

Contents

Acknowledgements	viii
Notes on Contributors	ix
Introduction: The State of Contemporary Stylistics – <i>Marina Lambrou and Peter Stockwell</i>	1
PART A – STYLISTICS OF PROSE	5
Chapter 1 Woolf’s Experiments with Consciousness in Fiction – <i>Violeta Sotirova</i> Introduced by Lesley Jeffries	7
Chapter 2 A Corpus Stylistic Perspective on Dickens’ <i>Great Expectations</i> – <i>Michaela Mahlberg</i> Introduced by Michael McCarthy	19
Chapter 3 The Stylistics of True Crime: Mapping the Minds of Serial Killers – <i>Christiana Gregoriou</i> Introduced by Urszula Clark	32
Chapter 4 ‘Do you want to hear about it?’ Exploring Possible Worlds in Michael Joyce’s Hyperfiction, <i>afternoon, a story</i> – <i>Alice Bell</i> Introduced by Brian McHale	43
Chapter 5 The Effects of Free Indirect Discourse: Empathy Revisited – <i>Joe Bray</i> Introduced by Geoff Hall	56
Chapter 6 The Stylistics of Cappuccino Fiction: A Socio-cognitive Perspective – <i>Rocio Montoro</i> Introduced by Imelda Whelehan	68
Chapter 7 Attribution Theory: Action and Emotion in Dickens and Pynchon – <i>Alan Palmer</i> Introduced by Elena Semino	81

Chapter 8	<i>Bridget Jones's Diary</i> and Feminist Narratology – <i>Ruth Page</i> Introduced by Sara Mills	93
Chapter 9	Schema Poetics and Crossover Fiction – <i>Clare Walsh</i> Introduced by John McRae	106
Chapter 10	Deixis, Cognition and the Construction of Viewpoint – <i>Dan McIntyre</i> Introduced by Paul Simpson	118
PART B – STYLISTICS OF POETRY		131
Chapter 11	'And everyone and I stopped breathing': Familiarity and Ambiguity in the Text World of 'The day lady died' – <i>Joanna Gavins</i> Introduced by Catherine Emmott	133
Chapter 12	'Progress is a comfortable disease': Cognition in a Stylistic Analysis of e.e. cummings – <i>Michael Burke</i> Introduced by Peter Stockwell	144
Chapter 13	Megametaphorical Mappings and the Landscapes of Canadian Poetry – <i>Ernestine Lahey</i> Introduced by Peter Verdonk	156
Chapter 14	Perception and the Lyric: The Emerging Mind of the Poem – <i>Sharon Lattig</i> Introduced by Alan Durant	168
Chapter 15	Stylistics and Language Teaching: Deviant Collocation in Literature as a Tool for Vocabulary Expansion – <i>Dany Badran</i> Introduced by Ron Carter	180
PART C – STYLISTICS OF DIALOGUE AND DRAMA		193
Chapter 16	Oral Accounts of Personal Experiences: When is a Narrative a Recount? – <i>Marina Lambrou</i> Introduced by David Herman	195
Chapter 17	'Never a truer word said in jest': A Pragmastylistic Analysis of Impoliteness as Banter in <i>Henry IV, Part I</i> – <i>Derek Bousfield</i> Introduced by Billy Clark	209

Chapter 18	The Cognitive Rhetoric of Arthur Miller's <i>The Crucible</i> – <i>Craig Hamilton</i>	
	Introduced by Peter Crisp	221
Chapter 19	The Stylistics of Drama: <i>The Reign of King Edward III</i> – <i>Beatrix Busse</i>	
	Introduced by Monika Fludernik	232
Chapter 20	Computer-assisted Literary Stylistics: The State of the Field – <i>Dawn Archer</i>	
	Introduced by Jonathan Culpeper	244
References		257
Index		285