

The protagonist of the novel “The Nothing” is Waldo, he is portrayed as an unsettling, aging filmmaker. He is developing paranoia, suspicion and rage in his decaying body. The nothing is representation of psychological decay. The protagonist Waldo was once a renowned filmmaker but now he is confined to his bed. He is facing many troubles. He is grappling with physical deterioration and obsessive jealousy. He becomes increasingly suspicious for his much younger wife, Zee. She has her apparent affair with their friend Eddie. Waldo descends into paranoia and verbal cruelty. The narrative emphasizes the claustrophobia of aging and decline. Kureishi uses the language that is layered with irony, humor and bitterness yet the setting, characters and dialogues of the novella are tightly compressed. The title *The Nothing* itself signals the inevitable erasure brought by death. The central preoccupations of the text are emptiness and decline. Kureishi approaches these weighty themes with unsettling mix of cynicism and dark wit. Waldo is presented in the novel as deeply flawed narrator. He is crude, bitter and manipulative. Waldo portrays a meditation on the indignities of old age. Failure of his body and the emotional havoc formed by suspicion and betrayal. This novella demands close textual scrutiny although it is a brief. The stylistic features of the novella are tone, diction, syntax and particularly Kureishi’s manipulation of narrative voice. These features play a crucial role in conveying its psychological and thematic depth. The language of the novella portrays Waldo’s decaying body and mind. The protagonist’s style is fusing with subject matter in an intimate way. The linguistic features invite the readers to witness Waldo’s deterioration and through the structure of prose it feels rhythm, cadence, and emotional weight.

Statement of the Problem

The Nothing has received limited scholarly attention, particularly from a stylistic perspective. While existing studies have explored Kureishi’s thematic preoccupations, few have conducted a detailed stylistic analysis of how these themes are linguistically realized. Thematic concerns like aging, moral decline and jealousy were focused in existing studies but there is a lack of stylistic analysis regarding how language and tone are employed in these themes. The problem lies in the underexplored relationship between stylistic choices such as diction, narrative voice, and syntactic structure. Furthermore, the presentation of psychological decay and existential crises in the novella has been overlooked. This gap emphasizes the need for a detailed stylistic analysis to uncover the linguistic strategies and their contribution to the novel’s aesthetic of decay. This paper addresses this gap and provides new insights into both the novel’s literary artistry and the broader function of stylistic.

Significance of the Research

This research paper is significant due to its contribution in literary stylistics and contemporary British fiction. The paper illuminates the linguistic features through conducting a stylistic analysis of Hanif Kureishi’s *The Nothing*. The study explores the tone, lexis, syntax, and figurative language used in the novella. It also finds how these features construct the themes of decay and existential disillusionment. Kureishi’s minimalist writing style reflects the physical deterioration of the aging body and particularly the moral and emotional state of his characters. The paper uses the stylistic lens to analyze the aesthetic of decay. This analysis allows for a deeper understanding of language and how it shapes reader perception, emotional response. Furthermore, this paper adds to the scholarly views on aging and masculinity in literature. It offers insight into the narrative voice and language choices. The paper mirrors the psychological fragmentation and ethical ambiguity. Finally, the research paper highlights the importance of style as a vehicle for meaning-making in the novella *The Nothing*.

Research Objectives

1. To examine the stylistic features of *The Nothing*, including diction, syntax, and narrative voice.
2. To analyze how language and tone contribute to the themes of decay, aging, and moral deterioration in the novel.
3. To explore the aesthetic function of linguistic choices in constructing psychological and existential disintegration.

Research Questions

1. What are the key stylistic features used in *The Nothing*, and how do they shape the novel's tone?
2. In what ways does Kureishi's use of language reflect the physical and emotional decay of the characters?
3. How does the narrative style contribute to the themes of disillusionment, mortality, and ethical ambiguity?

