Twentieth-century fiction: From text to context Ed. by Peter
Verdonk and Jean Jacques Weber (review)

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ten discourse. The volume consists of eleven articles in five chapters and a six-page introduction.

In Ch. 1 (3–33), Motsch devises a model of textual structure. He is particularly interested in the incorporation of illocutionary acts into such a model. As many discourse analysts ignore the systematic relationship between the structure of conversations as a whole and the structure of turns, M suggests a model of illocutionary hierarchies. He distinguishes between the global illocution of a text and the supporting illocutions of turns, which contribute to the overall success of a communicative act.

Ch. 2 (37–117, three articles) is devoted to textual structures that are used to ensure comprehension. Focusing on self-repairs, ELISABETH GUELICH and THOMAS KOTSCHI analyze text production strategies in spoken French. MARTINA DRESCHER studies generalizations as further indicators of text production strategies (also in French). ECKARD ROLF is interested in the occurrence, status, and function of notes and comments. Based on a highly diverse German corpus (literary, legal, and theological comments; notes on train schedules; heating bills; etc.) he distinguishes between comments/notes that accompany a text, and thus constitute a separate text, comments/notes within a text (e.g. as a separate paragraph), and comments/notes within a sentence (e.g. appositional clauses). Like self-repairs and generalizations, comments/notes make it easier to understand a text.

Ch. 3 (121–208, three articles) focuses on the structure of illocutions. BAERBEL TECHTMEIER studies speakers' strategies for ensuring their contribution's acceptability. Her corpus is a 1990 GDR round table discourse, in which representatives of the various political and social groups publicly discussed problems of the GDR's disintegration. In this highly loaded situation, participants exhibited all kinds of communicative behavior to tone down the confrontational content of their utterances. MARKKU MOILANEN uses a German letter to the editor to investigate the sequencing of illocutions. This topic is further elaborated in M's analysis of a business letter.

In Ch. 4 (211–71, two articles), a separate level of 'information structure' is advocated. MARGARETA BRANDT is interested in the weighting of information: How are more important items distinguished from less important ones? She studies this 'information relief' in a German business letter. Kotschi explains why the information structure should be considered a separate textual level and proceeds to collect the units of such a level in French.

Ch. 5 (275–323), 'Further perspectives', brings together an article on modal reference in legal texts by ULRIKE SAYATZ, and one on nonfictional segments in fiction by Rolf. Despite the volume's many contributors, it is surprisingly coherent. It provides interesting new theoretical ideas about the structure of the language level 'text,' which are well-grounded

empirically. [INGRID PILLER, University of Hamburg.]

Twentieth-century fiction: From text to context. Ed. by PETER VERDONK and JEAN JACQUES WEBER. (The interface series.) London & New York: Routledge, 1995. Pp. 269. Paper $17.95.

This volume marries literary and language theory to twentieth-century fiction. In combining the various essays within this text, Verdonk and Weber formulate a continuity of language and literature in a natural and organic format. The result is a 'creation of a cognitive text world, ... different for the writer and for each reader since we all use different assumptions, values, beliefs, and expectations in the processing of the text' (3). The various essays look at a range of twentieth-century authors, which includes such luminaries as E.M. Forster, Doris Lessing, and Raymond Carver.

The essays are grouped to provide a focus on three levels: textual, narrative, and contextual. Chs. 1 and 2 cover the textual level, elaborating on lexical repetition 'as an element of meaning production' (3). This textual device creates an emotional style of writing, making it an easy target for emulation or parody, which then results in what might be called *intertextual repetition* (italics mine). Any writer can regard this intertextual repetition or spoken text—literary or nonliterary—that is produced and interpreted through conscious or unconscious thought filtered through a person's experience or awareness of other texts.

The next level, narrative, has two chapters dealing with dialogue: In Ch. 3, MICK SHORT focuses on 'character talk' where '[d] iscourse analysis concentrates on describing the "structure" of spoken and written discourse above the level of the sentence, including ... the unwritten "rules" by which people take turns in conversation' (47). ROSEMARY BUCK and TIMOTHY AUSTIN also develop a similar type of dialogue analysis in Ch. 4. They focus on *Howard's End* and analyze the lunchtime conversation between Henry Wilcox and Margaret Schlegel. To gain knowledge of how this 'polite' exchange reflects on language use, Buck and Austin use Brown and Levison's politeness model.

