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BOOK OF ABSTRACTS

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A Stylistic Characterisation of the Fictional Portrayal of Don Tillman in *The Rosie Project*

This paper explores a brief account of how the term mind style and autism are discussed in stylistics and fictional world to examine Don Tillman's mind in *The Rosie Project*. I will critically discuss briefly how stylisticians develop the term mind style apart from its linguistic manifestation to include also some pragmatic, communicative and textual characteristics. I will present briefly the general theoretical framework of my PhD, focusing mainly on the clinical criteria of High Functioning Autism (HFA) namely, social communication, Theory of Mind (ToM) and stereotypical behaviours including, maintenance of sameness, obsession of certain interests. Then some language impairments of autism in conjunction with the notion of mind style will be clarified which involve certain lexical items, grammatical complexity, cohesive devices and pragmatic inferences

Besides, for the analysis of the textual cues of Don's mind style, certain linguistic and pragmatic devices as well as some clinical autistic features will be considered. The main objective of this paper is to show how a peculiarity in those linguistic and pragmatic inferences projects a deviant mind style. To put it more simply, Don's noticeable uses of certain formal lexical items, his scientific phrasing, complex linguistic choices and breaking some pragmatic rules will give his language an idiosyncratic stylistic dimension which the notion of mind style aims at.

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Spoiling suspense? Anticipatory structures as creative narrative devices in diasporic fiction

Narrative texts often aim to generate suspense, or similar type of involvement, in order to enhance plot developments through the delay or withdrawal of explicit information, or the use of unreliable characters. There are also cases, however, in which the flow of narrative progression is deliberately broken and punctuated by anticipatory elements that introduce, hint at or suggest future events, situations, and characters. My aim in this paper is to examine how a wide range of proleptic, cataphoric and other elements can function as creative anticipatory structures for the construction of fictional discourse and I will focus on a recent diasporic novel *How to Fight Islamist Terror from the Missionary Position* by Tabish Khair (2012), which extensively, almost obsessively, employs such devices.

Functioning as clues that intersect narratorial levels and call for attention *à rebours*, anticipatory structures are often realised via the use of different items such as mental process verbs, deictic shifts and split selves. The textual effects they generate significantly contribute to the presentation of the narrator's point of view, but also allow the author to address loaded questions, for example the ideological mixing of the 'threat' and the 'token' of otherness in our anxious postmodern age. From a methodological point of view, I will adopt and adapt a range of different tools from the fields of stylistics, narratology and pragmatics to investigate Khair's novel.

Key words: anticipatory narrative structures, prolepsis, narrative progression, point of view, Tabish Khair, diasporic fiction

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Code-Switching in Exophonic Texts: the question of readership

Exophonic texts are these literary works that written in the non-mother-tongue. This paper deals with the reader and his response to some linguistic phenomena in the exophonic texts. The study divides the reader according to the mutual linguistic and cultural background between him and the author of the text into two main groups; Insider reader and outsider reader. The insider reader (In.R) is the reader who shares the author the linguistic, cultural and historical background. This is because that he has the access to the codes employed in the literary work; either the codes that belong to the Matrix Text Language (MTL) or the embedded codes from outside the system of MTL.

The study suggests a typology of code-switching (CS) in exophonic texts based on and connected to the reader typology suggested by the study. The study devices the CS phenomena into two main categories; Hard-Accessed code-switching and Easy-Accessed code-switching. In view of this the study suggests general themes, for instance: The exophonic text or the bilingual literary text constitutes for the In.R no Hard-Accessed codes. Unlike the Out. R who may find difficulties decoding some embedded codes in the MTL.

By means of examples and abstracts taken from six Hebrew novels written by three Iraqi Jewish authors who immigrated from Iraq to Israel during 1950s, the study at hand tries to illustrate the question of readership concerning the code-switching phenomenon in literary texts written by bilingual authors.

Keywords: bilingualism, code-switching, exophonic texts, bilingual authors; Iraqi Jewish fiction, Hebrew, Arabic.

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Profiling and Windows of Attention in John McGahern's *The Dark*

This paper delves into some controversial issues of the Irish puritan society of the mid 1960s as portrayed by Irish author John McGahern in his 1965 novel, *The Dark*. The novel, set in rural Catholic Ireland, constitutes a remarkable framework to explore: (i) the turbulent father-son relationship in a patriarchal society, (ii) the human, sinful side of Father Gerald, a priest, and (iii) the interaction between puritanism and lust.

Our analysis is grounded on the main assumptions of Cognitive Grammar (Langacker, 2008) and force dynamics (Talmy 2000). Specifically, the notions of profiling and attentional windowing (Talmy, 2000; Harrison, 2014) are applied for instance, to the description of Mahoney's beatings of his son, the priest's bare belly showing dreadful scars, or certain parts of female anatomy when sexual desire arises in the protagonist, Mahoney Jr.

At discourse level, constructions are also closely analyzed in terms of action chains, trajector-landmark relationships, the presence of modality construing clausal grounding, and the use of the active or passive constructions, and the different intention of the author when he picks one or the other.