Literature Review

Hanif Kureishi has been widely studied in the fields of postcolonial literature, identity politics, and diasporic narrative (Procter, 2003; Kaleta, 1998). Much of the earlier scholarship focuses on *The Buddha of Suburbia* and *My Beautiful Laundrette*, examining themes of race, sexuality, and hybridity. Procter (2003) explores that Kureishi's works in globalized Britain are emblematic of postcolonial identity formation. Kaleta (1998) expresses that Kureishi's male characters argue and often they navigate identity through sexual freedom. However, Kureishi's novella *The Nothing* (2017), have received comparatively less critical attention, particularly from a stylistic or linguistic lens. Stylistics, particularly cognitive and pragmatic stylistics, provides tools to analyze how language constructs mood, character, and theme (Simpson, 2004; Toolan, 2012). Tone defines the attitude of writer as he conveys through linguistic choices. It is crucial because it shapes the reader reception. Simpson (2004) investigates about narrative tone, its construction and evaluation through modality and transitivity. The importance of focalization and voice is emphasized by Toolan(2012) in producing tone and irony. Stockwell's (2009) studied about cognitive poetics. It is also important to show the readers tone process and atmosphere in relation to foregrounded features of language. These approaches are particularly useful in the context of *The Nothing* because they examine the minimalist, ironic and bitter narrative voice. Through the psychoanalytic and sociocultural lens, aging and bodily decline is represented in the contemporary fiction according to recent studies. Woodward (1999) in *Figuring Age* explores about aging bodies are often represented in literature. In narratives the relationship between aging, aesthetics and embodiment is explored by Twigg (2007). Narratives reinforce the "successful aging" discourse, investigated by Rowe and Kahn (1998). It is a theme of subverted in *The Nothing. It is portrayed as* of failure and bodily dysfunction. Connell (2005) and Beynon (2002) did masculinity studies and also contributed to this context. They explored that aging men negotiate sexual power and loss of control. These works explored the themes of aging and decay. They few directly analyze the stylistic construction of such themes in Kureishi's novella. Although lot of work has done but still there is a need to research about Kureishi's early postcolonial and sexual identity themes, tone analysis, aging and masculinity in contemporary fiction. There has been limited research to connect these themes in the context of *The Nothing*. There is significant research gap in examining

the stylistic choices, tone, imagery, diction in Kureishi's narratives. The current research particularly examines the construction of aesthetic decay in aging and masculinity. It focuses on existential decline. It has been observed and found that no significant researches have been conducted on stylistic analysis of the novella *The Nothing*. This paper conducts the close stylistic analysis of the novella *The Nothing*. The linguistic analysis examines the tone and reflects the psychological and physical deterioration. This study seeks to fill that gap.

Ditum (2017). *The Nothing* by Hanif Kureishi Review – Sex and the Soapbox This paper offers a critical take on the novel's narrative voice, themes of decay, and cultural disillusionment. It focuses on the narrator's caustic, resentful tone, which is a key stylistic feature in your study. The study helps to frame the novel within public and critical reception. It also provides critical language and tone. Foley, D. (2018). This study provides the thematic context for *The Nothing*. The particular regard of the study is on the motifs of aging, betrayal and decay. While this is not an academic analysis but Foley's conversation with Kureishi can provide valuable thematic interpretations. It also gives clues about the tone and philosophical outlook. Kureishi embedded in the work.

Ladan, B. (2023). Hanif Kureishi's *The Buddha of Suburbia*: The Production of Subjectivity and Commodification. While this study is centered on identity and neoliberalism but it investigates the construction of subjectivity through narrative voice. The research concerns to share the analysis the *The Nothing's* protagonist. Offers insight into how Kureishi's characterization intersects with social critique, which is crucial when analyzing the moral and emotional decay of the central figure in *The Nothing*. It also uses narrative analysis to reveal how ideology permeates style.

Cook, J. (2023). *Épater La Bourgeoisie*: Hanif Kureishi and *The Nothing* This is a reflective literary essay. It examines *The Nothing* directly. The main focus of the essay is on its tone, provocations and voice. The essay investigates the uses an "obscene, decaying narrator". The study challenges to moral expectations and stylistic decorum. It essay provides the valuable literary insights. The special focus is on tone and narrative style. The research identifies the decay is not only thematic but embedded in the novel's bitter, ironic language. This study reflects the ethical ambiguity and psychological breakdown.

Rahman, R., & Azmat, Z. (2024). Foregrounding Techniques in Hanif Kureishi's *Goodbye Mother* This paper applies the methodological approach of stylistic analysis to examine Kureishi's foregrounds and key themes in a short story. It also investigates the lexical deviations, syntactic structures and repetition in the story. The aim of the study is to show the psychology and thematic tension of the character through the use of these devices. The study provided a model for linguistic analysis. The focus of the study is to identify the use of stylistic markers to express deeper psychological realities. This technique is highly applicable to *The Nothing*, for the portrayal of decay and disillusionment. The study is useful because it applies Leech and Short's stylistic categories (lexis, syntax, cohesion) and explores the foregrounding reinforces existential themes.

