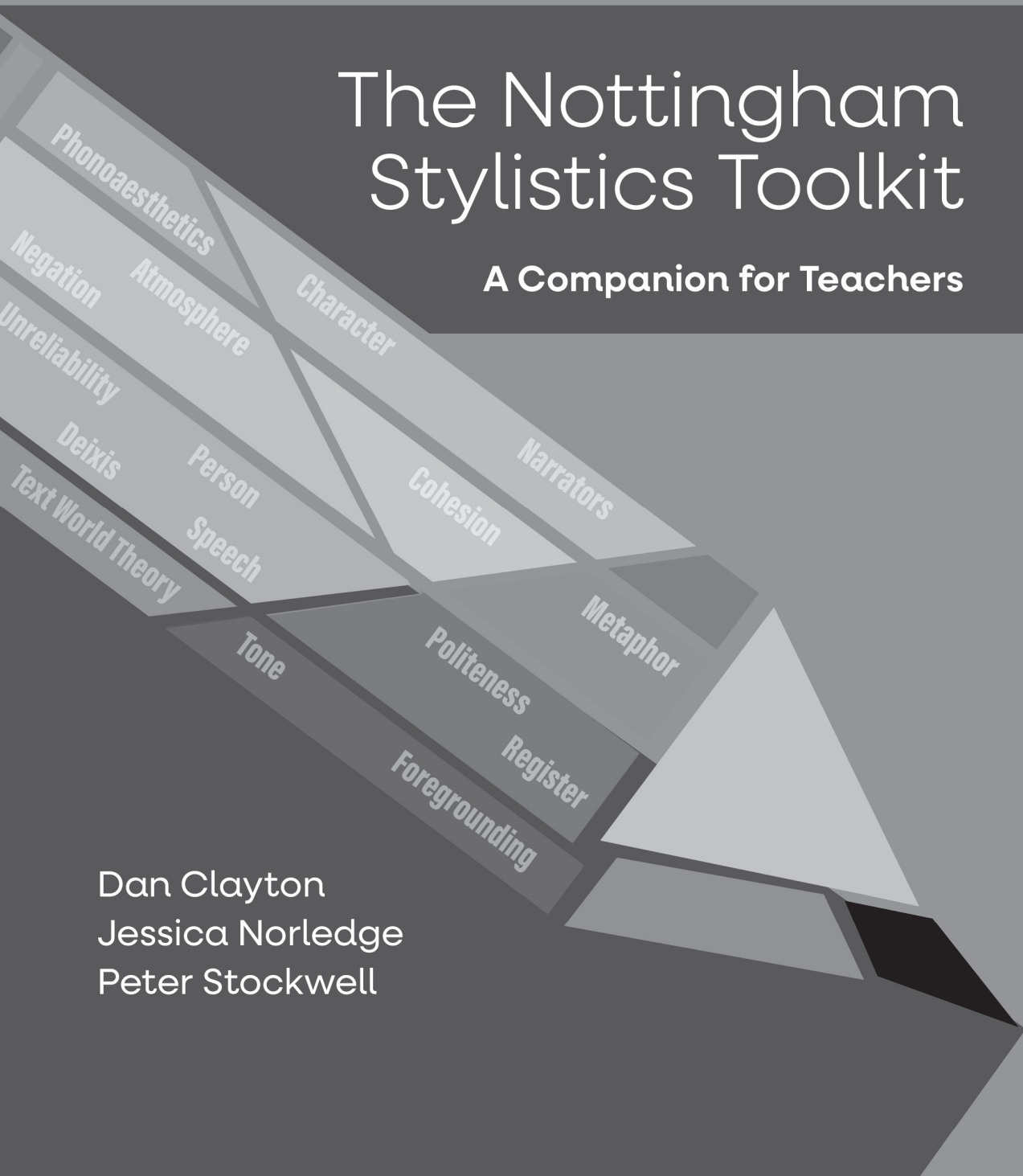




English
&Media
centre

The Nottingham Stylistics Toolkit

A Companion for Teachers



Dan Clayton
Jessica Norledge
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THE NOTTINGHAM STYLISTICS TOOLKIT

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Finally, to all the teachers who attended our workshops, came to our presentations, asked us questions, contributed their expertise, their experience, and their commitment to the teaching of language and literature: thank you all.

