

Index

Abhijñānaśākhantalam, 128–31
address, 128, 157, 160, 176, 208, 284, 349–50, 351, 353, 371, 396, 399, 401, 402, 403, 405, 410, 411, 412, 413, 414, 415, 421, 422, 423, 513
adjacency pairs, 514, 593
advertising, 8, 36, 43, 82, 319, 330, 360, 379, 504, 507, 511–12, 513, 518, 520–35, 551
aesthetics, 3, 84, 89, 90, 96, 134, 135, 138, 139, 146, 201, 249, 361, 422, 437, 536, 537, 576, 577, 583, 586, 587, 588, 590, 615
affective stylistics, 28
agency, 166, 173, 175, 176, 221, 222, 291, 299, 510, 558, 559, 560, 562
AIDA model, 523
allegory, 3, 214, 319, 370, 494
alliteration, 36, 37, 97, 98, 363, 372, 380, 381, 512
allusion, 91, 117–31, 155, 322, 323, 452, 493, 575
ambience, 365–74
ambiguity, 94, 97, 98, 225, 422, 435, 436, 437, 464, 465, 493, 575, 576
applied linguistics, 3, 7, 8, 9, 63, 77–86, 104, 109–10, 607, 611, 614
appreciation, 90, 201, 210, 213, 425, 587, 609
ARCHER corpus, 486
archetype, 120–2, 126
assonance, 36, 97, 98, 381, 512
atmosphere, 220, 222, 255, 360–74, 385
attention, 19, 21, 22, 37, 73, 92, 94, 174, 182, 187, 238, 291, 297, 329, 330, 332–43, 366, 367, 425, 427, 512, 523, 526, 533, 543, 583, 587, 611
aura, 276, 277, 367, 369, 372, 373
Austen, Jane, 488–99
authenticity, 262, 521, 525, 530–2
author intention. *See* intentionality

background knowledge, 106, 152, 156, 159, 205, 206, 395, 405, 406, 480, 486, 487, 575
Bean, Richard, 456–66
Bible, the, 50, 53, 65, 97, 121
Blake, William, 425–8

Blast Theory, 412–23
Bleak House, 253–62
blend, 19, 20, 39, 40, 144, 146, 206, 207, 456, 465, 466
blending theory, 39, 456
book clubs. *See* reading groups
Boy in the Striped Pajamas, The, 167–72
Boyne, John, 167–72
British National Corpus (BNC), 49, 56, 59, 267, 271, 276, 278, 317, 318, 360, 361, 362, 364, 367, 368, 371
burying, 329–43
Butterworth, Jez, 456–66

Cameron, David, 539–56
canon, literary, 9, 31, 80, 82, 92, 105, 203, 578, 609
canon, rhetoric, 65
caricature, 488–99
Chance, 287–97
Chandler, Raymond, 23–6
character, 32, 139, 141, 147, 149–64, 166–78, 183, 184, 187, 192, 194, 204, 231, 232, 236, 237, 238, 240, 242, 243, 244, 246, 247, 255, 256, 258, 259, 260, 262, 281, 287, 288, 295, 297, 309, 330, 331, 334, 335, 344, 347, 348, 349, 352, 353, 393, 394, 397, 407, 410, 411, 413, 414, 415, 417, 419, 421, 422, 423, 428, 436, 459, 460, 461, 462, 464, 466, 485, 487–99, 517, 558–72, 603
Chbosky, Stephen, 192, 193
'Chemotherapy', 325–8
Christie, Agatha, 334–43
close reading, 14, 32, 33, 36, 47, 58, 61, 90, 93, 94, 98, 393, 575
cluster analysis, 44, 48, 49, 50, 107, 432, 540, 542
cognitive grammar, 8, 367
cognitive linguistics, 3, 13, 27, 36, 37, 69, 100, 204, 210, 364, 366, 395, 405, 523, 607
cognitive poetics, 3, 4, 22, 28, 35, 79, 85–6, 182, 226, 362, 365–74, 394–407, 611, *see also* cognitive stylistics
cognitive psychology, 3, 37, 121, 123, 210

- cognitive science, 3, 4, 212, 315, 405, 467, 608
cognitive stylistics, 35, 39, 45, 99, 112, 149, 151,
152–61, 197, 237, 467, 487, 523, 575, 576,
589, *see also* cognitive poetics
coherence, 41, 42, 56, 142, 144, 145, 146, 147,
205, 275, 482
cohesion, 41, 51, 55, 97, 357, 367, 369, 441, 516,
580
Collins, Billy, 203–11
Collins Birmingham University International
Language Database (COBUILD), 253, 263