These works reinforce the idea about Kureishi's fiction. They investigated that *The Nothing* has the themes of decay, subjectivity, and disillusionment. All these themes are textually manifested through style and tone. The current paper is builds on this foundation of systematic stylistic tools. It analyzes how the themes are not just portrayed but textually constructed.

This study fills the gap by applying the comprehensive stylistic analysis to *The Nothing*. It gives a special attention to linguistic texture, tone, and the aesthetics of psychological decline.

Theoretical Framework

The analysis draws upon concepts from stylistics (Simpson, 2004; Leech & Short, 2007), Narratology (Genette, 1980; Toolan, 2012), Cognitive poetics (Stockwell, 2002), Critical discourse analysis (Fairclough, 1995) where relevant. These frameworks are appropriate for close reading of the novella. They are also suitable to observe tone, diction, and imagery. These frameworks find the reflection of psychological decline and the aesthetics of decay.

Methods and Materials

The study employs a qualitative, descriptive-analytical design in literary stylistics. The focus of the study is to find the linguistic and stylistic features in *The Nothing and their* contribution in the construction of tone. The portrayal of decay, aging, and masculinity has been observed. The paper centers the text of the novella, its language and style. The primary text for this research is taken from the novella, *The Nothing* by Kureishi, H. (2017). The data for includes selected passages, dialogues, and narrative descriptions from the novella that are rich in stylistic features relevant to tone, decay, aging, and interpersonal dynamics.

Results and Discussion

The research selects the lexical fields, ironical narrative tones, related to aging, sickness, decay, and masculinity. The research explores the symbolic and imagistic descriptions of physical spaces of the body through lexical analysis:

a. Lexical Features

The study examines the lexical choices (e.g., words denoting decay, dirt, bodily failure) and also the use of semantic fields that relate to disease, death, and entropy.

b. Syntactic and Grammatical Features

The sentence structure of novella which includes the fragmented syntax, ellipses and short declaratives that convey psychological or physical deterioration has been analysed. The use of modality and transitivity is used to assess the narrator's position in relation to others (Simpson, 2004).

c. Narrative Voice and Tone

The researchers have identified the focalization and the narrator's subjective stance. Moreover, the tone (e.g., bitterness, irony, sarcasm) that emerges through evaluative language has also been traced.

d. Imagery and Symbolism

The recurring motifs and symbols that include the medical devices, bodily fluids and enclosed spaces is also explored and how they reinforce the aesthetics of decay.

e. Inter textual and Cultural References

The narrative of the novella references to art and literature. It also enhances the narrative's existential concerns and aging anxieties. The study uses established stylistic frameworks. It ensures the transparency in text selection and coding and analyze through multiple linguistic levels: lexis, syntax, discourse. The study undertakes a stylistic analysis of *The Nothing*, focusing on how Kureishi's linguistic choices contribute to the novella's tone, narrative dynamics, and emotional impact. Drawing on key concepts from stylistic theory, particularly those outlined by Leech and Short (2007), Simpson (2004), and Toolan (2001), this study examines narrative voice, lexical patterns, syntactic structures, tonal shifts, and dialogue. It argues that Kureishi's stylistic strategies are central to the aesthetic and affective experience of the novella, enabling readers to engage with its themes on both intellectual and visceral levels. Waldo is the first person narrator in the novel. He is confined to bed and have suspicious concerns about his wife fidelity. Waldo's narration is subjective and he uses subjective lens. The reader's experience about other characters becomes limited due to internal focalization. Waldo's voice indicates speculation and uncertainty as he uses modal verbs ("must have," "could be," "would"). His monologue reflects stream-of-consciousness. His voice is filled with interjections and ellipses. These features like parenthetical asides highlight his deteriorating mental state. It also reflects a sense of intimacy and discomfort. For instance: "*There are days when I feel I am watching the world through a screen smeared with grease. The light is all wrong. And Zee, she keeps whispering... Or is it the drugs?*"

These lines reveal Waldo's fractured perception and unreliable commentary.

Lexis and Diction

The Nothing's diction is both elegant and grotesque. Refined literary expressions and vulgar phrases are used by the protagonist, Waldo. The language reflects contrast and dual identity. He is portrayed both as a cultured intellectual and a decaying man. The novella is associated with lexical fields such as decay, surveillance, disease and betrayal. Words such as "stench," "putrefy," "corrupted," and "spy". It creates a semantic atmosphere of rot and suspicion. For example, "*The stench of her perfume made me nauseous; it lingered like a reminder of betrayal.*"

Such diction conveys sensory presentation of metaphors that links to physical decay of the body. It also represents moral decay and relational breakdown. There is also use of irony through koureshi's lexical choices. He uses frequently elevated language that describes debased situations. It also creates a dissonance particularly his delusion. Waldo describes his wife's affair as "an act of aesthetic rebellion". He also claims that it is his own suspicions as "a philosophical inquiry into the nature of loyalty." These ironic devices underscore the tragicomic tone of the novella.