www.nottingham.ac.uk/stylisticstoolkit

www.englishandmedia.co.uk

www.nate.org.uk

litdrive.org.uk

www.pala.ac.uk

englishassociation.ac.uk

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Introduction

STYLISTICS IS THE PRACTICE of applying insights from linguistics to the study of texts. This usually involves identifying a significant aspect of the text in hand, and then drawing on the particular element in the field of linguistics that seems likely to offer the most useful insight. Linguistics comprises a great many such tools that can be selected in order to explore different features of language. We devised the open online resource, *The Nottingham Stylistics Toolkit*, as a free set of materials to help teachers with their planning for the integrated study of language and literature. As it was first conceived, we had in mind teachers of the UK A-level (16-18 year-olds' qualification) for English Language and Literature.

Though primarily aimed at 'Lang / Lit' teachers, we have discovered that teachers of A-level English Language and of A-level English Literature have also found the *Toolkit* useful. Further, we have found it being used at younger stages in schools (11-16), and also by some of our colleagues at universities. Finally it has found an audience outside the UK as well. And though we originally devised the *Toolkit* for teachers, in fact it has been used directly by students at all of these levels. In other words, it seems to have proven to be useful for anyone interested in stylistics most broadly, at the interface of language and literature.

This *Companion to the Nottingham Stylistics Toolkit* is directed exclusively towards teachers. It collects together the entries that appear in the online pages and, for each one, provides further additional resources, ideas and tips for using the *Toolkit* in the classroom.

Stylistics and A-level Lang / Lit

In the UK, the A-level in English Language and Literature is essentially a specification and qualification in *stylistics*. Usually viewed as combining the A-level English Literature on the one hand with the A-level English Language on the other, the A-level Lang / Lit is also a distinctive integrated discipline in its own right.

All of the main A-level awarding bodies in the UK offer a specification in English Lang / Lit. Although they vary quite a lot in content, coverage, suggested texts, and ethos, they all aim to encourage students' interest and enjoyment of English as they:

- develop and apply their knowledge of literary analysis and evaluation;
- develop and apply their understanding of the concepts and methods appropriate for the analysis and study of language;
- use linguistic and literary approaches in their reading and interpretation of texts, showing how the two disciplines can relate to each other;
- engage creatively and critically with a wide range of texts;

- explore the ways in which texts relate to each other and the contexts in which they are produced and received;
- develop their interest in and enjoyment of English as they undertake independent and sustained studies to develop their skills as producers and interpreters of language.

Whether you are a teacher at a school or college just thinking about offering A-level English Language and Literature for the first time, or whether you have a lot of experience already, you will be aware that there are relatively few good resources available, compared with material supporting English Language, and especially English Literature. Many of the English and Media Centre (EMC) publications are a lifeline in this respect. We have also found that a significant proportion of teachers who are involved in all three specifications have a degree specialism principally in English Literature. The *Toolkit* and *Companion* were designed to help you.

The online *Toolkit* was initially devised by stylisticians at the University of Nottingham. The integrated study of language and literature was a foundational principle when the Department of English was established at the university in 1881, and the Nottingham School has always insisted on ‘the unity of the linguistic-literary English discipline’ (as it was restated in 1961). Over the years, many key figures in the field of stylistics, or ‘literary linguistics’, have worked at Nottingham: evidence of their research can be found throughout the *Toolkit*. Aside from decades of publications in literary stylistics, Nottingham has a long tradition of work in applied linguistics and educational linguistics that continues to inform these disciplines. From the Language in the National Curriculum (LINC) project in the 1990s to our work with UK awarding bodies, we continue to collaborate with teachers across the country to embed language study in English as a central subject in schools.

The English and Media Centre is an educational charity which has now been established for 50 years. It supports teachers of English and Media Studies through expert research publications, teacher-oriented books, volumes on specific texts, training and short courses, webinars, magazines for teachers and students, and consultancy. The staff of the EMC are regular contributors and advisors on national policy and examinations, and possess a wealth of knowledge, experience and passion around teaching and learning in English and associated fields.

In developing the *Nottingham Stylistics Toolkit*, Peter Stockwell and Jessica Norledge collaborated with the EMC, and, together with Dan Clayton, have been running day-long workshops for teachers at their headquarters in Waterloo, London. Feedback we received from teachers who attended these events has informed the design and content of the online *Toolkit* and this *Companion*.

