**The Year's Work in Stylistics 2021**
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**1. Introduction**

Last year in his final 'Year's Work' as Reviews Editor, Simon Statham wrote about the effect that coronavirus and lockdown had had on the way we engaged with our working lives. In the article, Simon reflected on how he had been somewhat naïve when, in 'The Year's Work' for 2019, he signed off by looking forward to a year of travel and international conferences as the world returned to pre-Covid 'normal'. In his reflections of the year prior, Simon made a case for extending Simpson's (2014: 4) 'three R's of stylistics to include 'resilience', to reflect the varied ways stylisticians around the world had adapted to working in the Covid landscape. Of course, what Simon was not to know when he wrote 'The Year's Work in Stylistics 2019' was how long Covid would affect our lives. As I retrospectively write this 'Year's Work' for 2021 in 2022, it is still the case that Covid is affecting our working lives, however, arguably the new ways we have developed for staying connected in a socially disconnected world are now bringing new benefits as virtual interaction is no longer a deviation from the academic norm. An example of this is the many ways that colleagues from around the world are able to attend conferences which would be unfeasible for them to attend in person, and how virtual meetings have fostered collaboration between researchers internationally. The international travel that Simon hoped for in 2020 has returned for many of us and conference organisers have welcomed delegates in person and virtually as they embrace the hybrid conference format. The stylistics world is opening back up and testimony to this is the fact that PALA was able to hold its first face-to-face conference since 2019 in Liverpool. The conference, 'Style and Senses', hosted in the beautiful city of Aix (and organised by academics at Aix-Marseille University and University Paul Valéry - Montpellier 3) was a welcome opportunity for many stylisticians to reengage in the lively discussion the conference format allows. Another key event in the stylistics calendar was the one-day 'Applied Stylistics Symposium', hosted by the Aston Stylistics Research Group. The range of talks at the symposium demonstrated the vast range of ways that stylistics can help to answer wider societal questions. Furthermore, the hybrid format of the symposium allowed attendees from around the world to join in the discussion. The talks given as part of the symposium reported on the stylistic research being conducted in a wide array of areas benefitting society. These include teaching, forensic analysis, healthcare,

and climate change. The new and exciting ways that stylisticians are applying their research puts me in mind of a further 'R' that we could add to Simpson's 'three Rs of stylistics' (plus Simon's addition of 'resilience'): *responsive*. Research in stylistics is increasingly relevant and beneficial to societal issues.

This article, which will be my first as Reviews Editor for *Language and Literature*, will review the literature in stylistics in 2021. By way of a disclaimer, I will refer again to the reflections that Simon made in last year's article when he discussed the challenges of reviewing *all* the work published in stylistics over the course of a year, such a thing is not possible and therefore what is presented here is merely a representative sample of the range of areas explored, the methods and theories adopted and genres studied. In another first, the 'Year's Work' will now include the stylistics work carried out by PhD students in their theses which are written (or are described) in English available on the British Library or the DART-Europe E-theses Portal. Despite the inclusion of European theses, there UK theses are overrepresented in this review. The reason for this is that non-UK theses are harder to access from databases available in the UK. However, we hope to include more non-UK theses in future The Year's Work. So much cutting-edge research in the area is conducted by doctoral students and their work ought to be the case that this work is included here. The diversity of the postgraduate research being conducted in stylistics attests to the good health of stylistics as a discipline, and, more importantly, promoting this work falls within the remit of all of us at *Language and Literature* as ambassadors of stylistics. I use the phrase 'ambassador of stylistics' here since it was that phrase which was used by Michael Toolan to describe the late Peter Verdonk[1], Professor of Stylistics and *Language and Literature* editorial board member, who passed away in 2021. Peter Verdonk's contribution to stylistics went far beyond his superlative academic work, it was seen also in the support he gave to students of stylistics worldwide. Knowing this, while the inclusion of postgraduate research in the 'Year's Work' may be a new initiative at *Language and Literature,* fostering and nurturing a stylistics community across academic careers, from PhD student to Professor, is not.

In what follows, research published in 2021 has been grouped into key categories, e.g. 'multimodal stylistics', 'cognitive stylistics', however, as ever it is important to note that many publications do not fit neatly into one category. This fact demonstrates the interdisciplinary and wide-ranging nature of research in contemporary stylistics. It is also important to note the sheer variety of data types analysed in these publications. The reported research includes analyses of travelogues, exhibitions, music, poems, prose, paintings, TV shows and comics, amongst many others. Moreover, to return to my proposal of adding 'responsive' to the 'three

Rs' of stylistics, much of the work conducted in 2021 has application at its core. Notable publications in this regard include Linda Pillière's (2021a) chapter on how city museums engage with the public in *Language in Place: Stylistic Perspectives on Landscape, Place and Environment* (Virdis et al., 2021), as well as a collection of articles published in the journal *Scientific Study of Literature* exploring how readers engage with texts across a variety of modes (e.g. listening to an audiobook vs. reading a print book), and how such modal differences may affect levels of reader absorption.

In Sections 2-7 the research published in 2021 will be discussed by theme. In Section 8 I discuss the edited collections published in 2021 before I provide an overview of the PhD theses accepted in 2021 in Section 9. In Section 10, I provide some summary remarks. I begin by describing the research published in 2021 in cognitive stylistics.

## 2. Cognitive stylistics

Adopting a cognitive-linguistic approach to their analysis, Gavins et al., (30(4)) analyse the language contained in guestbooks in The National Trust UK properties using Text World Theory. The authors investigate the stylistic choices of contributors to the guestbooks to explore how particular identities are performed in this discourse type, as well as the interaction between the 'discourse-world', and the 'text-worlds' created by the contributors. Gavins et al. argue that analysing situational context as well as conceptual structures (or text-worlds) provides insight into the 'pragmatic and conceptual environment which surrounds the production and reception of the guestbook discourse' (30(4): 381).