The next five chapters deal with 'narrator talk'—focusing on point of view within the narration. In Ch. 5, the focus is a comparison of oral and literary narratives. SUSAN EHRLICH states there may be ways to identify 'the linguistic clauses responsible' for cueing readers or listeners to the progression of temporal movement within the narration. Ch. 6, by HELEN ARISTAR DRY, deals with a linguistic point of view, focusing on free indirect discourse which

can create empathy and narrative ambiguity. In Ch. 7, DAVID LEE argues 'how . . . linguistic choices take us beyond the visual perception of a detached observer—narrator to interpretation and evaluation' (113) to an interested participator. MICHAEL TOOLIN's focus in Ch. 8 concentrates on various aspects of language in a short story that utilizes various words, phrases, and verbal staging 'and the absence of other, "expectable" locutions' (127). Ch. 9, by PAUL SIMPSON and MARTIN MONTGOMERY, gives the reader a model of narrative structure that can be studied to see changes in the point of view that can be brought about through translation from one medium to another—for example, narrative to film—which can have radically different characterizations.

On the contextual level, the attention of the authors in the next group of essays focuses on an analysis of textual features. In Ch. 10, IRENE R. FAIRLEY uses literary devices that lend themselves to narration: '[she] discusses a wide range of these devices, including methods of narration (omniscient narration, alternation narration, between narrative and dialogue, interior monologue) shifts of style, textual cohesion, figurative language, ellipsis and ambiguity' (165). Chs. 11 and 12 combine mutual concern for greater critical awareness.

Ch. 11, by PAUL WERTH, attempts to discover *deictic space* and the interpretation of prose (181). Werth takes the simple premise that the reader can conceptualize the background of any novel or story and project a where, when, and who in the story. Werth takes this a step further by 'apply[ing] the theory of text worlds to the fictional universe projected in novels and short stories' (181). In Ch. 12, SARA MILLS concerns herself with narrative schemata: that part of the reader that can identify with what is familiar and allows the reader to follow a 'well-trodden pathway' and identifies the 'narrative within the ideological complexes like sexism' (218). The main thrust of her essay is a focus on feminist text analysis and what this type of analysis can do when faced with sexist texts. DAVID BIRCH ends this book with an essay that finds a need for closer attention to political dimensions within discourse by targeting communication; he argues that this is contingent upon values people assign to meanings.

The intention of this book is to offer an intensive introduction to *literary stylistic criticism,* for senior high school students of English, undergraduate students of English language and literature, applied linguistics, and upper intermediate and advanced students of English as a second or foreign language as the targeted audience (5). Here, I have some reservations. Although the chapters have a preface, as well as suggestions by the authors to instructors to use assignments with 'suggested further reading' and group work, I do not believe that the context of current academic learning at the high-school level ade-

quately prepares students for this type of discourse. I would, however, highly recommend it for composition, linguistics and literature instructors and graduate students and advanced students of English as a second or foreign language as well as advanced linguistics students.

The book also contains a detailed index, full glossary, and suggestions for further reading. [TERI M. SHAW, *Eastern Washington University.*]

Ancient Egyptian: A linguistic introduction. By ANTONIO LOPRIENO. New York: Cambridge, 1995. Pp. xx, 322. Cloth $59.95, paper $19.95.

In *Ancient Egyptian,* Loprieno 'address[es] the interdisciplinary interests of linguists and Egyptologists' (xi), an aim which has been systematically ignored by other published scholars in recent years. He states that 'the main goal of the book is to provide the linguistic audience with an introduction to the historical grammar of Ancient Egyptian . . . [and] to reach the numerically much smaller public of Egyptologists interested in linguistic issues' (xi), a feat which L performs well.

The treatise is broken into seven parts: Ch. 1, 'The language of Ancient Egypt' (1–10), offers an introduction to the Hamito-Semitic language family, of which ancient Egyptian is a part, as well as a brief look at Egyptological linguistics, covering: (1) the Berlin School and Egyptian morphology, (2) the fixing of the canon with A. H. Gardiner, (3) H. J. Polotsky's 'Standard Theory' of Egyptian syntax—which L stipulates has confined the field of Egyptology to all but Egyptologists, and (4) a contemporary shift to functional linguistic models. Ch. 2, 'Egyptian graphemics' (11–27) covers all phases of Egyptian writing: hieroglyphic, hieratic, demotic, and Coptic. Those with no previous knowledge of Egyptology should pay particular attention, L states, to Chs. 1 and 2.

In Ch. 3, 'Egyptian phonology' (28–50), L focuses on how the ancient Egyptian language differs from the Semitic and other Afroasiatic languages by talking about the basic structure of ancient Egyptian lexical roots. His primary issue here is diachronic, as opposed to synchronic, linguistics as he uses heuristic criteria to discuss the root, the stem, and the word systems in ancient Egyptian morphology. L illustrates each with various charts. In combination with Ch. 4, 'Elements of historical morphology' (51–102), these two chapters cover the diachronic and synchronic resources of the ancient Egyptian language.

The final three chapters, Ch. 5 'Nominal syntax' (103–43), Ch. 6 'Adverbial and pseudoverbal syntax' (144–182), and Ch. 7 'Verbal syntax'