Using the *Toolkit*

The description of the ‘tools’ of linguistics and the collection of a ‘toolkit’ are a long-established metaphor that was popularised in Katie Wales’s *Dictionary of Stylistics* from 1990. (Katie is now honorary professor at the University of Nottingham, and her *Dictionary* is in its third edition). Our *Toolkit* similarly provides an alphabetical list of key notions, drawn from the wide range of terms that are generally used in the field. However, the online *Toolkit* also includes the following resources for each entry:

Key summary definition of the term

The summary begins with a single sentence or two that encapsulates a quick definition of the concept or term. This is followed by a short explanation (within around 700 words) of the key ideas associated with the term. These summaries are written in as plain and simple a way as possible, and are devised to be at a level accessible to new stylisticians. This outline is reproduced in this *Companion* book for ease of reference and an immediate reminder of the key concepts.

A video analysis

Each concept is demonstrated in a practical analysis, applied to a text. This is presented online as a simple video, of around 5-6 minutes in duration. Captions are available for each one. The video always features a brief example of a practical analysis. The idea of the videos is to exemplify the sort of analysis that you could conduct in brief: each one could easily be the starting point for an essay on that particular text. Like the content summaries, the videos are designed to be accessible and can even be shared with your students as examples of good stylistic practice. The videos, for obvious reasons, do not appear in the *Companion*, but many of them are referred to in this book.

Classroom activity handout

For each entry, we have devised at least one classroom handout that can be downloaded from the online *Toolkit*. We are aware that the different awarding bodies have different sets of suggested and required texts, and also that these set and recommended texts are changed over time. So although we have drawn on examples from each of the boards, we have also featured other texts to vary and futureproof our materials. We have designed the handouts so that the initial instructions could be applied to any alternative texts: the ones we have included are only suggestions that we know will work. We have devised the format so that it is easy for you to drop your own example texts into the handout: each one is downloadable and editable for this purpose. In this *Companion*, additional material is offered on how to use and adapt the *Toolkit* resources, and the top tips provided throughout also refer back to these resources.

Further reading

Every entry in the *Toolkit* is a term or concept from the discipline of stylistics. So, at the end of each entry, we have provided the key source or best application of the term. For many entries, we have also suggested a small number of other sources. This further reading

is probably too advanced for most A-level students. However, it is included here to show the depth of the field, to acknowledge the source material, and as a starting point for teachers who might be interested in the more complex articulation of the stylistic concept or term.

The Companion

This *Companion* book offers the following additional resources for each entry:

Using and adapting the *Toolkit's* classroom resources

Here we discuss ways in which the downloadable materials can be used in practice. We offer suggestions for how other texts might be 'slotted in' to the classroom materials, propose ways of altering or customising the handouts for your own purposes and offer select tutor's notes for working with the example texts. We occasionally pick up on aspects of the video demos and there is guidance here too on adapting the materials for different purposes and contexts.

5 top tips for teaching the key concept or aspect in the A-level classroom

In this section, we offer suggestions for exploring each *Toolkit* topic in the classroom with students.

5 top tips for applying the key concept or aspect in an A-level analysis

With an eye on an actual assessment or practice, we focus in this section on how best to approach a written stylistic analysis. We offer suggestions for conducting practical stylistic analysis and highlight ways in which you might direct and support students to produce systematic and rigorous applications.

Things to avoid when doing an analysis involving this aspect

Finally, each entry in this *Companion* concludes by highlighting common pitfalls, mistakes or general ideas or assumptions you should aim to avoid when teaching particular stylistic concepts.

The above materials are exclusive to this *Companion* and are not available in the online *Toolkit*. Many of the ideas presented here were developed in the course of events that we have run with groups of teachers in our training workshops. Most of them have been tried out and tested in real classroom settings. They have also been informed by collating information from examiners' reports and from our own experiences as stylisticians and teachers.

It should be noted that there is a wide range of levels of ease and difficulty in our tips and suggestions. We have tried to encompass the abilities of as many students as possible, but this does mean that there are a few tasks and tips that only the very strongest, most enthusiastic and devoted students would be able to do. If you think a task is too much of a stretch, do feel free to ignore it!