collocation, 22, 44, 53, 54, 55–7, 58, 178, 263,
264, 265, 269, 270, 272, 273, 275, 361, 362,
367, 368, 369, 414, 420, 542, 553
community of practice, 100, 115, 116, 529
conceptual integration. *See* blend, blending
theory
conceptual metaphor, 39, 74, 214, 224, 319, 397,
425, 590
concordance, 50–3, 113, 259, 260, 262, 266, 267,
271, 272, 278, 540, 609
conditionals, 35, 160, 207, 413
connotation, 56, 60, 97, 139, 170, 272, 364, 367,
372, 406, 427, 431, 536
Conrad, Joseph, 44, 50, 53, 57–61, 287–97
consciousness, 3, 40, 140, 142, 144, 145, 146, 147,
166, 172, 173, 190, 283, 290, 291, 317, 319,
356, 357, 359, 361, 362, 371, 416, 426, 482
contextual anchoring, 411, 412, 415, 420
Contextual Prosodic Theory, 263, 269, 271, 273
conversation analysis, 41, 471, 514, 592, 593
conversational maxims, 42, 43, 160, 303, 304,
353, 356
co-operative principle, 42
co-production, 592, 604, 605
'Copy: A dialogue', 237–40
corpus 47, 48–9, 53, 54, 55, 56, 58, 59, 60, 62,
106, 107, 113, 114, 252, 253, 261, 263, 264,
266, 268, 269, 271, 273, 276, 279, 430, 441,
442, 451, 485, 506, 509, 518, 539, 540, 542,
545, 547, 553, 556
corpus linguistics, 2, 13, 27, 44, 46–62, 83, 94,
100, 106, 107, 108, 110–11, 112, 113, 244,
249–62, 263–80, 317, 319, 360, 368, 369,
373, 430, 486, 509, 536–56
Corpus of Contemporary American English
(COCA), 49, 269, 271, 276, 278, 279
Corpus of Early English Medical Writing
(CEEM), 111
Corpus of Historical American English
(COHA), 49
corpus stylistics, 2, 34, 44, 46–62, 83, 86, 94, 112,
249–62, 263–80, 368, 373, 467, 536–56, 589,
614–15
counterfactuality, 287, 293, 295, 296, 297, 299,
394, 396
creative writing, 4, 88, 613, 614, 615
creativity, 2, 8, 19, 26, 28, 39, 78, 82, 84, 92, 113,
127, 250, 504, 512, 522, 592, 593, 615
crime fiction, 23–6, 167, 175–8, 287–97, 334–43
critical discourse analysis, 8, 13, 43, 467, 474,
478, 484, 510, 559, 560, 572, 573, 594
critical linguistics, 4, 43

'Daffodils', 217–20
Daniel Martin, 371–3
Dao, Jia, 577–86
Darling, Julia, 325–8

deconstruction, 70, 92, 100, 132, 137, 613
defamiliarisation, 21, 92, 113, 196–211, 379
deixis, 19, 20, 22, 37, 38, 39, 137, 140, 142, 204,
205, 207, 208, 209, 210, 224, 364, 370, 371,
395, 398, 405, 408–23, 425, 475, 483, 548,
582
'Depressie 1 and 2', 387–91
depth of processing, 329–31, 340, 341
detective fiction, 334–43
Detroit Free Press, The, 71–6
deviation, 22, 37, 39, 84, 85, 91, 92, 97, 103, 110,
112, 113, 182, 197, 232, 234, 267, 329, 330,
331, 343, 482, 483, 511, 514, 576, 577, 587,
609
diachronic stylistics, 36, 44
dialect, 23, 37, 115, 155, 160, 161, 164, 237, 372,
514, 516, 595
dialogue, 7, 41, 42, 67, 114, 142, 145, 149, 160,
161, 162, 163, 237, 239, 246, 247, 248, 318,
344–59, 418, 456, 460, 507, 593
Dickens, Charles, 253–62
Dickinson, Emily, 311, 431
diction, 38, 119, 362–6
direct speech, 40, 142, 144, 145, 146, 238, 243,
255, 257, 258, 337, 344, 354, 355, 449, 483
disassociation, 397, 399, 401, 403, 407
discourse community, 109
discourse stylistics, 35, 41, 91
discourse world, 43, 186, 395, 396, 397, 398, 399,
401, 402, 405, 406, 410, 411, 412, 414, 415,
416, 419, 420, 422, 423
discourse-world, 395
disnarration, 294
dominion, 367, 368, 371
