Martin and Peter White's (2005) *The Language of Evaluation* is the most recent example of this work. In the principled approach to interpersonal contexts and social relationships, the book is an excellent illustration of the distance we have come from our formalist history. Like Cockcroft and Cockcroft (2005), it draws its analyses from a continuum of texts in politics, media and literature. Its authors describe SFL as a 'roomy theory' which gives them scope for further exploration. In turn it is instructive for us to see key technical innovations, such as those contained in this book, as part of the many-roomed house of stylistics.

Other friends in the neighbourhood continue to apply rigorous linguistic principles to a range of discourse settings and types, and we in turn can develop modern literary stylistics from the procedures and results of their explorations. Kevin McCafferty (2005) produces a rigorous piece of stylistic analysis in the service of historical sociolinguistics, with benefits in both fields. Carol Reeves's (2005) *The Language of Science*, in the Routledge Intertext series, explores the rhetoric of scientific language in its grammar, in its metaphors, and in its relations with changing and challenging cultures. The book addresses media representations of scientific understanding, and demonstrates interactively how scientific discourse can be used ideologically. It is another example, common in our multidiscipline, of the textbook format carrying innovative research and keen stylistic insights. Mark Boardman's (2005) *The Language of Websites* is a further example in this tradition, also in the Intertext series. Boardman surveys the shifting sands of electronically mediated discourse, including the language used on auction sites, in chatrooms, and in discussion links, as well as the rapidly evolving patterns of website design and text. Particularly interesting for stylisticians is his discussion of the feedback effect that web-text and hyperfictions are having on traditional print texts and narratives.

In a similar vein, articles on transnational adoption on the internet and electronic discourse in general find their place in Norris and Jones's (2005) *Discourse in Action*. This is an introduction to the Mediated Discourse Analysis (MDA) developed by Ron Scollon, who contributes to this volume alongside other influential writers such as Jay Lemke, Theo van Leeuwen and James Wertsch. It is interesting to see how Critical Discourse Analysis (originating in Britain) and Social Semiotics (with its spiritual home in Australia) have their

counterpart developments in North America in the form of MDA, and it will be interesting to see how this social theory of language also finds its way back into literary stylistics, and changes us all over again.

The matter of creativity

Stylisticians are used to working alongside literary scholars and applied linguists, where we are sometimes seen as a bridge between two disciplines and sometimes regarded by both as being on the margins of the other. Increasingly, however, we also find ourselves in the company of creative writers, as teaching in this area offered in literature departments becomes ever more lucrative and more popular. Such courses vary enormously in quality, but at their worst they can have strong echoes of the unprincipled impressionism and vague appeal to taste and sensitivity that provoked the challenge from stylistics in the early days. At their best, creative writing courses *are* stylistics courses, though their methods too offer new perspectives for current stylisticians.

As Paul Dawson (2005) notes, in his book *Creative Writing and the New Humanities*, the explosion of creative writing courses started in North America, where (in the absence of stylistics), the close-reading they practised and the humane pedagogies they advocated were seen as a response to the perpetual 'crisis' in literary studies. Dawson writes interestingly from an Australian perspective, and though he seems not to be aware of stylistics as most *Language and Literature* readers practise it, his closing Bakhtinian call for a 'sociological poetics' in creative writing workshops has a recognizable polemic. Ailsa Cox's (2005) *Writing Short Stories* is a good example of the sort of creative writing guide that would benefit enormously from some thorough input from rigorous stylistics. In the introduction to his introductory reader in stylistics, Ron Carter (1982: 2) quoted the literary critic F.R. Leavis as an example of the sort of impressionistic appeal to sensitivity I mentioned earlier that was still largely prevalent in literary criticism even when informed by theoretical complexity. Sometimes Cox's (2005: 133–5) descriptions are eerie echoes of this: dialogue is 'well paced', a particular author 'never gets close to his characters', illustrative quotations stand in place of description. However, she also needs to talk about the effects of 'an impersonal narrative voice, using an omniscient narrator', or a sentence as 'a simple statement, without ornamentation and without comment'. It would not take much in the way of explicit stylistics to be added at these points to make it easier for her readers to see clearly how to become good writers.