In the listing of terms in the *Toolkit* and in this *Companion*, the entries are usually key features of language (such as **register**, **metaphor**, or **cohesion**, for example). Or they could be aspects of language and discourse that are key notions in literary stylistics (like **narrators and narratees**, **atmosphere**, or **character**, for example). Alternatively, we have also included terms that relate to a particular approach, perspective, framework or theory that is common in stylistics (such as **Text World Theory**, the **Co-operative Principle**, or **corpus stylistics**, for example). Lastly, you will also find terms that are more like literary effects or keywords, which we can illuminate from within a stylistics frame (such as **tone**, **stage directions**, or **unreliability**, for example).

Terms which appear with their own *Toolkit* entry are in **bold**. Other terms which appear in the Glossary at the end are in **bold-italics**. This Glossary contains all the terms, together with any other items of terminology that we have used in the course of the explanations and which do not have their own substantive entry. These definitions are all brief. It should be remembered that all linguistic terms are only of use in stylistics if they are named for a purpose in context: simple spotting of features in a literary text is only the first step towards a fully-rounded stylistic practice. While the precise use and labelling of linguistic features might be thought of as rigorous and scientific, it should be remembered that identifying the key feature that drives the literary text, and then selecting the right tool for the job, are matters of interpretation.

Stylistics is the artful science of understanding the craft of writing; in *The Nottingham Stylistics Toolkit* and this accompanying *Companion*, we have provided you with the tools to undertake the job.

Addressivity

ADDRESSIVITY IS A FUNDAMENTAL ASPECT of discourse: all utterances are addressed to someone.

Discourse is necessarily directed to an addressee, whether that be a listener or a reader, and communication is typically oriented or tailored to that addressee whomever, wherever or whenever they may be. Consider how our language changes when addressing certain people in particular discourse contexts. We might, for example, adopt more formal terms of address when speaking to an employer or line manager so as to signal our awareness of seniority or professional hierarchy. We might use similar formal address forms to show politeness when talking to a customer, a senior citizen or a person we've never met before. Conversely, we're far more likely to use informal address terms when conversing with a friend or family member. Our language choices when addressing even these individuals can also shift significantly, depending on a range of social factors and variables such as age, gender, or our perceived closeness to the addressee.

We also alter our terms of address to suit particular modes of communication. Salutations and valedictions, for instance, vary greatly depending on whether they are used in written or spoken communication – when was the last time you closed a spoken conversation with 'sincerely' or 'faithfully', rather than 'bye' or 'see you later'? Certain forms of address are also seen as being more suitable or appropriate for different types of communication. It would be very odd to sign off a professional report with 'toodle-oo' or to begin a WhatsApp message with 'My Dearest Friend'. When acquiring language and becoming proficient in language use, speakers consequently learn to adjust their address forms as well as their style and manner of address to suit the discourse context, taking into account speaker relationships, and the style, media and mode of interaction.

Addressivity in fiction

When looking to fictional discourse, we can see similar linguistic choices at work, both in the language of individual characters and in the language of the narrator (see **narrators and narratees**). The address of the narratee by the narrator (though typically covert and unremarkable) has the potential to directly affect the reading experience. The use of second-person address forms, for instance, can invite feelings of *immersion* or identification, encouraging the reader to assume the position of the 'you' and imagine themselves as being involved in the narrative. The extent to which we feel addressed by the narrator can vary, however, and there has been a great deal of research undertaken into the use of second-person address and second-person narration as a result. We'll focus on the relationship between addressivity and the use of second-person 'you' for the remainder of this entry.

One of the most notable accounts of second-person address comes from the work of David Herman who distinguishes between ‘fictionalised address’ – which occurs between characters within the diegesis – and ‘actualised address’ which crosses the border of the fictional world to address the reader. Having made this foundational distinction, Herman (1994) classifies five types of textual *you*, which can be used to systematise an analysis of second-person address in narrative fiction. Herman’s categorisations are as follows:

1. Generalised *you*

Generalised *you* is highly common in everyday discourse. It is key to the language of instruction, as seen in recipe books, textbooks and training manuals (e.g. ‘Add in the milk, stirring while you do so’), to the language of proverbs (e.g. ‘Look before you leap’), and idiomatic or colloquial expressions (e.g. ‘If you know, you know’).