double deixis, 208, 209, 210, 411, 415, 420, 421,
422, 423
drama, 37, 38, 40, 41, 42, 153, 157–64, 238, 344,
456–66, 487, 526, 610

Ego, 216, 217, 218, 219, 221, 222, 223, 224, 225,
226, 227
Eliot, T. S., 384–7
ellipsis, 29, 287, 356, 357, 381, 391, 580, 581,
582, 583, 587
embodiment, 22, 209, 210, 211, 212–16, 219,
221, 225, 226, 411, 423, 424, 456, 602, 610
Emma, 488–99
emotion, 2, 3, 55, 74, 75, 96, 119, 127, 129, 131,
133, 135, 160, 161, 166, 198, 199, 201, 202,
204, 210, 211, 213, 214, 215, 217, 219, 220,
221, 223, 235, 242, 244, 246, 248, 252, 256,
260, 262, 308, 312, 324, 325, 327, 329, 360,
361, 365, 367, 371, 387, 389, 393, 394, 397,
398, 399, 402, 404, 406, 418, 420, 424–38,
473, 513, 540, 549, 550, 551, 553, 556
empathy, 40, 129, 201, 217, 296, 399, 418, 419,
422, 437, 538
empiricism, 28, 32, 47, 49, 78, 79, 88, 113, 138,
152, 197, 198, 201, 210, 264, 368, 369, 400,
427, 438, 591, 609
enactors, 204, 395, 398, 403, 405, 410, 412
England People Very Nice, 456–66
enjambment, 38, 381, 385, 386, 389
equivalence, 574, 576, 586, 587
ethics, 1, 133, 137, 171, 393–407, 422, 521, 535,
538, 546, 553
ethos, 74, 75, 133
etymology, 1, 379

- Eveline*, 51
event structure, 74, 440
everyday talk, 42, 105, 300, 302, 310, 313, 314, 330, 379, 514, 532, 590–606
Evoked Response Potential (ERP), 433
- face, 42, 245, 246, 350, 351, 353, 471, 569, 597
face threatening act, 353, 569, 570
falsifiability, 25, 26, 28–30, 80, 138, 164
Farah, Mo, 532
feelings, 3, 38, 92, 121, 177, 198, 201, 207, 210, 215, 217, 218, 219, 220, 222, 226, 242, 262, 355, 395, 419, 424–38
feminist, 35, 108, 181, 477, 559–60, 572
fictionality, 408–23
figure, 22, 37, 237, 238
figured trans-world, 411, 415, 420
Fish Fork, 47, 61
Flynn, Gillian, 172–5
focalisation, 38, 39, 166, 167, 292, 371, 397, 510, 562, 565, 571
foregrounding, 3, 5, 7, 19, 21–3, 26, 34, 35, 37, 39, 74, 80, 85, 96, 106, 112, 113, 156, 160, 182, 197, 198, 201, 207, 237, 243, 250, 267, 271, 299, 329–43, 348, 366, 371, 379, 382, 384, 386, 427, 483, 486, 514, 516, 576–89, 590, 595, 596, 611
foreign language learning, 32, 65, 77, 78, 79, 80, 609, 611, *see also* second language learning
forensic linguistics, 13, 43
forensic stylistics, 43, 77
‘Forgetfulness’, 203–11
formalism, 1, 2, 14, 21, 34, 35, 37, 44, 88, 90, 92, 93, 113, 132, 135, 136, 137, 138, 196, 197, 471, 575, 594, 595
formalist. *See* formalism
Fowler–Bateson controversy, 89–91
Fowles, John, 371–3
frame, 170, 176, 213, 214, 320, 322, 364, 405, 406, 538, 596
free indirect discourse, 29, 39, 40, 140, 142, 144, 145, 147, 231, 260, 354, 432, 561, 571
free indirect speech/thought. *See* free indirect discourse
functional grammar. *See* Systemic Functional Linguistics
- gender, 35, 42, 43, 100, 108, 109, 127, 155, 156, 179, 477, 508, 512, 523, 539, 550, 551, 558–72, 595
generative grammar, 2, 4, 20, 21, 26, 27, 35, 90, 282, 471, 593
genre, 17, 20, 33, 36, 37, 39, 44, 72, 103–16, 122, 125, 126, 157, 291, 306, 320, 329, 369, 408, 432, 439, 442, 443, 445, 455, 475, 480, 486, 503, 505, 514, 516, 518, 521, 522, 525, 526, 529, 530, 539, 542, 610
 of rhetoric, 64
gesture, 137, 232, 246, 259, 377, 439, 475, 537
globalisation, 43, 104, 114, 612
‘God’s Grandeur’, 95–9
‘Going’, 224–6