The year 2005 saw the publication of Rob Pope's anticipated and monumental *Creativity* (2005b), adding to an emerging strand coming out of stylistics in recent years which was discussed in detail in last year's Year's Work. A dialogue between Pope (2005a), Derek Attridge (2005) and Ron Carter (2005) on creativity appeared in the last issue of *Language and Literature* of the year, and I recommend it as a model of rigorous but non-petulant academic debate. Pope's

(2005b) book is the standard 300 pages, but the density of argument and example, the flickering distraction of readerly attention from nugget to gem of writerly erudition, serve to make the book feel much fuller than the bare page-count might suggest. Pope offers both an exploration and an exemplification of creative writing. The first part of his text asks provocative questions that engage the reader's thinking while resisting easy answers, and the book tries to finish several times while becoming ever more fragmentary and more elusive. This would be irritating if it were not so intellectually exciting, and there are not many writers who would be able to get away with it. Pope manages it because he draws on such a wealth of material from a huge range of disciplines. There is a tradition of stylistics in the future for which this book will be the origin.

The relationship between stylistic research and the teaching of text (whether reading or writing) has always been close, and two books in 2005 demonstrate this in very different ways. Grainger et al.'s (2005) *Creativity and Writing* is concerned with 'developing voice and verve in the classroom'. While there is an obvious and enthusiastic appreciation of matters of style in literacy teaching here, the authors take a more Cox-like than Pope-ish (Papal? Papist?) approach to creativity. They argue for the performative example set by teachers in encouraging creative language skills, and suggest that linguistic creativity emerges from the compositional choices students make. I would argue, of course, that teachers who have a proper stylistics training would be better equipped to do this too. Geoff Hall, my predecessor as Reviews Editor for *Language and Literature*, has been released from the annual Year's Work and found time to publish *Literature in Language Education* (2005). This is an assured and carefully argued review of the role and status of the literary in language teaching for both native speakers and in a second language context. Hall revisits the notions of literariness and creativity, both from a formalist and then corpus-linguistic perspective, and lastly discusses a dialogic view of literature as an emergent property of usage. He also considers how literature has been used in the education system, and how a refocus on literary reading in this context can offer a range of advantages. The book offers 'prompts and principles' for teachers, in the stylistics tradition of enabling readers to undertake research for themselves.

A matter of quantity

Enabling readers to undertake their own analyses through the provision of clear practical advice and workable methodological guidelines has for a long time been a key motivation behind the best work in corpus linguistics and stylistics. In 2005 this tradition of enablement was continued with the publication of Martin Wynne's (2005) *Developing Linguistic Corpora: A Guide to Good Practice*. I commented in last year's Year's Work that a move away from an all-consuming fascination with technology and towards a comprehensive integration of methodology and interpretation was becoming an evident and heartening trend in

recent work in corpus stylistics. Wynne's edited collection does focus almost entirely on the methodological side of this equation and does not limit itself to stylistic applications of corpus technology alone. However, the clarity of argument present in each of its chapters and its coverage of a wide range of essential practicalities involved in any kind of corpus work mean that this text too can only work to encourage the sorts of fully integrated and purposeful corpus stylistics I advocated last year. The collection includes contributions by major figures in the field: John Sinclair opens and closes the book with two discussions of some of the basics of corpus-building; Geoffrey Leech explores a range of methods for annotation; Lou Bernard provides an introduction to metadata and its uses; Anthony McEnery and Richard Xiao discuss character encoding in corpus construction; Paul Thompson looks at corpora of spoken discourse; and Wynne himself provides guidelines on the preservation and distribution of a corpus once it is successfully constructed.

An accomplished practical demonstration of many of the basic principles of corpus management and analysis set out in Wynne's collection is provided by Chris Heffer's (2005) *The Language of Jury Trial*. This is a timely text for a number of reasons. Firstly, Heffer's bravely broad-ranging approach to discourse analysis, which incorporates aspects of pragmatics, Critical Discourse Analysis and cognitive linguistics, as well as corpus analysis, is one of the best examples of multidisciplinary available in the 2005 stylistics showcase. The quotation from Jerome Bruner with which Heffer opens his text is perhaps the clearest indicator of the principled discussion which is to follow: 'The most I can claim is that, as with the stereoscope, depth is better achieved by looking from two points at once'. Secondly, and perhaps more importantly, the sorts of trial by jury upon which Heffer focuses his analysis are fading swiftly from the English legal system. Heffer maintains an admirably outward-reaching argument throughout his text, which culminates in a particularly engaging debate in his final chapter on whether trial by jury is an institution worth saving or reforming in the English legal context. His conclusions are supported well by the fascinating, thorough and fully integrational analysis of legal corpora which precedes them.

