equals eternity in a young and flourishing field like this one. But like I already mentioned at the beginning of this review, *Mind Technologies* none-theless leaves us slightly unsatisfied.

Bert Van Raemdonck, Centre for Scholarly Editing and Document Studies, Royal Academy of Dutch Language and Literature, Belgium

Stylistics: Prospect & Retrospect.
David L. Hoover and Sharon Lattig (eds).
Amsterdam/New York: Rodopi, 2007. 212 pp.
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The field of stylistics has a history going back to the 1950s. *Stylistics: Prospect & Retrospect* revisits theories and concepts that helped establish the field and explores new perspectives in stylistics. The volume is a collection of nine essays originally presented at the twenty-fourth international conference of the Poetics and Linguistics Association (PALA) in New York in 2004. Editors David L. Hoover and Sharon Lattig divided the book in three consistent parts.

'Foregrounding, estrangement, and pattern', the first part of the volume, deals with textual characteristics that mark a text as special. The types of characteristics used vary greatly among authors, ranging from deviations from 'ordinary' language to the remarkable presence or absence of specific words or patterns. In the field of stylistics, there is no consensus on the relationship between these characteristics and interpretation—let alone the intentions of the author. Still, many scholars have tried and will continue to try to attach some kind of interpretation to foregrounding methods.

In the essay by van Peer, Zyngier, and Hakemulder, the past, present, and future of foregrounding are discussed and subject to critical analysis concerning the progress made during the years. Russian Formalists adopted the notion of foregrounding—originally from Aristotle's *Poetics*—but developed two models at the same time: one

that linked it to deviation for *defamiliarization* (by Shklovsky), and one that emphasized parallelism for aesthetic experience (by Jakobson). Thanks to British stylistics, foregrounding gained conceptual clarity. Taking into account readers' intuitions and performing statistics on them, took the theory to the next level. The future of foregrounding lies in dealing with two problem areas: the contributions of specific literary features, and the lack of intercultural information. Van Peer and colleagues present results of an experiment in which the beauty effect is investigated empirically. Although the experiment is still exploratory, it allows a view into the future of foregrounding.

In the second essay, Birien presents an in-depth analysis of estrangement in modernist poems by Stéphane Mallarmé and Ezra Pound. While Mallarmé aimed at making his poems pure by removing all features of foreignness, his poems bear an 'internal foreignness'. Pound, on the other hand, embraced the foreign by bringing together various texts from various traditions (e.g. Latin and Greek classics).

The syntax of Keats's *To Autumn* is subject to a new critical methodology in the third essay by Sowards. According to the author, in-depth, local analysis of the syntax of individual sentences is crucial to show the intellectual work of the poem. The theory of thematic relations is used to trace dramatic shifts in the types of verbs used in *To Autumn*.

Issues of form are dealt with in the essays in the second part 'Formal Analysis and the Analysis of Form'. They are approached from narrative, metrical, or cognitive point of view. In the fourth essay by Schärfe, the focus is on Propp's functional analysis of tales. Formal Concept Analysis—a theory based on set theory and lattice theory—and Prolog (Programming in Logic) are used to formally analyse Propp's story elements (in functions and subfunctions). Graphical representations of tales allow us to uncover new insights. The fifth essay by Hsiao presents a corpus study of Taiwanese nursery rhymes. Statistical analysis of the metrical structure in these rhymes reveals a strong preference for masculine rhythm. In the sixth essay, Cronquist

argues for a formal analysis of primary (the relation between body and mental life), secondary (the relation between the self and the other), and tertiary embodiment (the relation between the self, the other, and cultural artefacts). As an example, he analyses John Hawkes's so-called 'sex trilogy'. The model he proposes is located in the 'unrest between cognitive poetics and cognitive semiotics' (p. 107)

The essays in the third part 'Speech and Thought Representation' are about the way speech and thought are represented in literary texts. In the seventh essay, Sotirova presents a historical overview of transformations in the use of free indirect style. So far, little interest had been shown in the emergence of the technique. In comparing George Eliot's *Middlemarch* with D.H. Lawrence's *Sons and Lovers* and Virginia Woolf's *To the Lighthouse*, it becomes clear that a linguistic shift has occurred at the point of transition into the modernist novel. In the eighth essay by Douthwaite, a recently developed speech and thought representation model (S&TP) is tested in crime novels (viz. Arthur Conan Doyle's novels featuring Sherlock Holmes and Andrea Camilleri's novels featuring Montalbano). The speech act of apology is the topic of the last essay, by Short. In-depth analysis reveals that this speech act is present in many aspects and variants in the film *A Fish Called Wanda*. The author calls it the 'leitmotiv' in the comedy.

This volume is a valuable resource for anyone interested in the stylistic characteristics of literary texts. Literary scholars will be excited to see the range of literary texts analysed: from poems and rhymes to novels and films. 'Stylistics: prospect and retrospect' gives the reader an idea of the history of field, as well as a peek into the future. People looking for computational or statistical approaches of literary texts can find some formal analyses in the second part of the book, but will not be satisfied with the level of technicality there. In my opinion, the volume will be very rewarding for literary scholars and linguists, but not interesting for computational or corpus linguists.

Kim Luyckx, CNTS Language Technology Group, Department of Linguistics, University of Antwerp, Belgium

Persuasive Games. The Expressive Power of Videogames.
Ian Bogost. *Cambridge, MA/London: The MIT Press, 2007. 450 pp. ISBN 978-0-262-02614-7. £21.95 (hardback).*

Ian Bogost takes video games very seriously. Just do not ask him to use the expression 'serious games' to describe games with a reach beyond entertainment and leisure. He much prefers the label 'persuasive games', and he begins his 2007 book of the same name by giving video games a comprehensive rhetorical treatment, complete with carefully identified tropes and genres. Bogost himself is well known in terms of the scholarship of gaming; he promoted this very book on *The Colbert Report* (August 2007) and runs a successful independent games company, *Watercooler Games*, with another prominent games scholar, Gonzalo Frasca. Bogost is also notably quoted as a supporter of controversial video games such as *Super Columbine Massacre RPG!* As a game designer, he has built games for corporate clients, such as *Xtreme Errands*, which shows how a 'three-seat SUV might help families accomplish everyday tasks' (p. 213), and games that act against corporate clients, such as *Disaffected!*, which was constructed as a parody to showcase FedEx Kinko's frustrating business practices. He has also designed and implemented political games such as *Howard Dean for Iowa* and *Take Back Illinois*.

Bogost's ideas about gaming and rhetoric pounce on the reader from the first chapter, but many of these ideas depend on subsequent chapters to become clear. This is due in part to the vast scope of the theoretical material he presents; rather than simply focusing on games and their rhetorics, Bogost also spends a good deal of time discussing the evolution of classical and contemporary rhetoric, the particularities and modes of visual rhetoric, and even the difference between an enthymeme and a syllogism (for those who have forgotten, an enthymeme omits a proposition). This approach makes the text more useful for mainstream humanities scholars than its title may initially suggest; in addition to being a scholarly approach to game studies, *Persuasive Games* critically investigates a wide range of classical rhetorical questions