Golding, William, 185–7
Gothic, 39, 46, 47, 175
grammar, 2, 15, 17, 20–1, 22, 23, 24, 25, 27, 28, 33, 46, 48, 49, 55, 91, 98, 107, 138, 142, 147, 160, 168, 175, 226, 249–62, 264, 271–4, 276–7, 278–9, 282, 286, 291, 293, 330, 353, 366, 380, 381, 431, 442, 508, 527, 528, 538, 579, 583
graphology, 173, 329, 344, 354, 358, 512, 522, *see also* punctuation
Greene, Graham, 433, 438
Gricean maxims. *See* conversational maxims
ground, 22, 237, 238
- ‘Hardly Worth Mentioning’, 479–83
hashtag, 521, 524, 527, 528, 529, 530, 531, 534
‘Hawk Roosting’, 382–4
Heaney, Seamus, 362–9
Heart of Darkness, 44, 53, 57–61
Helsinki corpus, 486
hermeneutics, 2, 29, 36, 132
historical pragmatics, 104, 108, 110–11, 486
historical stylistics, 112, 113, 485–99
historiography, 3, 68
Hopkins, Gerard Manley, 95–9
Hughes, Ted, 382–4
hyperbole, 42, 320, 321, 323, 511, 549, 550, 551
- icon, 33, 377
iconicity, 19, 74, 140, 141, 329, 377–92
ideational metafunction, 470, 472–3, 474, 480, 579
identification, 322, 397, 398, 399, 400, 401, 402, 403, 405, 406, 407, 410, 414, 419, 422, 444, 542
idiolect, 39, 237
idiom, 2, 118, 119, 120, 367, 592
illocution, 467, 472, 484
illocutionary force, 236, 248, 470, 471, 473
imagery, 14, 15, 98, 212–27, 425, 426, 430
implicature, 155, 160, 164, 302, 303, 304, 305, 307, 308, 309, 310, 311, 312, 471, 512
implied author, 124, 126, 131, 171, 395, 396, 399, 404, 406, 433, 434, 437
implied reader, 127, 128, 131, 166, 396, 399, 403–7
impressionism, 14–20, 23, 33, 59, 88, 93, 94, 249, 291, 360, 373, 608
indirect speech, 40, 144, 257, 354
inference, 33, 53, 103, 159, 205, 206, 232, 235, 290, 300–14, 331, 332, 340, 343, 345, 348, 349, 351, 357, 359, 395, 405, 433, 512
influence, 117–31
integrationalism, 19
intensifiers, 442, 549–51, 556
intensity, 189, 212–27, 323, 428, 429, 435
intentional fallacy, 132, 134
intentionality, 130, 132–48, 151, 169, 187, 190, 217, 279, 302, 309, 310, 313, 317, 330, 331, 470, 521, 525, 526, 550, 560, 575, 576
interdisciplinarity, 82–3, 86, 112, 181–2, 183, 607, 608
interior monologue, 38, 141, 143, 144, 146, 147
interpersonal metafunction, 282, 297, 470, 471, 484
interrelation, 117–31, 150, 179, 191, 193, 194, 510
intertextuality, 17, 50, 88, 103, 105, 113, 116, 117–31, 155, 179, 180–1, 194, 378, 477, 493, 575
interview, 167, 187, 419, 421, 422, 441, 445, 508, 514–16
invention, rhetoric, 65–7

- irony, 42, 44, 56, 67, 68, 94, 144, 145, 168, 169, 171, 172, 174, 176, 247, 305, 308, 309, 320, 321, 322, 323, 324, 326, 328, 434, 459, 461, 464, 489, 498, 517
- Ishiguro, Kazuo, 394–407
- James, Henry, 52, 236, 283
- Jerusalem*, 456–66
- Joyce, James, 39, 51, 54, 117, 125
- July, Miranda, 307–12
- Kālidāsa, 128–31
- Keats, John, 370–1
- keyword in context (KWIC), 540, 541, 552, 554, 555, 556
- keywords, 53, 55, 59, 94, 512, 539–44
- Krog, Antjie, 387–91
- ‘La Belle Dame Sans Merci’, 370–1
- lacuna, 292
- Lady in the Lake*, *The*, 23–6
- langue, 440, 467
- Larkin, Philip, 224–6
- Lasdun, James, 320–5
- lemma, 52, 53, 56, 60
- Let the Great World Spin*, 346–59
- lexical bundle, 251
- lexical priming, 368, 369
- lexicogrammar, 108, 290, 365, 366, 573, 576, 577, 583, 586, 587