Special attention is also paid to the notion of ambience. This is done at two different levels: (i) its tone, or subjective construal (especially the alternation between first and second person narrators) and (ii) its atmosphere, or objective construal (specifically, the vividness of the adjectives employed), which will also account for the perspective and the viewing arrangement from which the author grounds the action.

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Keywords: profiling, attentional cognitive construal, McGahern

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"flat and insipid, damp'd and extinguish'd, bitter'd and poison'd": *Insipidity* **and** *Taste* **in Early Modern English**

The concepts *insipidity* and *taste* have been highly metaphorical throughout the history of English, and both their lexical realisations and stylistic environments grew substantially during the Early Modern period. This paper utilises the semantically-tagged HTST-EEBO corpus to examine stylistic features surrounding the use of words for *insipidity* in Early Modern English dialogues and drama texts. Searching for 'insipidity' as a semantic category in HTST-EEBO reveals patterns in the means by which authors have stylistically realised and metaphorically extended the concept throughout the period, including the link from 'lack of taste' to 'lack of interest', with figurative collocates such as 'water' common from the early 17th century and later joined by terms like 'jests'. The paper examines what is described as insipid and what stylistic patterns characterise the use of these terms by Early Modern authors.

This research arises from the three AHRC-funded projects *Semantic Annotation and Markup for Enhancing Lexical Searches (SAMUELS), Mapping Metaphor with the Historical Thesaurus*, and *The Language and History of Thought: Paradigmatic Terms in English 1500-1800*. Each word in HTST-EEBO was tagged by the *SAMUELS* project[1] with a fine-grained disambiguated semantic code from the *Historical Thesaurus of English*[2]. *The Language and History of Thought* takes this capability and searches for texts showing when concepts become popular, contested, or culturally significant.

Keywords: early modern English, key words, taste, metaphor

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[1] See http://www.gla.ac.uk/samuels/
[2] Kay, C., Roberts, J., Samuels, M., and Wotherspoon, I. (eds.). 2015. *The Historical Thesaurus of English*, version 4.2. Glasgow: University of Glasgow. http://www.gla.ac.uk/thesaurus

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Style, Narrative Discourse and Signification
Contemporary narratology takes style for granted, relegating it to an element of discourse. James Phelan has defined it as "those elements of a sentence or passage that would be lost in a paraphrase." Genette describes *style* as "the formal properties of discourse that are manifested on the level of properly linguistic microstructures—that is, on the level of the sentence and its elements." Similarly, Dan Shen argues that "'stylistic features' will be understood as choices of *verbal* form or *verbal* techniques"—such as diction, idiom and syntax. As Shen's emphasis on choice suggests, *style* seems to indicate those elements that are contingent when telling a particular version of a particular story, linguistic formations that *could have been different* without changing the story or its organization.

And here is where the problem lies: if style is a component of discourse and not of story, does it describe to the signs themselves, the predilections of a particular writer, or the social and historical context in which a text is produced? More specifically, is *style* ancillary to the story, does it constitute the very mode of signification, or does it fail to signify at all?

I analyze the syntactic and poetic significations of typical sentences in the narratives of Henry Fielding, Charles Dickens, and David Foster Wallace to demonstrate that *style* transcends our distinction between story and discourse. Particularly at this moment, as investigations of narrative tend toward the cognitive processes and contextual elements involved in its reception, we would do well to bear in mind the relationships that make up narrative discourse. These relationships—among medium, style, the material object itself, and whatever histories and conventions come with them—are the real processes of signification.

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The Creative Style of Haiku

Arai (2009) and Arai (2013) have discussed the typical ellipsis of haiku literature and its translation. Taking this opportunity, these studies will be reexamine by using the key word, its 'creative style.' The aim of this paper is to explain haiku's creative style by using the terms of relevance theory. What makes 5-7-5 syllable chunks of words the world famous art of literature? I'd like to suggest that its creative style makes them a haiku. The style includes its typical ellipsis and the poetic effects (weak explicatures and implicatures).

As for the ellipsis, Arai (2009) insisted that the ellipsis actually wasn't 'omission' but 'extract.' The words that were selected are the most relevant ones and the choice of those words depended on the authors' trained skills. This fact makes the haiku's ellipsis definitely very creative.

In addition to that, Arai (2013) examined the translation of a haiku. In this paper I'd like to talk about the translation of Haiku can also be very creative. As everybody knows the translation is not just the change of codes. In the relevance theoretical terms, translation is an interpretive use of language. Translators interpret the meaning of a haiku and them put these words into the different language. It may be said that they should not be so creative in translation work, but in the purpose of transmit the haiku's value and authors' intentions they can be very creative. I'd like to show it by quoting some examples of the famous haiku translations.