Also adopting Text World Theory is Gibbons and Whiteley (30(2)). In their article 'Do worlds have (fourth) walls? A Text World Theory approach to direct address in *Fleabag'*, Gibbons and Whiteley examine how direct address is used in a TV show to 'break the fourth wall'. Taking a cognitive approach, and situating their research in the field of 'telecinematic' stylistics, the authors explore how direct address is manifested in the show. They analyse direct address in three ways: via multimodal elements such as character gaze (to camera), where gaze is accompanied by the second person 'you', and where 'you' is used alone, i.e. without gaze to camera. The authors argue that a detailed analysis of direct address provides better insight into how viewers are positioned as well as how text worlds are formed since ''breaking the fourth wall' in telecinematic discourse evokes an addressee who is not spatiotemporally co-present with the text-world character'' (30(2): 105). Gibbons and Whiteley's analysis furthers existing

understandings of Text World Theory when applied to telecinematic discourse and is of interest to scholars working in multimodality as well as cognitive stylistics.

Also exploring multiple modes using cognitive stylistics is Antović (30(2)). In his article, 'Multilevel grounded semantics across cognitive modalities: Music, vision, poetry', Antović develops his earlier work on multilevel grounded semantics to explore how constructs from different semiotic modes (e.g. visual, musical and linguistic elements) motivate meaning generation; that is, how meaning corresponds over modalities or domains. Antović argues that research to date has neglected to explore how such conceptual blends are created. In order to address this gap in the extant research, Antović surveys conceptual integration theories from cognitive linguistics and analyses a piece of classical music, a piece of visual art and a poem. Based on this analysis, Antović proposes six 'grounding levels' which apply cross-modally, and which contain the following levels: perceptual, cross modal, affective, conceptual, culturally rich and individual. Antović states that greater insight into meaning generation across genres can be achieved by applying the proposed schema to the different data types (e.g. music, art).

Taking a cognitive linguistic approach to the analysis of a novel, Rasse and Gibbs (2021a) explore metaphor how in literary texts affects readers' interpretative experiences. In their article 'Metaphorical thinking in our literary experiences of J.D. Salinger's *The Catcher in the Rye*', the authors argue that metaphorical thinking is linked to embodied simulation processes which 'capture readers' rich phenomenological characteristics (e.g., immersion, absorption, transportation) of literary experience' (2021: 3). Drawing on people's literary experiences of Salinger's novel, Rasse and Gibbs contend that exploring links between metaphorical thinking and embodiment provides insight into literary reading. Rasse and Gibbs' (2021a) work generated debate, with Teubert (2021) offering a critical response to their article in the *Journal of Literary Semantics*, discussing the differences between cognitive linguistics and what he terms 'discourse linguistics'. Specifically, Teubert takes issue with the embodiment argument put forward by Rasse and Gibbs to state that 'we can only take stock of a reader's literary experience to the extent it is communicated in verbalised form, and not by scrutinising neurological or other material, i.e. discourse-external, evidence' (Teubert, 2021: 90). Interested readers can read Teubert's response to Rasse and Gibbs' initial work and Rasse and Gibbs' reply (Rasse and Gibbs, 2022) to Teubert's critique in the *Journal of Literary Semantics*.

Adopting a cognitive poetics perspective, Wentworth (2021) explores the language of place and time in Lisa Gorton's *The Life of Houses*. Wentworth argues that a cognitive approach which takes space (i.e. physical space described in a text) into account can explicate how subjective time is perceived in the novel. Using the central house in the novel, the 'Sea House', Wentworth explores the link between space, time and self in the story. Also adopting a Text World Theory approach, Wydrzynska (30(3)) analyses an experimental text in her article 'I shouldn't even be telling you that I shouldn't be telling you the story': Pseudonymous Bosch and the postmodern narrator in children's literature'. Wydrzynska explores what linguistic strategies are adopted in the text in order to engage young readers, arguing that in contrast to what one might expect, children's literature does contain innovative and experimental textual features such as postmodern and metafictive devices.

Further research published in 2021 that adopts a Text World Theory approach is Adams' article 'Your duplicitous point of view': Delayed revelations of hypothetical focalisation in Ian McEwan's *Atonement* and *Sweet Tooth*' (Adams, 30(2)). Appealing to neuropsychiatric research and Possible Worlds Theory, Adams explores how McEwan's stylistic choices result in a disorientating effect in the novels. Adams argues that merging approaches from cognitive poetics and neuropsychiatric research highlights the potential for interdisciplinary research into the study of narrative focalisation.

Also adopting a cognitive stylistic approach to the analysis of a text, Alarcón-Hermosilla (2021) draws on frame semantics, conceptual metaphor theory and cognitive grammar to explore the mind style in John McGahern's *The Barracks*. Alarcón-Hermosilla argues that analysis of the perspectives of the heroine in the novel and a minor character in the novel can provide insight into the authors ideological world view. Alarcón-Hermosilla identifies two contrasting themes in the language of the characters, these are FAITH VS REASON and DARKNESS VS LIGHT. These themes, Alarcón-Hermosilla argues, work to reveal McGahern's world view in relation to his 'controversial' views on religion in Irish society.

Further research published in 2021 explores mind style in a range of texts from prose fiction to autobiographical texts. In their book chapter 'Stylistics: Mind style in an autobiographical account of schizophrenia', Demjen and Semino (2021) build on their work in the area of mind style and health communication (see Demjen and Semino 2015). Focussing on pronoun use, narrative style, visual focus and the representation of minds in 'Henry's Demons. The chapter, published in the edited *Analysing Health Communication: Discourse Approaches* (Brookes and Hunt, 2021) demonstrates the value of stylistic analysis for better understanding the language used to describe schizophrenia. Moreover, the inclusion of the

chapter in this collection cements the place of stylistics as a vital method for analysing discourses in texts and is a further example of the 'responsive' stylistics I described in the Introduction of this article.