The novel also makes extensive use of negative lexis. There is the use of verbs and adjectives that represent loss, degeneration and resentment. Use the words such as *shrivel*, *revolting*, *grind*, *filthy*, and *decomposing* is repeated. These words serve to convey an overwhelming sense of physical and emotional decay. Kureishi's diction is frequently loaded. It is also sarcastic, and visceral that reflects Waldo's deteriorating mental and physical state. For example: "*She stinks like death.*" This line catches the narrator's internalized bitterness while he uses the imagery that symbolizes not just physical decay but emotional disgust. The use of such language constructs a semantic field of decay and the novel consistently reinforces the dominant motif of mortality and corruption.

Syntax and Sentence Structure Syntactic analysis

The Novella reveals the mental and physical deterioration of Waldo through the sentence structure. Kureishi employs abrupt and short sentences. The irritation and paranoia is reflected as he says: "She's lying. I know it. I can hear it in her breathing." Such sentences that contrast with longer, mirrors his overthinking or drug-induced confusion: "Sometimes I wonder if all this—the pain, the silence, the endless waiting for a sound from the next room—is just a rehearsal for death." The alternation between complexity and syntactic brevity reflects the rhythms of Waldo's thought processes. The narrative dominates the paratactic structures (coordinating clauses without subordination). It also contributes to a breathless, compulsive tone: "She came in, she smiled, she poured my tea, she touched my hand, and I knew something was wrong." The character's obsession and minute details indicates the stylistic features and contributes to the atmosphere of tension. The writer uses short, abrupt and often paratactic sentences. These sentences mimic the narrator's emotional detachment and mental fragmentation. There is a notable missing of elaborate subordinate structures. Moreover, the text of the novella shifts from thoughts to an unstable and restless narrative tone. For example, "She lies. She steals. She hates me. I know it." These declarative sentences reflect the narrator's paranoia and moral exhaustion. There are many sentences that prove that syntax performs the psyche. Waldo's broken internal mental state is linguistically encoded in different fragmented structures that resist resolution.

Tone and Humor

Dark humor is the most distinctive aspects of *The Nothing*. The writer also balances the bleak themes of betrayal, aging, sarcasm, death and irony. The narrator uses sardonic remarks, self-deprecating humor and witty observations:

"They say you become invisible when you're old. Good. That way no one will see me plotting." Waldo's perception and reality is often arises through this humor. The narrative uses the bathos that heightens the comic effects that is followed by trivial or absurd observations:

"I have lived with artists, slept with geniuses, argued with Nobel winners... and now I'm watching daytime TV." The ironic tone deepens the pathos of the narrative. The mechanism of humor for both character and reader is followed that allows engagement with painful themes.

Dialogue and Character Voice

While the voice of Waldo is dominated in the narrative but the dialogues provide insight into the dynamics between characters. Each voice is subtly stylizes by the writer for instance Zee's speech is often elusive. She has polite and measured voice while Waldo has accusatory and erratic tone. Dialogues are loaded with subtext. Kureishi uses politeness strategies (Brown & Levinson, 1987) and his indirect speech style acts properly to convey tension. For example, Zee may say, "I'm going out for a bit," while Waldo interprets as confirmation of her affair. The speech heightens the suspense and reflects real life communication patterns in stressed relationships. Moreover, the dialogues are important but the silence is also as important as dialogues. In the narrative the Pauses, hesitations, and ellipses are also used to indicate discomfort, lies, or suppressed emotions: "Zee: I was just... Waldo: Yes? Zee: Never mind." These minimalistic interactions have rich stylistic features. They express underlying emotional currents without overt exposition.

Stylistic Themes and Aesthetic Function

Stylistically, the narrative in the novella functions on multiple levels. Minimalism, irony, and fragmentations are defined aesthetically. The novella's structures are concerned with aging and deterioration and they are stripped away of illusions. The psychological realism of the text refers to stylistic minimalism. The fragmented narrative, syntax structures, narrow setting and compressed form suggests the claustrophobia of illness and the isolation of suspicion. The aesthetics of decay is woven into the very fabric of the language.