- lexis, 1, 7, 25, 38, 44, 48, 52, 54, 55, 57, 59, 60, 107, 113, 155, 166, 168, 169, 170, 177, 187, 196, 249, 251, 252, 258, 270, 274, 275, 276, 290, 319, 329, 362–6, 367, 371, 372, 381, 382, 385, 386, 419, 475, 481, 514, 516, 522, 539, 543, 576
- literariness, 15, 28, 64, 113, 313, 429, 522, 614, *see also* literary language
- literary competence, 186, 198
- literary criticism, 3, 6, 7, 9, 23, 33, 35, 36, 38, 39, 40, 44, 47, 48, 63, 87–100, 116, 117, 151, 159, 183, 200, 202, 203, 290, 313, 360, 362, 370, 374, 379, 393, 394, 397, 399, 594, 607, 608, 610, 614
- literary language, 14, 78, 113, 196, 252, 380, 614, *see also* literariness
- locution, 415, 435, 467, 472
- logos, 74, 75
- Loose Women*, 514–16
- Lost Highway*, 306, 312
- Lovely Bones*, *The*, 175–8
- Lynch, David, 300, 305–6, 312
- markedness, 21, 22, 61, 97, 111, 186, 187, 191, 207, 243, 244, 245, 267, 291, 292, 299, 308, 309, 349, 507, 509, 522, 595
- McCann, Colum, 346–59
- media, 36, 43, 78, 114, 408, 411, 423, 439, 444, 445, 503–19, 520–35, 538, 551, 553, 610, 614
- media discourse, 8, 36, 43, 78, 114, 439, 444, 503–19, 520–35, 551, 553
- media studies, 8, 513, 610, 614
- mental spaces, 22, 207, 456, 481
- metalepsis, 410–12, 413, 423
- metaphor, 3, 7, 17, 19, 22, 36, 37, 39, 43, 56, 67, 68, 69, 74, 82, 93, 100, 166, 205–7, 210, 214, 222, 224, 275, 276, 277, 278, 309, 315–28, 329, 356, 365, 379, 380, 381, 397, 412, 425, 454, 458, 461, 463, 466, 472, 488, 496, 512, 522, 523, 537, 538, 539, 542, 543, 551, 553, 590, 592
- metastructure, 579, 580, 581, 583, 584
- metonymy, 36, 67, 68, 69, 100, 222, 322, 326, 327, 328, 504, 512, 523
- metrics, 1, 37, 38, 268, 425
- ‘Mid-term break’, 362–9
- mimesis, 41, 78, 141, 146
- mind style, 39, 165–78, 394
- modality, 19, 29, 35, 39, 51, 73, 83, 140, 175, 207, 209, 221, 296, 297, 342, 391, 397, 404, 407, 419, 420, 431, 432, 454, 469, 481, 482, 483, 538, 544–51, 556
- mode, 107, 108, 145
- modernism, 135, 136, 142, 147, 599
- morphology, 1, 7, 24, 249, 380, 381, 382, 384, 386, 387, 471, 475, 592
- Mrs Dalloway*, 138–48
- Mulholland Dr.*, 305–6, 312
- multimodality, 112, 114, 116, 212, 232, 411, 423, 439, 512–14, 522, 610
- Murder in the Mews*, 334–43
- naming, 43, 91, 155, 169, 172, 177, 418, 474, 480, 481, 482, 483
- narratee, 157, 396, 399, 401–3, 404, 405, 406
- narrative, 179–95, 439–55
- narrative gap, 291, 292, 293, 299
- narratology, 137, 179–95, 393, 394, 408, 439–55
- narrator, 23, 25, 29, 38, 39, 52, 139, 142, 144, 146, 154, 155, 156, 157, 166, 167, 170, 172, 173, 177, 183, 216, 237, 241, 242, 243, 247, 255, 257, 258, 261, 292, 307, 308, 310, 311, 312, 332, 335, 343, 361, 362, 372, 393, 394, 396–7, 399, 401–3, 405–7, 408, 413–14, 416–21, 423, 432–8, 442, 443, 445, 451, 480, 481, 482, 483, 489, 559, 570, 571, 572, 580, 582, 605
- negation, 35, 207, 209, 211, 287, 290–7, 299, 404, 454, 469, 475, 481, 482, 483
- Never Let Me Go*, 394–407
- New Critics/ism, 1, 92, 93, 97, 100, 134, 135, 136, 594
- newspapers, 36, 47, 56, 74, 75, 114, 266, 308, 445, 448, 451, 504, 505, 509, 511, 513, 522, 524, 526, 533
- Nike, 520–35
- non-standard English, 156, 161, 514, 516
- ‘O Rose thou art sick’, 425–8
- objectivity, 136, 138, 157, 164
- omniscient narrator, 38, 177, 570
- ontology, 149–51, 207, 395, 408–23