2. Fictional reference

Fictional reference is found primarily in literary discourse, where ‘you’ stands in for a first-person address form such as ‘I’. In such instances, we’re able to recognise that the ‘you’ is a character or narrator, and that the second person takes on features of an ‘I’ voice and an ‘I’ perspective. Herman refers to this phenomenon as ‘deictic transfer’.

3. Fictionalised address

Fictionalised address, as noted earlier in this entry, describes those uses of ‘you’ which address a character or characters in the fictional world. In such instances, it is clear that the address operates at the level of the story, and that the ‘you’ is used by and to fictional entities in the story.

4. Apostrophic address

Apostrophic address (and apostrophic *you*) in contrast is used to describe address of the reader or of the audience in dramatic texts. This ‘you’ crosses world boundaries, going beyond the fiction, which is why you may also see it referred to as ‘vertical address’.

5. Doubly deictic *you*

Doubly deictic *you* presents a decidedly blended form of address, in which we experience a mixture of what Herman calls ‘virtuality’ (the address of a fictional protagonist) and ‘actuality’ (the address of a reader). Doubly deictic uses of ‘you’ (as often found in postmodern or experimental texts) tend to feel ambiguous or odd, with readers reporting they are simultaneously addressed and not addressed by the second-person pronoun.

We explore the differences between all five types uses of ‘you’ in further detail in the online analysis video where additional examples are provided for each address form.

N.B. Before moving on, it is worth noting that Herman's terms are primarily used for exploring literary texts. You'd be unlikely to find examples of double deixis in non-fiction and it would be next to impossible for a 'you' in spoken discourse to be doubly deictic. When examining the use of 'you' in non-literary texts we can, however, draw distinctions between a generalised 'you', ***synthetic personalisation*** (where a general audience are addressed as individuals) and actualised direct address.

Using and adapting the *Toolkit's* classroom resources

The classroom resource for *addressivity* focuses on the use of second-person address in literary fiction. We've put together a range of short extracts from contemporary literature, all of which employ the second-person pronoun 'you' to differing effects. Under each snippet is a small scale ranging from 1-5. Students are asked to read through each extract and determine to what extent they feel personally addressed by 'you' in each example. You can, as always, sub in your own examples, and you may wish to experiment with non-fiction texts depending on your topic focus; advertisements or political speeches would work particularly well.

The exercise itself is very straightforward and students will likely complete their mark-ups quite quickly. The tricky bit comes in describing how they've reached their ratings and determining what in the language of the text has driven their responses. Though we cannot predict your students' answers, we've offered some comments on each extract below which you may find useful when guiding classroom discussion.

***If on a Winter's Night a Traveller* – Italo Calvino**

In the past, we've found the Calvino extract to be divisive. Many students rate the extract highly (4 / 5), arguing that the 'you' here is clearly apostrophic. The text appears to directly reference the reader, with the sentence 'You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveller*' being factually true. The imperatives that follow (e.g. 'Relax', 'Concentrate', 'Dispel every other thought') are directly put to the reader, and feel appropriate for settling down to read. However, as the narrator's directions become more specific, the reader's ability to align themselves with the 'you' may diverge, and students may argue that the assumptions of the narrator discourage identification. For example, on reading this extract in the classroom your students are unlikely to be bothered by a TV in the next room or by presumed housemates or family members interrupting their quiet reading time. Consider asking students about the impact of the reading context – how might their experience of reading this text differ had they been reading the complete novel at home, or on the train, or in the park?

***Bright Lights, Big City* – Jay McInerney**

The McInerney is unusual in that the entirety of the novel is narrated in the second person. It should prove more difficult for students to assume the role of this 'you', given the specificity of the character description. For example, the narratee is identified as male ('You are not the kind of guy'), they're in a club (either Heartbreak or the Lizard Lounge),

they're out in the early hours of the morning and they're intoxicated. As a result of these features, students may view the 'you' in this extract as fictional reference, arguing that the second-person pronoun acts as a close substitute for 'I'. Press students on what would need to change (aside from the pronouns) for the text to take a first-person narrative form. Ask them whether a standard first-person narrative would be more or less effective than the second-person narrative. For those students who are able to position themselves as the narratee, question what features invite them to do so, perhaps the use of proximal deictic markers (e.g. 'place like this', 'But here you are' – see **deixis: egocentric**), the use of present-tense narration, the use of reflective or evaluative adjectives, the prevalence of mental processes (see **transitivity**) or epistemic modality (see **modal grammar**). To what extent do they need to willingly suspend feelings of disbelief to assume the position of the 'you'?

