

Contents

<i>List of figures and tables</i>	ix
<i>To readers</i>	xi
<i>Acknowledgements</i>	xiii
<i>Transcription conventions</i>	xv

Part I: The pragmatics of fiction as communication

1	Fiction and pragmatics	3
1.1	Introduction	3
1.2	The scope of fiction	4
1.3	The scope of pragmatics	6
1.4	The levels of communication in fiction	8
1.5	Fictional data for pragmatic research	10
1.6	The aims of this textbook	11
	Key concepts	13
	Exercises	13
	Further reading	13
2	Fiction and non-fiction	15
2.1	Introduction	15
2.2	Fictional utterances as ‘non-serious’ speech acts	17
2.3	Literary models of fiction	19
2.4	A pragmatic model of fiction	22
2.5	Fictitious worlds and their extensions	27
2.6	Conclusions	33
	Key concepts	34
	Exercises	34
	Further reading	35
3	Literature as communication	36
3.1	Introduction	36

3.2	Communicating literature	37
3.3	Participation structure: the recipients	41
3.4	Participation structure: the creators	49
3.5	The complexities of performed fiction	51
3.6	The audience talking back	55
3.7	Conclusions	56
	Key concepts	56
	Exercises	57
	Further reading	58

Part II: The pragmatics of story worlds

4	Genres of fiction	61
4.1	Introduction	61
4.2	Structures of expectation in face-to-face communication	61
4.3	Structures of expectation in written communication	64
4.4	Structures of expectation in fiction	65
4.5	Frames within frames: intradiegetic and extradiegetic	71
4.6	Conclusions	73
	Key concepts	74
	Exercises	74
	Further reading	75
5	The narrative core	77
5.1	Introduction	77
5.2	Stories as fundamental meaning making units in discourse	78
5.3	Stories in fiction: from starting point to intertextuality	84
5.4	Stories in fiction: story world and narratorial voice	88
5.5	Conclusions	95
	Key concepts	96
	Exercises	96
	Further reading	97
6	Character creation	98
6.1	Introduction	98
6.2	Multimodal cues in character creation	99
6.3	Contrasts: regional, social and ethnic variation in past and present	103

6.4	Multilingualism in fictional character creation	112
6.5	Alienation effects: past and future	116
6.6	Translation challenges for character positioning	118
6.7	Conclusions	118
	Key concepts	119
	Exercises	119
	Further reading	121

Part III: Themes in the pragmatics of fiction

7	The performance of fiction	125
7.1	Introduction	125
7.2	The role of dialogue in fiction	127
7.3	Planning, production and interaction	135
7.4	Features of orality	139
7.5	Conclusions	146
	Key concepts	147
	Exercises	148
	Further reading	149
8	Relational work and (im/politeness) ideologies	150
8.1	Introduction	150
8.2	Relational work and (character) identity construction	153
8.3	Relational work in fiction	158
8.4	Fiction as locus for discursive im/politeness ideologies	162
8.5	Censuring and manufacturing	166
8.6	Conclusions	170
	Key concepts	171
	Exercises	171
	Further reading	172
9	The language of emotion	173
9.1	Introduction	173
9.2	The nature of emotions	175
9.3	Two modes of presenting emotions in fiction	177
9.4	Emotion cues in fiction	180
9.5	The paradox of fiction: real and fake emotions	189
9.6	Conclusions	192
	Key concepts	194
	Exercises	194
	Further reading	195

10	Poetic language	196
10.1	Introduction	196
10.2	Poetic effects	197
10.3	Metaphors	207
10.4	Irony	214
10.5	Conclusions	220
	Key concepts	221
	Exercises	221
	Further reading	222
11	Fiction, pragmatics and future research	224
11.1	Introduction	224
11.2	Fact, fiction and the fictional contract	226
11.3	Distinctive pragmatic features of fiction	230
11.4	Outlook and future research	235
	Exercises	237
	Further reading	238
	<i>Glossary</i>	239
	<i>Bibliography</i>	257
	Literary sources	257
	Movies and television series	258
	Dictionaries and corpora	259
	Websites	259
	References	259
	<i>Index</i>	271