- oral narrative, 40, 441
- orality, 41, 66, 111, 142, 144, 145, 231, 485, 503, 509
- parable, 319
- paralanguage, 232, 233–48, 431, 475
- paralinguistic vocal features, 231–48
- parallelism, 36, 37, 82, 84, 85, 91, 92, 97, 112, 113, 168, 197, 276, 323, 329, 381, 512
- parole, 440, 467
- participant, 25, 39, 205, 283, 284, 285, 289, 395, 398, 408, 415, 419, 423, 469, 478, 507, 579, 580, 583, 584, 591, 592
- pathos, 74, 75, 76, 133

- pedagogical stylistics, 32, 79, 80, 88
pedagogy, 79–82, 92, 200, 312, 611–12
Pennies from Heaven, 157–61
performance, 159, 163–4, 300, 349, 456–66, 531
Perks of Being a Wallflower, The, 182–4, 193–4
perlocution, 91, 352, 353, 467, 471, 472, 473
personification, 222, 324
perspective, 22, 38, 132–48, 167, 171, 176, 223, 242, 293, 294, 299, 316, 363, 390, 397, 398, 429, 433, 437, 546, 547, 558, 559, 561, 564, 570–2, *see also* point of view
phatics, 351, 523, 590, 592, 593
phonetics, 1, 43, 170, 187, 196, 231–48, 264, 291, 364, 370, 429, 430, 431, 471
phonology, 7, 67, 232, 233, 264, 471
phonostylistics, 231–48
phraseological unit, 527
‘Plague Years’, 320–5
plot, 41, 81, 125, 130, 138, 150, 206, 240, 281, 329–43, 374, 386, 387, 441, 444, 452, 455, 490, 562
Poetics and Linguistics Association (PALA), 612
point of view, 38, 39, 40, 132–48, 290, 414, 447, 451, 572, *see also* perspective, focalisation, viewpoint
politeness, 35, 41, 42, 43, 155, 160, 163, 344, 351, 352–3, 471, 488, 489, 559, 560–1, 562, 569–70, 572, 598
political discourse, 36, 68, 80, 125, 316, 319, 330, 536–56
politics, 36, 43, 64, 68, 80, 116, 122, 125, 127, 136, 316, 319, 320, 330, 361, 408, 422, 451, 452, 459, 462, 491, 492, 507, 509, 536–56
portrait, 488, 490, 491, 492, 493–9
positioning, 137, 166, 316, 393, 394, 397–407, 414, 416, 420
possible worlds, 264, 270, 287, 297, 409
Possible Worlds Theory, 171, 182
postcolonialism, 37, 100, 108, 135, 136, 613
poststructuralism, 3, 7, 85, 106, 137
Potter, Dennis, 157–61
practical criticism, 36, 87, 92, 93, 95
pragmatics, 2, 7, 27, 35, 41, 42, 43, 67, 70, 90, 94, 107, 111, 112, 114, 155, 156, 168, 171, 232, 293, 294, 297, 300–14, 345, 352, 356, 368, 382, 442, 468, 470, 471, 472, 475, 476, 478, 483, 505, 508, 512, 522, 575, 602
Prague Circle. *See* Prague School
Prague Linguistic Circle. *See* Prague School
Prague School, 1, 37, 92, 232
presupposition, 25, 160, 287, 294, 297, 308, 356, 483, 594
profiling, 216, 217, 221, 223
projection, 397, 398–9, 402, 403, 404, 405, 406, 410, 411, 412, 414, 415, 419, 420, 421
prominence, 21, 34, 290, 330, 332, 341, 343, 429, 507, 514
pronouns, 40, 139, 141, 202, 208, 209, 210, 218, 251, 383, 386, 390, 400, 401, 410, 413, 437, 481, 482, 507, 509, 545, 547, 548, 582, 584
prosody, 1, 38, 379, 433, 442, 527, 586
prototype, 105, 109, 129, 427, 474
psychoanalysis, 4, 120, 132
punctuation, 74, 98, 262, 323, 348, 385, 388, 391
‘Pure Pain’, 327–8
questionnaire, 435, 615
rank scale, 249, 250
reader response criticism, 28, 35, 134, 180, 181
reading groups, 17, 18, 78, 199, 360, 395, 399, 400, 403, 598–605, 606, 613
reception theory, 106
reference, 48, 111, 119, 128, 142, 170, 176, 179–95, 205, 207, 243, 303, 304, 337, 413, 418, 419, 461, 489, 517
reference point, 367, 368