Also exploring mind style, and adopting Systemic Functional Grammar as an analytical method, Tahiri and Muhaxheri (2021) explore transitivity categories in a Kosovan contemporary novel. They found that through the grammatical choices of the author, the main character in the novel is created as a recipient of his own experiences rather than being in control of them. Tahiri and Muhaxheri also found that the character is only an active agent when he is moving physically. The authors argue that the stylistic effect of these linguistic choices is that the character becomes a passive agent which can be said to reflect the specific historical period in Kosovo and former Yugoslavia.

## 3. Multimodal stylistics

A wealth of research was published in the area of multimodal stylistics in 2021. The first of these is Pillière's (2021b) monograph *Intralingual Translation of British Novels: A Multimodal Stylistic Perspective*. Focussing on the multimodal elements of translation, Pillière furthers her work in the area of the stylistics of translation to explore the translation of multimodal elements of texts, what Pillière terms 'the material text' (2021b: 30), e.g. typefaces, page formatting, etc. Expanding on Jakobson's (1959) three types of translation (intralingual, interlingual and intersemiotic), Pillière argues that Jakobson, and as a result, subsequent work following Jakobson in translation studies, has spent relatively little time exploring intralingual and intersemiotic translation. To address this research gap, Pillière analyses a corpus of American English editions of British English texts and argues that a better understanding of intralingual translation can enrich our understanding of interlingual translation. This means, Pillière argues, that intralingual translation should not be viewed as peripheral within translation studies. Pillière's monograph also addresses the gap in research in this area by analysing novels. Previous research in this area has tended to focus on children's literature and as a result, the analytical findings, Pillière argues, have been limited. In analysing different genres (including children's literature, travelogues and novels), Pillière identifies a range of linguistic features of translation, e.g. tense shifts, paraphrases and deictic shifts.

Also focussing on multimodality is Goatly (2021a) who analyses the poem 'From Far, from Eve and Morning', from A E Housman's *A Shropshire Lad*, alongside Vaughn Williams' musical setting of the poem. Arguing that developments in multimodality can expand our

understanding of the interactions between literary criticism and linguistics, Goatly analyses the poem focussing first on the linguistic levels, for example, phonology and clause structure before conducting an analysis of the text at the pragmatic and discourse levels. Goatly argues that the analysis of both musical and linguistic elements of texts work to further our appreciation of the literary aspects of texts like the one analysed.

Further work published in 2021 which analyses modes other than the written mode is Cornelius and Weiskott's (30(3)) article 'The intricacies of counting to four in Old English poetry'. In the article, the authors explore Old English meter, focussing on verse design and metrical position. The article provides a comprehensive discussion of Old English meter which introduces non-specialists to the verse structure of Old English. Cornelius and Weiskott illustrate their discussion points with examples from *Cædmon's Hymn* and the *Seafarer* to show the complexities of Old English metrical structure. They argue that this complexity presents problems for metrical theory (30(3): 250) and provide a detailed account of the varied analytical perspectives for analysing meter in Old English. Cornelius and Weiskott's research is a significant addition to our understanding of the potential stylistic effects of poetic meter and will be appreciated by those (admittedly few) stylisticians working in the area, as well as by those with in interest in historical stylistics.

## 4. Stylistics and reader response research

2021 also saw the publication of a number of articles reporting on reader response research. For example, De Vooght and Nemegeer (30(4)) explored 12 readers' reactions to Benni's *Il Bar Sotto Il Mare.* Adopting a 'reader-oriented short story collection theory' (30(4): 361), the authors studied participants' interpretations of the text via recall tasks and open questions. De Vooght and Nemegeer found that which elements of stories/stories participants were drawn to was not based entirely on appreciation but on the position of the story in the collection (30(4): 375). Stories positioned at the end of the collection were less likely to be prominent in the participants memory. Moreover, the authors found that some topics from stories at the beginning of the book were more likely to be highlighted by participants than later topics.

A further study related to reader perception is Mastropierro and Conklin's (2021) analysis of racial slurs in Conrad's *Heart of Darkness.* The research aimed to explore how slurs in the text influenced the way that participants perceived the fictional representation of African people in the text. Data was collected by modifying the same questionnaire to include a passage from the novel with (i) no slurs, (ii) the exact passage with slurs, and (iii) the passage with

more slurs than in the original text. The authors found that the number of slurs compared with the original does not affect readers' perception of humanisation, discrimination, and racism. Furthermore, the authors argue that the research provides empirical evidence of the usefulness of removing racial slurs from literary texts with 'potential racist implications' (2021: 37). Mastropierro and Conklin's findings are related to those reported Wimmer et al. (2021), who explored the effects of reading narrative fiction on social and moral cognition. The authors explored whether fiction can lead to improvements in moral cognitive abilities. In a longitudinal study of 150 readers, Wimmer et al. (2021) gave readers extracts of texts on varied themes including grief, immigration, and friendship. They found that there was no empirical support for the claim that reading narrative fiction improves moral cognition. The authors use this finding to problematise claims that social and moral cognition can be improved by reading narrative fiction.