***The Wall* – John Lancaster**

Lancaster's *The Wall* has a first-person internal narrator and the majority of the novel is recounted from the perspective of an 'I' voice. However, as seen in the extract, the narrative opens in second person and the use of 'you' throughout the extract is ambiguous and arguably quite estranging. Some students may rate the extract highly, believing the 'you' to be apostrophic. Others may feel the 'you' addresses an internal character. As readers we have no sense of where or what the Wall is, we haven't seen it before in real life or in pictures. We are not on the Wall. Such propositions (emphasised by the capitalisation of 'the Wall' and the use of the definite article 'the') assume familiarity. We must therefore suspend our disbelief if we are to take on the role of the 'you' or agree that 'you' addresses a fictional character. Students may also draw attention to the parenthetical comments which seem to present a dialogue between narrator and narratee. However, there's an interesting discussion to be had here as to whether students believe the 'you' in these comments addresses a specific character or whether what we have here is actually a generalised impersonal 'you'. Does this extract present simply the narrator's personal reflections communicated to a general audience?

'Emergency Skin' – N.K. Jemisin

Jemisin's text is stranger still, presenting the opening of a rather unusual dystopian novella in which the narrative is presented from the perspective of a disembodied AI. The AI speaks to the narratee whose consciousness they appear to occupy. The text as a result is presented as a one-sided discussion between narrator and narratee where we as readers have access only to the AI's discourse. As such the 'you' here presents a clear example of fictionalised address. However, though it is highly evident that the narrator is addressing another character, the style of the text requires the reader to take on the role of 'you', imagining the narratee's side of the conversation and filling in the gaps in the text where the AI pauses for an answer. The 'you' may consequently feel apostrophic as the reader is actively encouraged to position themselves in that enactor role, other students may argue that the text presents a doubly deictic 'you'. Encourage students to think about how responsive

they are to narratorial direction. Many readers resist the active engagement required by experimental narratives – do your students enjoy interacting with such narratives, or do they find it frustrating when narratives are overly stylised or seemingly incomplete?

‘The Night’ – Ray Bradbury

Finally, Bradbury’s ‘The Night’ presents a further example of fictionalised address. The ‘you’ is directly described as being a ‘child in a small town’, they are eight years old and are up late on an unknown night in 1927. The students are likely to struggle to identify with the ‘you’ in this extract as a result of these descriptions, perhaps even more so than with the McInerney, the Lancaster or the Jemisin. Ask them why this is. Is it easier or more difficult to assume the position of an eight-year old boy in 1927 or a posthuman bodiless entity, inhabited by an AI mind? Is it easier or more difficult to imagine themselves on an imposing *Game of Thrones*-style wall than in a dingy night club? Why?

5 top tips for teaching addressivity in the A-level classroom

1. As a warm-up activity, ask students to write down all the address terms they typically answer to and who in their acquaintance uses each form of address. Ask them to consider whether it would be awkward or strange if you or other of their classmates used any of the forms they’ve noted, encouraging them to think about and describe why this might be.
2. Remind students to first evaluate the discourse context. Encourage them to question the formality or informality of a given interaction, to think about the role and identity of each discourse participant and to consider the mode and medium of communication (e.g. is it spoken or written / synchronous or asynchronous / online or in-person / an email, a text or a letter / fictional or non-fictional etc.). Addressivity is context-dependent and our language choices will necessarily reflect the communicative situation.
3. If you’re exploring uses of the second person, either in literature or non-fiction, ask students to circle or highlight all uses of ‘you’ as a starting point for their analysis. Then, ask them to decide who the ‘you’ is in each case. Follow up by querying whether the referent for ‘you’ shifts throughout the text or if it remains the same. Ask whether they feel personally addressed by the pronoun and whether or not they are able to identify with the ‘you’. Why, or why not?
4. Consider examining uses of ‘you’ across media. For example, you might explore the impact of ‘you’ and **synthetic personalisation** in advertising discourse, persuasive uses of apostrophic you in political rhetoric, or the use of ‘you’ in telecinematic discourses that appear to break the fourth wall (for example in *Deadpool*, *Peep Show* or *Fleabag*).
5. Switch up the addressivity of an example text, or set students the task of doing this for themselves. You might encourage students to focus on adapting the formality or register of a non-fiction text by adapting its addressivity, or you could explore the

narrative style of a fictional text by recasting the narrative using the second person. You could even branch out further, exploring other unusual address forms, as seen for example in collective We-narratives such as Jeffrey Eugenide's *The Virgin Suicides*.