register, 20, 36, 40, 74, 75, 78, 106–7, 108, 110, 112, 245, 251, 252, 257, 258, 317, 318, 319, 362–6, 414, 505, 506, 509, 514, 516, 526, 547
relevance theory, 303, 304, 307, 309, 345, 522
relexicalisation, 177, 270, 274, 275
reliability, 86, 341, 343, 431
reliability vouching, 341
repetition, 19, 25, 37, 44, 51, 53, 54, 55, 57, 59, 80, 97, 98, 106, 113, 127, 140, 147, 160, 168, 209, 259, 260, 261, 268, 272, 329, 337, 338, 341, 342, 356, 358, 370, 371, 372, 379, 381, 383, 386, 388, 389, 390, 416, 419, 420, 422, 454, 499, 512, 537, 547, 592, 598, 605
replicability, 4, 5, 25, 48, 80, 87, 138, 159, 164
resisting reader, 559, 572
resonance, 121, 366, 411, 415
rhetoric, 2, 4, 36, 38, 63–76, 85, 88, 105, 133–4, 182, 247, 315, 316, 330, 333, 343, 393, 506, 522, 527, 537, 540–56, 601
romance, 125, 189, 394, 432
Rooney, Wayne, 520, 521, 529, 530, 533
salience, 44, 62, 129, 160, 180, 188, 189, 190, 193, 294, 306, 330, 332, 335, 338, 343, 514, 540
Sansom, Peter, 479–83
satire, 61, 477, 491, 492, 493
schema, 22, 106, 152, 153, 155, 156, 159, 161, 162, 168, 179, 183, 187, 190, 191, 192, 193, 194, 333, 334, 366, 367, 402, 433, 476, 477, 486, 487, 523, 527, 559, *see also* script
schematisation, 366
script, 22, 106, 486, *see also* schema
Sebold, Alice, 175–8
second language learning, 4, 77, 78, 80, 83, 609, *see also* foreign language learning
selective focus, 331
self-implication, 410, 411, 412, 414, 415, 420, 421, 422
self-modification, 201, 210
semantic prosody, 263–80, 369, 542, 553
semantics, 1, 7, 37, 67, 97, 130, 141, 145, 264, 282, 288, 305, 330, 360, 362, 364, 365, 368, 369, 379, 381, 382, 384, 386, 390, 391, 440, 471, 495, 507, 508, 516, 580, 581, 582, 586, 588
semiotics, 14, 19, 27, 36, 45, 82, 108, 114, 117, 120, 122, 132, 150, 236, 282, 379, 513, 524, 536, 538, 610
Shakespeare, 18, 30, 33, 36, 38, 41, 44, 47, 49, 50, 51, 55, 61, 90, 94, 187, 200, 315, 316, 320, 457
Sharp Objects, 172–5
sign, 19, 22, 114, 122, 137, 150, 377, 378, 379, 380, 381, 458, 495
simile, 37, 170, 174, 177, 214, 317, 319, 454
simulation, 211, 215, 217, 219
Singh, Khushwant, 128–31
slogan, 379, 528, 529

- social media, 444, 445, 511, 517–18, 519, 520–35
sociolinguistics, 2, 27, 37, 43, 83, 85, 90, 439,
440, 441, 442, 592, 595–8
Sorescu, Marin, 327–8
Souls Belated, 240–7
speech act, 41, 42, 111, 471, 472, 473
speech act theory, 32, 37, 40, 41, 43, 84,
111, 344, 351–2, 471, 472, 473, 483, 484,
548, 593
speech genre, 105, 116
spoken discourse, 16, 41, 78, 83, 85, 108, 109,
137, 141, 142, 145, 146, 231, 233, 412,
539–56
spreading activation, 189, 191, 369
stage directions, 159, 238, 344
staging, 456–66
statistical techniques, 44, 46–62, 86, 104, 107,
113, 238, 279, 348, 539, 540, 542, 546
Stilistik, 1
storytelling, 419, 439, 442, 458
storyworlds, 127, 411, 415, 440
striking, 260
strikingness, 21, 22, 26, 198, 253, 254, 255, 261,
323, 330, 366, 368, 384, 419, 423, 425, 426,
427, 428, 458, 482, 609
structuralism, 14, 26, 27, 135, 179, 180, 182, 183,
186, 440, 444, 470, 574, 575
stylistics
critique of, 25–8, 47, 61–2, 91, 291, 467
different names for, 4
history of, 1–4, 67–71, 82–6, 89–92, 505
method of, 4–6, 32–45
teaching of, 21, 33, 48, 80, 81, 82, 85, 607,
611, *see also* pedagogical stylistics, pedagogy,