In 2021, several articles concerned with how readers engage with texts were published in the journal *Scientific Study of Literature*. As well as articles reporting on reader response studies, articles also included discussions of the tools used to measure literary reading. These include Kuiken et al's (2021) research which explores differences between reading engagement measures that have been developed in recent years, such as the Absorption-Like States Questionnaire (ASQ; Kuiken and Douglas, 2017, 2018) and the Story World Absorption Scale, SWAS; (Kuijpers et al., 2014), Further, Kuijpers (2021) article 'Exploring the dimensional relationships of story world absorption: A commentary on the role of attention during absorbed reading' explores the four dimensions of the Story World Absorption Scale. In the same issue of *Scientific Study of Literature*, La Rosa and Lehtimäki (2021) explore the effect of mode on young readers. The authors analysed how reading mode (e.g. paper book, ebook, audiobook) affected reading experience in a group of 89 14-15 year old participants. The authors measured responses against the Story World Absorption Scale and found that reading mode did not affect narrative absorption in the group. Moreover, the study tested for gender differences in the participant group and found that, overall, girls are more motivated to read and experienced higher narrative absorption that boys. A further finding was that the less-motivated participants were more likely to prefer audiobook modes, with the more motivated participants choosing reading over listening. In another study exploring the differences reading mode has on readers, Kosch et al. (2021) explored how readers engage with different modes when reading narrative fiction. In their study, which surveyed 34 participants who regular used ebook readers, they found that ebooks were often used alongside print books. The authors also found that whether participants had a preference for ebook/print book was linked to genre selection and the stated

reading purpose. Kosch et al. (2021) also noted that participants reported that they found print books to be an 'individual material object, with its own specific iconicity' (Kosch et al., 2021: 196) and related to possession and memory.


## 5. Pedagogical stylistics

A wealth of stylistic research  carried out in 2021 falls under the term 'pedagogical stylistics'. Research in this category is wide-ranging and makes use of a variety of text types and genres, from student responses in classroom activities to the analysis of learning resources. The fact that many of these articles are published in education and language teaching journals also demonstrates the value of stylistics in education and its interdisciplinary nature.

The range of work focussing on stylistics in teaching settings includes Acim's (2021) research which explores claims that teaching poetry is difficult in Moroccan HE classrooms. Acim analyses how students in Morocco study narrative poetry, using Leigh Hunt's poem *Abou Ben Adhem*. Using a cooperative approach (where students work in groups), which Acim argues fosters a culture of dialogue, but which is not a common pedagogical approach in Moroccan HE, Acim found that students were more confident in verbalising their findings and were less likely to be passive in the classroom when analysing poetry.

Also focussed on pedagogical stylistics, Cook's (30(2)) article '#Ledatoo: The morality of *Leda and the Swan* in teaching stylistics' explores the moral dimensions of teaching Yeats' 'Leda and the Swan' and the Leda myth in other literary works. Cook discusses the moral implications of teaching stylistics such as whether the texts chosen for analysis in the classroom should be used to promote a moral world view - because such analysis necessarily requires students to take account of social context and literary history. Moreover, Cook argues, '[d]ivergences of view do not need to be resolved to teach Leda, and it need not be the job of the teacher to judge between them' (30(2): 140). Cook's research also has interesting implications in the context of Wimmer et al.'s work (reported in Section 4) who found that reading narrative fiction had no measurable effect on moral cognition. Cook's research perhaps raises a question for future reader response research to explore related to whether detailed discussion of the moral topics covered would affect moral cognition.

Also focussing on stylistics in the classroom, Andriani and Noviani (2021) explore the utility of implementing stylistics in IELTS writing preparation. Their research, titled 'Implementing stylistics in IELTS writing preparation focusing on noun phrases' and published

in the *Journal of Foreign Language Teaching and Learning,* reports on how teachers gave students alternatives to simple noun-phrase constructions with the aim of helping students avoid ambiguity in their writing and to vary their writing style. For example, the research reports on how students were made explicitly aware of the stylistic differences between a NP comprising a determiner + head vs. and NP containing a determiner + pre-modifier + head. The results of the study showed that students still opted to use the simple NP constructions in their writing, but the authors argue that introducing students to these different constructions facilitates the students own style can help them achieve proficiency, as well as allow the students to be more confident in their self-expression.

Combining functional grammar and cognitive stylistics, Healey and Gardener (2021) outline a theoretical approach to teaching the grammar of narrative to primary school children. Their research, published in *Literacy* argues that metalinguistic understanding is vital to ensuring that students make conscious choices in their writing. Drawing on the pedagogical research of Myhill (2018), the authors argue that if students are taught to embody an imagined narrative world, then they will be able to construct text worlds in their writing. The authors survey a wealth of literature from both cognitive stylistics and pedagogical stylistics to state that stylistic awareness can be adopted by writers at every stage of the writing process e.g. from drafts to rewriting.

## 6. Corpus stylistics

In addition to the research published in 2021 on pedagogical stylistics, a range of research chapters and articles were published on the topic of corpus stylistics. For example, Jucker (30(4)) adopts a corpus stylistic approach to the analysis of performed fiction. In the study, Jucker explores contractions, interjections, discourse markers, response forms and hesitators in corpora containing performed fiction compared with corpora of spontaneous interaction. Jucker found that whilst the features of spontaneous speech analysed do occur in scripted speech, they do so – perhaps unsurprisingly - less than in spontaneous speech. Jucker also discusses the methodological issues associated with transcribed speech in corpora. Jucker's research makes clear the value of corpus stylistics for analysing micro elements of conversation which contribute to realistic depictions of conversation. Moreover, the research is truly informed by, and informs, both stylistics and corpus linguistics.

Also using corpus methods to explore stylistic norms is Trklja (2021). In his article 'The event semantics of conjuncts in *The Sun Also Rises*', Trklja uses corpus methods combined with event semantics theory to explore the validity of claims that Hemingway has a 'plain style'. Through the empirical study of Hemingway's style in the novel, Trklja found that a dominant stylistic feature in the novel was coordinated clauses which contained verbs of motion, perception, and force. Trklja argues that this linguistic evidence shows that Hemingway's syntax may be simple but the semantic relations between events are complex. According to Trklja, Hemingway's stylistic choices result in situations in the novel being reported as if they are factual. Trkljas's work provides support for existing studies on Hemingway's 'plain style' but also furthers our understanding of the value of combining syntactic and semantic analysis when carrying out corpus stylistic work.