Current ongoing debates about the value of corpus stylistics in a specifically literary context seem to echo the initial debates around stylistics itself. Michael Stubbs (2005) tackles the question head-on and with an elegant demonstration of the use of computational methods on Conrad's *Heart of Darkness*. In the process, he sets out again the position of systematic and verifiable analysis in relation to literary interpretation in what I feel will become a landmark article.

Other work from the year that is empirical and data-driven includes Ekelund and Börjesson's (2005) article in *Poetics*, in which a geometric data analysis is used to compare the work of first-time novelists from 1940 and 1955. Their findings reveal a fascinating development in the collective social imagination, especially in relation to the representation of aggressiveness and the gendering of antagonism, but it is their blend of computational and cognitive techniques that is most interesting as a sign of disciplines converging.

Mind over matter

Work which exists truly on the borderline between different areas of the stylistics multidiscipline, like Alice Deignan's (2005) *Metaphor and Corpus Linguistics*, is both a God-send and a headache for anyone attempting to forge coherent connections in reviews of the field such as the Year's Work. While they often provide neat links between categories, each year I struggle to decide which side of a paragraph break to place certain texts. I realize that here I am positioning for the second year running a corpus-based test of the assumptions of Conceptual Metaphor Theory within the boundaries of cognitive approaches to stylistic analysis rather than those of corpus-based studies. However, there is method behind the apparent subjectivity of my classifications. It is, in my view, essential to include systematic and fully contextualized testing as a central component of what might otherwise remain generally impressionistic work in cognitive linguistics and poetics.

Cognitive poetics in general continues to develop strongly. *Language and Literature* itself featured a special issue on rhetoric that was largely informed by 'the cognitive turn': in particular, Peter Verdonk's (2005) masterly blend of the stylistics of painting and poetry, Robert Cockcroft's (2005) elegant analysis of the deixis and worlds of George Herbert, and Craig Hamilton's (2005) persuasive account of cognitive rhetoric in Emily Dickinson. Jeanne Fahnestock's (2005) article on classical rhetoric and Lynette Hunter's (2005) article on 'echolocation' in *Romeo and Juliet* in the same issue further remind us stylisticians of our roots in the rhetorical tradition. This journal featured other good representative work in cognitive poetics also in 2005: both Margaret Freeman (2005a) and Barbara Dancygier (2005) use the increasingly important framework of *blending* to explore the poetry of Sylvia Plath and the travel writing of Jonathan Raban, respectively. Peter Crisp (2005) presents a characteristically precise and closely argued analysis of allegory and symbol, and Jean Jacques Weber (2005a) sets out a 'cognitive pragmatics' as part of his continuing work in developing a socially and culturally informed cognitive poetics.

Weber, together with Michael Toolan, also edited a special issue of the house journal of the European Society for the Study of English (ESSE) on cognitive poetics, entitled 'The Cognitive Turn'. Their introduction (Toolan and Weber, 2005) usefully sets out the assumptions and trends of the discipline. Blending theory again features prominently, for example in Brandt and Brandt's (2005) analysis of literary imagery, and Weber's (2005b) exploration of the 'condition-of-England' novel. However, the continuing richness of the approach is also evident in the variety of papers by Ralf Schneider (2005) on hypertext narrative, Michael Burke (2005) on an augmentation of a stylistic analysis of Larkin, and Margarete Rubik (2005a) on frame and schema in Peter Carey's fiction. Text World Theory, too, continues to be influential in cognitive poetics: the journal features Laura Hidalgo Downing (2005) taking an empirical approach to Text World Theory with short fiction by Robert Coover, and Peter Stockwell (2005a)

developing the cognitive aesthetics of texture from Text World Theory through a poem by Rudyard Kipling. My own text-world revisitation of modality (Gavins, 2005a), in the consistently interesting *Journal of Literary Semantics*, is also in this evolving tradition. Other notable papers in *JLS* this year include David Keeble's (2005) interpretation of Carlyle using relevance theory, Emily Beall's (2005) exploration of radically deviant poetry through 'cognitive similes', and Andrew Goatly's (2005) revision of multiple foregrounding as part of the process of reading. Lastly, Dan McIntyre (2005) re-evaluates 'mind style' in worlds theory terms. This also represents a systematic treatment of drama, an area of literary activity which stylistics has not traditionally dealt with very convincingly. It would be valuable if the sort of analysis McIntyre develops could reinvigorate this aspect of our work.