theory of, 1, 3, 13–31, 82–6, 87–100
stylistique, 1, 70
subjectivity, 5, 21, 22, 23, 44, 57, 59, 60, 61, 87,
136, 137, 180, 181, 182, 244, 368, 371, 378,
411, 415, 418, 419, 478, 498, 583, 588, 610
subtitles, 36, 149, 161–4
suspensions, 261
Swim Team, The, 307–12
sympathy, 201, 353, 399, 400, 407
syntax, 1, 7, 14–15, 17, 38, 54, 74, 90, 97, 98, 115,
141–7, 155, 156, 166, 187, 196, 209, 240,
241–3, 244, 249, 251, 256, 266, 267, 269,
272, 276, 278, 290, 326, 349, 355, 365, 366,
367, 369, 381–92, 436, 471, 481, 522
Systemic Functional Linguistics, 2, 13, 33, 34, 39,
43, 104, 108, 282, 576, 579, 580, 589
systemic grammar. *See* Systemic Functional
Linguistics
tellability, 451, 452, 455
temporality, 38, 39, 48, 137, 140, 147, 167, 204,
205, 207, 208, 255, 261–2, 293, 378, 395,
396, 397, 398, 403, 404, 406, 410, 413, 414,
415, 419, 421, 441, 444, 449, 453, 466, 475,
481, 523
text linguistics, 2, 250, 614
Text World Theory, 35, 39, 84, 204–10, 394–407,
408–23, 457
text-worlds, 19, 20, 22, 204–10, 211, 394–407,
408–23, 470, 475, 476, 477, 523
textual metafunction, 282, 470, 480, 580
textual-conceptual functions, 474–5, 480, 481,
484
texture, 18, 26, 28, 33, 84, 98, 114, 212–27, 368,
397, 513, 615
‘The Circus Animals’ Desertion’, 265–80
‘The Hollow Men’, 384–7
The Innocent, 438
The Lord of the Flies, 185–7
The Slap, 561–72
The Turn of the Screw, 52, 283
Theme–Rheme, 580, 581, 584
theory of mind, 166, 214
time. *See* temporality
To The Lighthouse, 220–4
tone, 14, 15, 16, 172, 176, 232, 233, 242, 308,
360–74, 420
Train to Pakistan, 128–31
transcription, 41, 301, 435, 514, 542, 596, 597,
599
transformational grammar. *See* generative
grammar
transitivity, 7, 19, 39, 43, 82, 166, 281–99, 386,
469, 481, 482, 483, 510, 558, 559–60, 562,
572, 583
translation, 65, 67, 77, 79, 271, 388, 573–89, 612
Tsiolkas, Christos, 561–72
turn-taking, 256, 260, 344, 347–51, 358–9, 471,
514, 593
Twitter, 444, 511, 517–18, 520–1, 531, 532, 533,
534
Ulrike and Eamon Compliant, 412–23
Ulysses, 39, 54, 117, 118, 122, 123, 124, 125
underlexicalisation, 169
unreliability vouching, 343
unreliable narrator, 52, 169, 433, 434, 435, 437,
438, 648
utterance, 41, 160, 163, 232, 234, 236, 241,
243–4, 245, 247, 248, 301, 302, 303, 304,
305, 306, 308, 309, 310, 313, 314, 317, 367,
400, 401, 402, 414, 415, 471, 473, 593, 596,
598, 604, 605
verbal hygiene, 105
viewpoint, 38, 39, 166, 167, 171, 172, 177, 181,
216, 217, 219, 345, 470, *see also* point of view
voice, 29, 39, 40, 142, 146, 165–78, 209, 218,
231–48, 257, 309, 361, 362, 364, 372, 373,
412, 454, 479, 537, 570, 571, 590
Wharton, Edith, 237–47
‘What Stephen Lawrence Has Taught Us’, 452–4
Wikipedia, 444, 445–52, 454, 455
Wilshire, Jack, 520, 521, 529, 530, 533
Woolf, Virginia, 138–48, 220–4, 428
Wordsworth, William, 217–20
worlds, 3, 35, 78, 182, 200, 201, 204, 243, 258,
264, 269, 275, 281, 293, 330, 332, 335, 338,
339, 343, 345, 361, 362, 365, 370, 372, 394,
396, 409, 410, 412, 423, 425, 457, 458, 462,
463, 464, 465, 470, 473, 474, 481, 482, 483,
534, 580, *see also* possible worlds, Possible
Worlds Theory, storyworlds, text-worlds,
Text World Theory
Yeats, W. B., 265–80
Zephaniah, Benjamin, 452–4
zeugma, 326