An affective function is served by the novella's style. The hallmark of Kureishi's writing style is emotional ambivalence. He chooses the linguistic features that evoke empathy and laughter. The novella exemplifies the blending of tragedy with comedy through stylistic choices.

The analysis draws on linguistic and literary stylistics frameworks. The stylistic taxonomy of Leech and Short (2007) is categorized with the features of lexical, grammatical, phonological, and graphological levels. The findings of this paper has structured according to the key stylistic areas that are relevant to the novel's thematic focus.

Narrative Voice and Tone

The narrative voice is represented by cynicism, sarcasm, and self-pity. The narrator is an elderly film director who is near to death. He expresses deep mistrust and suspicion of those people who are around to him. He mistrusts his wife and caregiver. This first-person voice is laced with vitriol and venom. The voice of the narrator is deeply ironic and darkly comedic. For example when he says "My own funeral will be a hit", "She is a nurse from hell", and *h*"*She will poison me for the money*". The tone of the narrator often hesitates between humor and despair. It is illustrated that style is used to navigate with awareness and rage in the contradictions of aging and dying.

Figurative Language and Symbolism

Metaphors and similes often invoke decay, disease and rot in the novella. Grotesque metaphors are used for body and relationships. They are figured as infestations or infections. These choices magnify the novel's dark and postmodern aesthetics, "*We are maggots eating each other's hearts.*"

This metaphor refines the theme of emotional deterioration in intimate relationships. The imagery transforms into physical decay and reflects the moral and emotional decline. That is the central aesthetics of the novel.

Graph logical and Para textual Features

Although minimal but certain stylistic emphases, occasional ellipses and abrupt breaks in narrative continuity mark the narrator's descent into confusion and anxiety, "*But what if... no, she wouldn't dare...*" This line suggests both paranoia and narrative disintegration. These stylistic features contribute to fragmented and chaotic reading experience. Through the integration of lexis, syntax, tone, and figurative language, the novella presents an aesthetically unified yet thematically fragmented portrayal of decay. The stylistic features do not merely support the plot but they construct the novel's core atmosphere. The language of the novella itself decays, breaks, and lashes out. This analysis confirms that Kureishi's stylistic choices serve as linguistic

manifestations of existential deterioration, making style and theme inseparable. In this way, the aesthetics of decay are not only thematic but deeply embedded in the novel's formal and stylistic structure.

Conclusion

The narrative's exploration of aging, existential despair and jealousy are masterfully employed by Haneef Kureishi in his novella *The Nothing*. Kureishi crafts a deeply affective literary work through his narrative voice, diction, syntactic varieties. He uses ironic tone and subtext rich dialogues. The stylistic elements of novella have rich ornamental and integral impacts in shaping the characters. This analysis has demonstrated how Kureishi's language reflects the psychological and physical decay of his protagonist, turning personal deterioration into aesthetic experience. This study has undertaken a stylistic analysis of Hanif Kureishi's *The Nothing*, with particular attention to how language and tone function as vehicles for exploring the aesthetics of decay. Through a close examination of lexical choices, syntactic patterns, and narrative voice, the analysis has demonstrated that Kureishi employs a terse, cynical, and often fragmented style that mirrors the psychological and physical disintegration of his protagonist. The deliberate use of minimalism, dark humor, and acerbic dialogue contributes to an atmosphere of existential bleakness and moral ambiguity, hallmarks of both postmodern sensibility and the personal crisis at the heart of the narrative. The research has proved that tone is not merely a product of the novella but a stylistic force that shapes meaning. The protagonist, Waldo's voice is bitter and resigned. It intellectually combative functions as a lens. The lens that provides the reader experiences about the novel that is marked by decay, distrust, and the futility of legacy. The novel's linguistic features work in tandem to construct this emotional and thematic landscape, reinforcing the slow erosion of identity, intimacy, and power in the face of mortality. Furthermore, the study highlights how Kureishi's style reflects a broader commentary on aging, masculinity, and the human condition in late modernity. By stripping language down to its bare, biting essentials, Kureishi effectively captures the alienation and vulnerability that accompany physical decline and social irrelevance. The aesthetics of decay in *The Nothing* are thus not only thematic but also deeply embedded in the fabric of the text itself. In conclusion, this research underscores the importance of stylistic analysis in uncovering the deeper resonances of literary works. By dissecting the interplay between language, tone, and theme, the study enhances our understanding of Kureishi's literary craft and affirms the value of stylistics as a tool for literary interpretation. It opens pathways for further research into how style mediates themes of identity, mortality, and postmodern subjectivity in contemporary fiction.

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