A significant volume of selected papers from a cognition and literary interpretation conference in Helsinki emerged in 2005 (Veivo et al., 2005). This brought together stylisticians and literary critics and theorists and the book features important articles for cognitive poetics. Highlights for the theoretical development of the field include David Miall's (2005) argument for empiricism and emotion to be prominent in the discipline, and Jørge Dines Johansen's (2005) contrary defence of interpretation, Freeman's (2005b) blend of science and art in interpretation and aesthetics, and Stockwell's (2005b) demonstration of the relationship between cognitive poetics and stylistics. Practical analyses with methodological consequences featured in Rubik's (2005b) worlds analysis of postmodernist fiction, Olga Vorobyova's (2005) metaphor analysis of Virginia Woolf, and my own text-world analysis of *The No.1 Ladies' Detective Agency* (Gavins, 2005b). The volume as a whole stands as an interesting and productive collision of stylistics and literary theory.

The 'cognitive turn' is having a bumper year, it seems, and the coiner of that phrase, Gerard Steen, this year edited a special issue of *Style* devoted to *metonymy*, the under-researched poorer cousin of conceptual metaphor. There is fascinating work here for stylisticians to draw on. Steen's (2005) own introduction provides a useful survey, and the issue contains a literary application, by Daniel Strack (2005), exploring how readers' metaphoric interpretations of a Kipling text can be subtly shifted by metonymic cues. Further work on metonymy is in evidence in Monika Fludernik's (2005) typically sharp paper in *English Studies* on the literary representation of imprisonment.

Story-matter

The increasing breadth of cognitive poetics reaches into new areas of interdisciplinarity as well as offering opportunities for re-evaluations of our stylistic past. On the wilder shores, perhaps, stands Cupchik and Phillips's (2005) experiments on the enhancing effect of environmental odours on readers' senses of character involvement. Back in the heart of our territory, in a major article

Teresa Bridgeman (2005) revisits Genette's notion of prolepsis in narrative from a thorough and rigorous cognitive perspective. Circling back on our own history, it appears, offers new solutions and new research questions, and, as with several of the articles mentioned so far, there is much to be gained by a drawing together of readerliness, cognition, traditional stylistics and narratology.

Bridgeman's (2005) reframing of narratology was not the only such endeavour in 2005. The weightily impressive *Routledge Encyclopedia of Narrative Theory* (Herman et al., 2005) represents the work of diverse hands drawn largely from the readership of this journal. It is clear that narratology has become reinvigorated in recent years alongside innovations in stylistics, as evidenced not only by the published work appearing recently but also by the productive meetings of the special interest group in narrative at several recent PALA conferences. Dan Shen's (2005) review article in *Style* provides further discussion of the frequently productive relationship between stylistics and narratology.

The *Encyclopedia* is a joy to peruse. It features longer entries (between 1000 and 3000 words) for terms such as 'allegory' (Madeleine Kasten), 'discourse analysis' (Ruth Wodak and Barbara Johnstone), 'metaphor' (Gerard Steen), 'modality' (Paul Simpson), 'person' (Uri Margolin), 'psychological approaches' (Richard Gerrig), 'space' (Sabine Buchholz and Manfred Jahn), 'thought and consciousness' (Alan Palmer), 'time' (Monika Fludernik), 'visual narrativity' (Mieke Bal) and many others. Most of these are argumentative as well as descriptive. Even more interesting are the shorter entries for narrative types: 'emplotment' (Hayden White), the 'nouveau roman' (Gerald Prince), 'opera' (Linda and Michael Hutcheon), 'surrealism' (Peter Stockwell) and the very short squibs: 'ekphrasis' (Mario Klarer), 'mood' (Dan Shen), 'narrative speed' (Manfred Jahn), and of course 'text worlds' (Joanna Gavins)! The book not only marks out the state of the art in narratology but also sets out the rangy parameters of narrative interests.