Another article using computational methods is Więcławska's (2021) 'Quantitative distribution of verbal structures with reference to the authorship factor in legal stylistics' published in *Studies in Logic, Grammar and Rhetoric.* Using corpus methods and stylistics to explore variation in business and corporate discourse, Więcławska explores the hypothesis that verbal structures will vary across different types of authorship category including professional title and institution. Więcławska also explores the use of formulaic language across the categories, Using a corpus of English legal texts, Więcławska found variation across the categories explored and was able to identify linguistic features as distinctive to specific authorship categories. Więcławska's work provides valuable insight into the stylistic norms in this particular text type and demonstrates the value of stylistic analysis outside of traditional stylistic analysis. As a result, Więcławska's work is another example of responsive stylistics.

Further work using computational methods is that conducted by Berglund and Dahllöf (2021), whose article 'Audiobook stylistics: comparing print and audio in the bestselling segment' was published in the *Journal of Cultural Analytics*. Their work explores stylistic differences between the print and ebook best sellers in Sweden. Adopting computational methods, Berglund and Dahllöf analyse 172 novels for 34 linguistic measures related to, for example, length, lexical richness and lexical complexity of the novel. The research also assesses text-external differences, such as genre, narrator (for audiobooks), and availability. The authors found that print bestsellers are typically longer and more complex whereas audiobooks are less complex and typically shorter. Moreover, they found that print bestsellers focussed more on depiction, whereas audiobooks highlighted plot and dialogue. The authors argue that their findings provide insight into the stylistic preferences associated with each format.

## 7. Stylistics and Meaning

A range of articles published in 2021 explored texts focussing on semantics and pragmatics. The first of these articles is Johnson's 'The role of implicated meaning in George Orwell's *Nineteen Eighty-Four*: language, thought and power' published in *The English Languages: History, Diaspora and Culture.* Johnson explores implicated meaning in the novel by applying Grice's (1975) Cooperative Principle and Brown and Levinson's (1987) Politeness Theory. Focussing on how characters communicate in the novel, Johnson analyses how characters in the novel can defy the act of thoughtcrime via implicature. Moreover, Johnson describes how implicature is central to the construction of the novel's central character Winston Smith.

Also applying politeness theory to literature is Mourad's (30(4)) research into politeness and power dynamics in Joe Blann's comic *The Things We Had*. Drawing on a wealth of research in politeness theory, Mourad examines how impoliteness and power are realised through the relationship between the couple depicted in the comic. Mourad combines a multimodal analysis with an analysis of impoliteness and finds that impoliteness is manifested within the comic via conventionalised impoliteness formulae as well as via the visual elements on the text, e.g. the composition of the panels which indicate visual point of view.

Further pragma-stylistic work comes in the form of newspaper analysis. Mehreen et al. (2021) analysed 28 front page headlines from a Pakistani newspaper. The authors found that through the use of pragmatic devices such as deictic expressions and indirect discourse, journalists were able to construct ambiguous headlines which force the reader to interpret meaning which is not explicitly stated. Research into implied meaning was also conducted by Nahajec (2021), whose monograph *Negation, Expectation and Ideology in Written Texts* uses cognitive and pragmatic approaches to text analysis to explore choice in texts. Specifically, Nahajec argues that linguistic negation is a useful tool for exploring ideology in texts. In the monograph Nahajec outlines how negation is realised at different linguistic levels and demonstratse the power of negation using a range of text types from advertisements to political texts. Nahajec's work provides new insight into negation as an ideological device and adds to the growing body of work in Critical Stylistics. Nahajec's work will be of interest to stylisticians working with non-literary data, as well as those interested in ideology and implied meaning in texts.

In their paper 'On the relation between argumentative style and linguistic style: Integrating linguistic-stylistic analysis systematically into the analysis of argumentative style', published in the *Journal of Argumentation in Context*, van Haaften and van Leeuwen (2021) adopt a pragma-dialectal approach to the analysis of argumentative discourse; specifically they analyse the oral statements of a plaintiff, defendant and judge in a civil judgement. Focussing on the effects of linguistic choice in the data, van Haaften and van Leeuwen outline a four-step method for analysing argumentative style systematically.

Stylistic analyses focussing on the level of meaning in texts have so far in this section been limited to pragmatic analysis where non-literal meaning is the focus. In addition to this research in pragmatics, research published in 2021 also explored semantic meaning. In her article, ''A patient act of adjustment': Subjectivisation, adjectives and Jane Austen', González-Díaz (30(3)) explores previous claims that Austen's lexical choices for characters indicate the moral status of her characters. Specifically, González-Díaz explores the thesis that new lexis (or new usages of existing lexis, like 'nice' to mean *pleasant* rather than *foolish*) is used for immoral characters and Standard English or 'correct' lexis is used in the idiolect of moral characters. Through an exploration of the adjectives, 'lovely' and 'nice' González-Díaz demonstrates that the classification of Austen's lexico-semantic practices as old or new in this way is not nuanced enough to fully account for character and plot building purposes. González-Díaz's work also demonstrates the value of stylistic analysis for exploring diachronic linguistic change in literature and is a welcome addition to research in historical stylistics.