5 top tips for exploring addressivity in an A-level analysis

1. Urge students to analyse a range of different linguistic features when exploring addressivity. Depending on the nature of the text at hand, they might consider the use of particular naming practices (the use of nicknames, pet names, terms of endearment, occupational terms), the use of pronouns, the use of honorifics, choices of salutation and valediction, the use of modified address terms (e.g. 'you absolute loser', 'you absolute legend') or the use of non-verbal address.
2. Pronouns are often a feature of language that many students will have come across before and feel fairly confident about identifying in a text; they are likely to have been studying them since they were at primary school, after all. However, some of them might be a little loose in how they label them and it could be a good idea to ask them to separate form and function, at least to begin with. For example, many students will describe 'we' as an 'inclusive pronoun' but it's not very inclusive if it's being used in a sentence like 'We are having a party and you are not invited'. Equally, not every 'you' is a form of direct address or synthetic personalisation and not every repeated use of 'I' is a sign of self-obsession.
3. Encourage students to go beyond a simple identification or classification of address forms. They should always consider the ways in which addressivity is operating in a given text, thinking about why certain types of address have been selected and to what effect.
4. Look out for examples where addressivity shifts within the course of a text or within a selected extract and challenge students to think about the effects of such usages. Shifts in addressivity may signal a simple change in referent (as is often the case when mapping uses of 'you' across a political or advertising campaign), but can also highlight more complex developments such as a shift in the relationship between speakers or even a shift in the positioning of the reader. When exploring addressivity, encourage students to think carefully about any such changes.
5. As with many other aspects of the *Toolkit*, addressivity lends itself to exploration in a range of different contexts. Think about how students might approach addressivity in their own work when exploring spoken non-literary texts, for example. In a media interview setting (such as in a political interview on the radio or as part of a podcast, a post-match interview with a footballer, a manager or other sporting figure or on TV shows like *So Graham Norton* or *The One Show*) the use of address terms might shift depending on the power dynamics of the participants and the subject matter being discussed.

Things to avoid when analysing addressivity

- The key thing to avoid when analysing addressivity is to avoid avoiding addressivity. Address is often skipped over or touched on only lightly. For certain genres or modes of communication (like advertising, interviews, political discourse) addressivity offers invaluable insights into the attitude of the speaker, the power dynamics between discourse participants, politeness functions in communication, the aims or function of a text and the evocation of particular emotions or responses from the reader / audience. Addressivity is a highly valuable tool in the stylistics toolkit; encourage students to make the most of it.
- Having said that, on some occasions, addressivity will not be at all important in a text, but might simply be there incidentally or non-significantly. In which case move on to something more interesting, and ignore the tip above!

Further reading

Key:

Mullany, L. (2024) 'What did you just call me? Politeness and terms of address', in *Polite: The Art of Communication at Home, at Work and in Public*, London: Headline Publishing, pp.53-72.

Herman, D. (1994) 'Textual "you" and double deixis in Edna O'Brien's *A Pagan Place*', *Style* 28 (3): 378-411.

Recommended:

Bekhta, N. (2020) *We-Narratives: Collective Storytelling in Contemporary Fiction*. Columbus: The Ohio State University Press.

Gibbons, A. and Macrae, A. (eds) (2018) *Pronouns in Literature: Positions and Perspectives in Language*. London: Palgrave Macmillan.

Mildorf, J. (2016) 'Reconsidering second-person narration and involvement'. *Language and Literature* 25 (2): 145-58.

Sorlin, S. (2022) *The Stylistics of 'you': Second-Person Pronoun and its Pragmatic Effects*. Cambridge: Cambridge University Press.

Taavitsainen, I. and Jucker, A.H. (2016) 'Forms of address', in C. Hough (ed.) *The Oxford Handbook of Names and Naming*. Oxford: Oxford University Press, pp.427-37.

Wales, K. (1996) *Personal Pronouns in Present-Day English*. Cambridge: Cambridge University Press.