Other work in narrative this year includes Terence Murphy's (2005) study of Joyce's *Eveline* for its narrative use of reverie. Murphy not only provides a convincing descriptive analysis, but also accounts systematically for the different ways of reading the story in the critical tradition, and Don Hardy (2005), in an erudite and highly accomplished article, explores a different type of narrative pause or gap in the fiction of Flannery O'Connor. Elsewhere, Kathryn Hume (2005) analyses pace as a key technique in the modern novel, in a study which is not quite stylistics as we would know it, but comes from a position that is certainly recognizable. It shows that narratology as it expands has the potential to bring more people (especially in North America) into contact with stylistics.

Something the matter?

While I have been roaming across the landscape for this year's Year's Work, it has become clear that stylistics is diverse but clustered in particular areas. I have

found many places where work is being done concerning language teaching, linguistic texture or creativity, but where writers remain ignorant of stylistic methods. In many cases, the work being produced is nevertheless worthwhile, full of insight and intellectual value, but it could be so much better. For example, Robert Alter's (2005) *Imagined Cities: Urban Experience and the Language of the Novel* contains discussions of the techniques of Dickens, Woolf, Joyce and Kafka in support of an historically sweeping argument about recreating the experience of the city in language, which could have been even more convincing with a detailed stylistic account. (His earlier *Canon and Creativity* [2000] similarly offered close readings of Joyce, Bialik and Kafka without a systematic stylistics.) On a much smaller scale, Jill Campbell's (2005) article 'Fielding's Style' also manages to remain utterly unaware of stylistics, while still making a few valid and interesting points.

Of course, as Robson and Stockwell (2005) observed right at the start of this review, there is a tradition in literary studies of critical theorists discussing language without understanding any linguistics. J. Hillis Miller has long been an exponent of this tradition. A collection of essays (Cohen and Kujundžič, 2005) appeared this year in celebration of his work. Although these are in many ways enjoyable in a self-satisfied way, and even engage in a form of hopelessly idiosyncratic close-reading, they could not be improved with the application of a stylistic sensibility, since such an injection would render their arguments nonsensical. More challenging for the stylistician is Hillis Miller's (2005) own *Literature as Conduct*, subtitled *Speech Acts in Henry James*. He fairly but dismissively sets out in his introduction how his deconstructionist understanding of performativity in speech acts is very different from the original and continuing sense in pragmatics, and he goes on to explore various novels by James using the former perspective. Reading this is a curious experience for the stylistician, because the theoretical premises became divergent from the discipline of linguistics so long ago, and it is as if Hillis Miller is writing in an imaginary parallel dialect of a long-lost cognate language. It is possible that the multidisciplinary influences on stylistics will allow us to accommodate across this divide, but we are surely in for a long haul.

Meanwhile, Edmond Wright's (2005) fascinating *Narrative, Perception, Language, and Faith* reads similarly as a work from a parallel universe where scholars ask the same questions as stylisticians but where stylistics does not exist. Wright's exploration of ethics, aesthetics and religion rests on the observation that narratives underlie and connect all of our thinking: much of the detail could have been short-circuited with some cognitive linguistics and narratology. Likewise in tone, Vandeveld's (2005) *The Task of the Interpreter: Text, Meaning, and Negotiation* sets out an interesting argument to reinstate intentionality as part of the readerly negotiation of meaning, but it strikes its points against a linguistics that has long ago moved on.

Elsewhere there is simply blank ignorance. The *fifth* edition of Selden, et al.'s (2005) *A Reader's Guide to Contemporary Literary Theory* still contains no

mention of stylistics, and the entry for 'linguistics' in the index cites only Jakobson and Saussure! The journal *The Explicator*, which advertises itself as a source of text-based criticism, remains fossilized in 'explication de texte'. Journals with names like *Mosaic: An Interdisciplinary Journal*, and *Textual Practice*, and even *Text: An Interdisciplinary Journal for the Study of Discourse* all fail to feature anything remotely resembling a stylistic or broadly literary linguistic analysis.

Stylistics in its heartland, then, is multidisciplinary, confident and diverse, but all stylisticians still need to get out more, and get more out. It should not, of course, be the role of the Reviews Editor of *Language and Literature* to call for papers to be sent to other journals, but there are editors out there who are open-minded and willing to feature stylistic explorations: the *European Journal of English Studies*, for example, or *Narrative*, or *English Studies*, or *Applied Linguistics*; and many other editors who should be pressured into accepting proper stylistic work. There is plenty of stylistics being done in the world, and plenty of evangelical work to be done. I hope to be able to report on it in the future.

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