Further to González-Díaz's research in the area of semantics, Li and Li (2021) explore the key concept of explicitation in translation. Explicitation refers to 'turning what is implicitly narrated in a source text into explicit narration in a target text' (2021: 151). The authors argue that the study of explicitation in translation studies has neglected semantic explicitation which is realised through cohesive changes. Along with Widdowson (2014), they argue that meaning is not only reliant on individual word meaning but also on relations between linguistic items. Moreover, the authors argue that focussing on cohesion chains gives insight into cultural differences in the translations, i.e. 'the explicitation of cohesive changes in translation indicates the change of relation between text and its context in different cultures' (2021: 167). Using the classic Chinese novel *Hong Lou Meng* and two English translations, Li and Li focus on narratives across the three texts and find that there is a trend for explicitation in relation to topical development in the translated texts (2021: 167). The authors argue that this explicitation makes it easier for readers of the translated texts to follow the texts narrative and bridge cultural gaps for English target readers.

Alongside the wealth of work published in 2021 which draws on Systemic Functional Linguistics more generally, there was a range of work which centred on Halliday's research. One such article was that by Kellogg and Aghajani Kalkhoran (30(3)) which explores language change, focussing on the last paragraph of Darwin's *Origin of Species.* Using Hallidayan grammar, the authors explore the archaic use of projecting clauses over whole paragraphs. They argue that grammatical choices mediate between humans and their environment.

## 8. Edited collections

In addition to the range of monographs published in stylistics in 2021, there were several edited collections which further stylistic research in a multitude of areas. The first of these is Kuiken and Jacobs' (2021) edited collection *Handbook of Empirical Literary Studies'* (de Gruyter). The handbook comprises six sections designed by the editors to invite 'intellectual kinship' (Kuiken and Jacobs, 2021: 3). These sections are wide-ranging and cover a variety of areas related to literariness. As a result, the handbook is perhaps most useful to stylisticians focussed on the analysis of literary texts. Section 1, 'Modes of Textual Representation', features articles on sound shape and effects (Blohm et al., 2021), contextual meaning (Lüdtke et al., 2021) and mental simulation (Mak, 2021). The second section, 'The Form and Function of Literariness', features three chapters: 'Empirical studies of poetic metaphor' (Glicksohn and Goodlatts, 2021), 'Foregrounding' (Willie van Peer et al., 2021) and 'The psychological and social effects of literariness: formal features and paratextual information' (Appel et al., 2021). In Section Three, 'Social Effects of Literary Reading', chapters analyse a range of text types and explore how readers engage with texts. Chapters in this section are Kucirkova and Kümmerling-Meiabuer's (2021) 'Children's reading for pleasure with digital books', Black et al's (2021) 'Stories and their role in social cognition', and Tukachinsky Forster's (2021) 'Character engagement and identification'. The next and longest section in the book, 'Narrative Engagement and Experiential Depth', focusses on how readers engage with texts and includes 'Kuijper et al's (2021) 'Narrative absorption: an overview', Kuiken and Sopčák's (2021) 'Openness, reflective engagement, and self-altering literary reading', Oliver et al's (2021) 'Meaningful Responses to narrative digital media: research from a media psychology perspective', and Soon Khoo's (2021) 'Audience reception of tragic entertainment and the value of cathartic reflection'. The penultimate section of the collection, 'Enhanced Social Well-being', includes 'Literary reading and mental wellbeing' (Billington and Steenberg, 2021) which discusses the role that reading groups have on mental and physical health, and Hanauer's

(2021) 'Poetic Writing research: the history, methods, and outcomes of poetic (auto) ethnography', which reviews research on links between poetic writing and lived experience. In the concluding section of the book, 'History, Theory and Experimental Methods', a range of methods for studying literary texts are explored. Chapters in this section include 'Computational stylistics (Herrmann et al., 2021), 'Philosophy of science, methodology, and theory development in empirical studies of literary experience' (Bruhn, 2021), and Salgaro's (2021) 'The history of the empirical study of literature from the nineteenth to the twenty-first century'. The collection is vast and covers a wide range of data and analysis types. It is a significant and valuable contribution to stylistics and will be much used by new and established researchers alike.

Another collection published in 2021 is Virdis et al's (2021) *Language in Place: Stylistic Perspectives on Landscape, Place and Environment*. The collection includes analyses of a range of text types including poetry, newspaper articles and prose (non-) fiction. The collection is also valuable to researchers interested in multimodality, as it contains data from interactive exhibitions,online texts and building names. The links between stylistics and place also makes this collection a valuable resource for researchers interested in onomastics. The collection contains 12 chapters (including an introduction by the editors) starting with Goatly's (2021b) SFG analysis of A.E Housman's *A Shropshire Lad* (discussed earlier). Chapter 3, by Lahey (2021) uses Text World Theory to analyse two poems by Alden Nowlan to explore how Nowlan draws on landscape in the poems. Similarly, in Chapter 4, McLoughlin (2021) uses Text World Theory in combination with Stockwell's model of literary resonance (2009) to analyse depictions of landscape in two poems by Derek Mahon. In Chapter 5, Vermeulen (2021) adopts conceptual metaphor theory and framing theory to analyse how city space is constructed in the Bible. In Chapter 6, Ryding (2021) explores the fictional universe of Frank Herbert's *Dune,* focussing on the Arabic-language borrowings Herbert uses to name people and places in the *Dune* world. In Chapter 7, Smith (2021) explores the semiotic and linguistic aspects in two data sets: Iain Sinclair's *London Overground* (2015) and descriptions of the semiotic landscape of Shoreditch from Smith's previous research. In a departure from the analysis of literary texts, in Chapter 8, Berberich (2021) uses corpus methods to analyse newspaper discourse surrounding the Boston Marathon in 2013/2014 to explore how the city is created textually before and after the Boston Marathon bombings. In Chapter 9, Tan (2021) analyses Singapore building names to explore the concept of 'authenticity'. Problematising the concept, Tan argues that judging names based on authenticity is less useful in a postmodern world. In Chapter 10, Virdis (2021) analyses animal agency in a collection of texts taken from

the website of Battersea Dogs and Cats Home. Using functional grammar, Virdis argues that the charity's linguistic choices represent the animals as being independent beings with their own experiences.  In the penultimate chapter, Zurru (2021) conducts an ecostylistic analysis of an interactive exhibition on climate change. Zurru's analysis explores how the stylistic choices in the exhibition help to educate visitors about the topic of climate change and sustainability. In the final chapter in the collection, Pillière (2021a) uses communication theory and discourse analysis to explore how texts in a city museum exhibition are created to engage an increasingly heterogenous population. In this sense, Pilliére's research offers a detailed and engaging account of the linguistic nuance involved in preserving a heritage of place in a changing space.

The range of analysis and text types in the collection makes it an excellent resource for stylisticians interested in both literary and non-literary texts. Moreover, the research reported, particular in the latter half of the collection, is an excellent example of the value of stylistic analysis to society.

Another collection published in 2021 which provides further evidence for the popularity of reader response research in recent years is Bell et al's (2021) *Style and Reader Response: Minds, Media, Methods.* The collection features chapters which use different theoretical and methodological approaches to reader response data. Like Virdis et al (2021), the collection features chapters which analyse a range of data types from art exhibitions to contemporary literature. For this reason, the collection will be useful to stylisticians working with literary and non-literary data.  The collection is split into three sections, titled: 'Minds', 'Media' and 'Methods'. The first section, which focusses on cognitive approaches to reader response data features chapters by Peplow and Whiteley (2021) on dialogic interpretation, Norledge (2021) on mind-modelling in dystopian fiction, Browse (2021) on oppositional reading and Vaeßen and Strasen (2021) on cultural models in character construction.

The second section features chapters by Gibbons (2021) on visitors' responses to an exhibition, van der Bom et al (2021) on hypertext fiction and van Driel (2021) on using appraisal for reader response.  The final section, 'Methods' includes Stockwell's (2021) chapter on introspection in reader response research, Thomas' (2021) chapter on ethical and methodological issues in research response research in the digital age and Escott's (2021) chapter on extra-textuality. The collection also includes a postscript (Kuijpers, 2021).

**9. Theses**

In this section, theses competed in 2021 available on the British Library website are outlined. The first of these theses is by Kimberley Pager McClymont (University of Huddersfield (UK), supervisors Louise Nuttall and Lesley Jeffries). Pager-McClymont (2021) used cognitive stylistics to explore pathetic fallacy, arguing that little empirical research has been conducted into what pathetic fallacy is linguistically. Using data collected from teachers, pager-McClymont found that pathetic fallacy has several effects: to communicate emotions indirectly in texts, to build characters and atmosphere in texts and as a device for plot foreshadowing. Pager-McClymont's research constitutes a valuable contribution to stylistics generally but will be of particular interest to metaphor scholars. Moreover, given that pathetic fallacy is often taught in schools, the research findings are also relevant to education settings.

Eugenia Lawrence (University of Portsmouth (UK), supervisors You Xuan Wang and Jonathan Evans) used Systemic Functional Linguistics to explore the impact that Confucian ideology has on the process of translating English texts for a Chinese audience (Lawrence, 2021). Lawrence argues that the analysis of ideology in translation studies often focusses on conscious encoding of ideology, which does not account for Confucianism (what Lawrence describes as a 'latent ideology'). Lawrence found that Confucian ideology affected the translation at the level of genre, register and sociolect. Lawrence's research provides new insight into how the social/cultural implicit ideologies can affect the translation process. As a result, Lawrence's work will be of interest to scholars working in translation studies, general stylistics, and Systemic Functional Linguistics.

Faye Chambers (University of Huddersfield (UK), supervisor Lesley Jeffries) adopted a stylistic approach to analyse jokes (Chambers, 2021). Chambers argues that humour is a neglected area of stylistics, and that the analysis of humour from outside stylistics lacks the rigour that stylistics affords analysts. In the thesis outlines a theoretical framework for joke analysis, stating that jokes typically contain one of five foregrounding types: bisociation, reinterpretation, asymmetrical comparison, contradiction and performative reinforcement. Chambers' research will be of interest to stylisticians interested in humour as well as those interested in opposition in discourse.

Suzanne McClure (University of Liverpool (UK), supervisors Paul Simpson and Victorina Gonzalez- Diaz) adopted corpus methods to explore oppositional language in D.H. Lawrence's novels (McClure, 2021). In the thesis. McClure reports on the procedure for building a bespoke corpus containing 9.7 million words of Lawrence's novels which are avail in the public domain. Using a mixed-methods approach, McClure conducts a keyword and key

semantic domain analysis to explore opposition in the corpus alongside a commentary about how duality is a key theme in D.H. Lawrence's work.

Megan Bushnell (University of Oxford (UK), supervisors Sally Mapstone, Martin Wynne, and Helen Barr) explored Gavin Douglas' *Eneados* which is the first translation of the *Aenid* in the English or Scottish tradition (Bushnell, 2021). Using corpus methods and research from translation studies, Bushnell explores Douglas' method for translating the text and outlines a method for analysing long historical texts like *Eneados*.

Also exploring the stylistics of translation, Marie Dias de Abreu (Université Rennes 2 (France), supervisors Rita Oliverieri-Godet and Anna Paula Coutinho) explored the translation differences between the translated works of two Portuguese-writing authors (Dias de Abreu, 2021). Investigating how the translators' backgrounds affects the translation of texts, Dias de Abreu analyses the source texts and translated texts of four novels to explore lexical differences as well as how cultural differences are translated. Dias de Abreu argues that translated texts are not reproductions of the source text but rather an extension of the source text and the culture of the source text. Dias de Abreu's research will be of interest to stylisticians interested in the stylistics of translation and the interaction between culture and translation practices.

Also analysing the interaction between language, culture, politics and identity, Golda van der Meer (Universitat de Barcelona (Spain), supervisors Marisa Siguan Boehmer and Anita Norich) investigated the use of minority languages in poetry (van der Meer, 2021). Arguing that poetry can be used as a political act to preserve minority languages, van der Meer explored Yiddish poetry, specifically the avant-garde poetic movement Inzikh, which was founded during the interwar period in New York. Van der Meer argues that after WWII, Yiddish was forced to 'move from existing in a national diasporic space to a poetic space' (van der Meer, 2021: 36) which resulted in it becoming increasingly considered a *liderloshn* (or poetic language), rather than a *mamelsohn* (or mother language). van der Meer's research is fascinating and will be of interest to stylisticians interested in translation, identity and linguistic resistance as well as avant-garde poetry.

Margrethe Stuttaford (University of Leicester (UK), supervisors Fransiska Louwagie and Kirsten Malmkjær) explored the British and German translations of Astrid Lindgren's *Pippi Longstocking* books (Stuttaford, 2021). Using corpora containing the British translation and the East and West German translations, Stuttaford compares the original Swedish text to the translated versions. In the analysis, Stuttaford explores how the texts are translated in relation to literary, cultural, and translational norms. Stuttaford argues that the character of Pippi Longstocking is norm-breaking in children's literature more generally and therefore the

analysis of how Lindgren's character is represented across translations is of particular interest. Stuttaford's research will be of interest to stylisticians interested in translated texts as well as those working with children's literature.

Also adopting computational methods, Marta Kunegunda Witkowska (Adam Mickiewicz University (Poland), supervisors Zygmunt Vetulani and Marcin Telicki) explored the literary works of Julia Hartwig (Witkowska, 2021). Using a corpus containing all Hartwig's work, Witkowska explored the lexical and grammatical choices made my Hartwig with the aim of identifying which textual elements are considered the most salient to her style. Focussing on adjectives in the corpus, Witkowska conducted a detailed semantic and syntactic analysis to explore how Hartwig's style developed over her works. Witkowska's work will be of interest to stylisticians interested in the development of style over time, as well as the use of adjectives in poems and prose.

Raya Harbi (University of Nottingham (UK), supervisors Peter Stockwell and Dominic Thompson) explored reader responses to literary political discourse (Harbi, 2021). Adopting a Text World Theory approach from cognitive stylistics combined with Critical Discourse Analysis, Harbi analyses a variety of texts covering a range of themes and genres, including Orwell's *1984*, Rafeef Ziadah's poem *Shades of Anger* and Le Guin's *The Ones Who Walk Away from Omela* to explore how readers respond to narratives in the text. In the thesis, Harbi reports on findings from semi-structured interviews and focus group discussions to explore how the power relations in the texts shape readers responses. Harbi's research is a valuable contribution to existing reader response research that adopts a Text World Theory approach and provides new insight into how CDA can be used to explore power in literary texts.

Nourhan Mohamed (University of Nottingham (UK), supervisors Derek Irwin and Melissa Yoong) explored how national identity is represented in two works of post-Arab spring Egyptian prose fiction (Mohamed, 2021). Using Systemic Functional Grammar to guide the analysis, Mohamed compares Basma Abdel Aziz's *The Queue* and Mohammed Rabie's *Otared* to existing works of post-revolutionary Egyptian fiction. Mohamed reports that grammatical analysis of the texts shows that civilians in the texts become increasingly disempowered. Moreover, Mohamed argues that incongruities in the texts contribute to the creation of elements of the absurd and dystopia in texts. Mohamed's work will be of interest to cognitive stylisticians and those interested in the interaction between politics, culture and literature.

David William Selfe (University of Glasgow (UK), supervisors Jeremy Smith and Joanna Kopaczyk) explored the use of the 'apologetic apostrophe' or 'Scots apostrophe' in Scottish literature (Selfe, 2021). Combining methods from historical pragmatics and corpus

linguistics, Selfe investigates the origin of the Scots apostrophe in eighteenth century literary verse, including works by Robert Burns and Walter Scott. Selfe provides a detailed history of the Scots apostrophe, outlining the various theories as to its function in texts. Selfe argues that the function of non-lexical markers (such as the Scots apostrophe) have been neglected in research to date, despite the fact that such markers can contribute to sentence structure and are meaningful. Furthermore, Selfe puts forward a case for why corpus linguists should pay greater attention to non-lexical markers. Selfe's research will be of great interest to corpus stylisticans, as well as those interested in Scottish literary verse.

## 10. Conclusion

The range of work reported in this Year's Work features a wide range of theoretical approaches, analytical methods and data types, from exhibitions to avant-garde poetry. The work conducted in stylistics in 2021, then, demonstrates the broad scope of contemporary stylistics. Moreover, a key theme in the research conducted in 2021 is the application of stylistics to social issues. Such research demonstrates that value of stylistics not just to linguistics or literature, but to society more generally. Stylistics research is, as I stated in the introduction, responsive, and stylistics is increasingly relevant and beneficial to societal issues.

Looking forward to 2022, there are a range of forthcoming publications which promise to further our understanding of style in a variety of linguistic contexts. These include Zyngier and Watson's (2022) edited collection *Pedagogical Stylistics in the 21st Century* (Springer), van Peer and Chesnokova's (2022) *Experiencing Poetry: A Guidebook to Psychopoetics* (Bloomsbury), Virdis' *Ecological Stylistics (*Springer) and Schubert and Wener's edited collection *Stylistics Approaches to Pop Culture* (Routledge). Along with others published in 2022, these publications will be reviewed in the next Year's Work, but they do give insight into the many ways that the stylistic toolkit is being applied in diverse – and responsive – ways.

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**Notes**

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[1] The phrase was used by Toolan in a review of Verdonk's monograph 'The Stylistics of Poetry'. See https://www.bloomsbury.com/uk/stylistics-of-poetry-9781441167903/ .