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Keywords: haiku, ellipsis, relevance theory, translation, poetic effects

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Readers' perception of a stylistic deviation during absorbed reading. A qualitative interview study on foregrounding

Foregrounding refers to a set of stylistic effects used for the purpose of increasing the "artfulness of an object". The techniques of foregrounding usually violate an existing stylistic convention, which has a strong potential to affect perceivers. Much of our empirical knowledge on foregrounding comes from quantitative studies, yet, a real insight into the subjective experience of foregrounding is still missing.

The presented study was to explore the nature of the subjective experience of a stylistic deviation, namely what it is like to recognize a deviating technique in the narrative and what recurrent processes characterize this experience. In order to generate thick description of foregrounding experiences a qualitative study was conducted. Respondents participated in two in-depth interview sessions with participant-selected fictional narratives. References to perceived deviating techniques were analyzed further in respect to recurring response types. As a result of the analysis profiles of the foregrounding experience were identified.

In the presentation we will closely analyse two reading experiences (readings of Sebald's Austerlitz, and Rushdie's Midnight's Children). In both cases the recognition of a deviating stylistic technique in the narrative resonated with the participants' own life history, and facilitated renewed awareness and insights on important aspects of their identity. The in-depth qualitative analysis of the interviews elucidated the complex dynamics of recipients and narratives, and helped to understand how literature enters life and shapes individual and social identity of readers.

Keywords: deviation, foregrounding, subjective experience, identity

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I and the *World* in Conrad's *The Shadow Line*: *A Confession* - the first person-narrator and its stylistic occurrence in the novel.

Conrad's *The Shadow Line: A Confession* (1917) belongs to the tradition of the *Bildungsroman*, in which the coming of age of a youth is told. The young protagonist is appointed as the captain of a ship in the Gulf of Siam. The rite of passage into the adult world is told in first-person by the protagonist. The sea voyage of the young captain is marked by a special challenge which on the one hand involves the adult world, to which he must demonstrate he is able to accomplish the task in order to gain entry into the adult world, but on the other hand he has also to fight against occult powers represented by the former captain of the ship, who is now dead. Thus, the *Bildungsroman* becomes a Proppian initiation ritual, in which the challenge (the ability to drive the ship and manage the crew) must be accomplished by a hero (the young protagonist) who encounters the severe natural obstacle of a dead calm, accompanied by an obscure and menacing adversary (the haunting figure of the dead captain). However, the store-keeper (the helper) helps him throughout the journey. In the end the young captain will receive the prize: his ship is safely taken back to harbor. Given that the I-protagonist and narrator is at the center of the dominant antagonism of the novel, the present study aims to look at the quantitative occurrence of the semantic sphere of *I* within the whole lexis of the novel. It will statistically compare the semantic sphere of *I* with that of the other pronouns. The statistical results combined with a qualitative analysis will be illustrated through two sample passages focusing respectively on the occurrence of the *I*-sphere on its own, and the *I*-sphere in contrast with that of the other pronouns. The statistical results and their qualitative analysis will point to a characteristic stylistic feature of *The Shadow Line,* its being divided between the young protagonist's *internal world* and the adult's *external world*.

Keywords: Fiction, Conrad, Stylistics, quantitative analysis, qualitative analysis.

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Event Coding in Archives: the foundation of a creative process

Event coding – the way the language used to recount or refer to an event imparts a viewpoint or shading to the account – is a notion constantly used in stylistics, especially in the analysis of fiction, but event coding occurs also in non-fictional texts such as narrative history.

Historical narratives are constructed from primary sources, especially archival documents. Evans (1997:110) observes that a primary source is not a narrative: it is not usually 'a description of an event or a state of mind or a story'. He goes on to say that, though the past itself has irretrievably disappeared, extant documents interacted directly with it; historians infer events and create a narrative from the evidence of how they did so.

Evans believes that '[t]he conventional tools of literary analysis' are little help in analysing material so unlike literature. In this paper I argue that stylistics is useful for this, since it can be used to analyse any language; literature is only a special case. I examine the special characteristics of event coding in archives, focusing on local government records of the twentieth century such as memoranda, minutes and external correspondence. I shall look for example at the ways documents refer to events, are ordered in files, are identified with particular members of staff, and make use of handwriting, typewriting, carbon copies, letterheads and signatures, to show how we infer from them what happened and when, so beginning to create a narrative.

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Keywords: event coding, archives, narrative, history, creativity.

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Digital Fiction, Readers and You: an empirical approach to second-person narration in *The Princess Murderer*

In this paper we present a new reader-response methodology which has been developed as part of the AHRC-funded "Reading Digital Fiction" project (2014-17) (Ref: AH/K004174/1) to investigate how readers process textual 'you' (e.g. second person narration, various forms of address, and hybrid variants).

Digital fiction is fiction born digital, i.e. it is written for and read from a computer and can be Web- or app-based or accessed via CD-ROMs. What distinguishes digital fictions from standard e-book formats is that they cannot be printed because they would lose something of their aesthetic and/or structural form and meaning if they were removed from the digital medium. For example, they may contain hyperlinks, moving images, mini-games and/or sound effects.

The paper outlines a deductive approach to second-person narration in Deena Larsen and geniwate's (2003) *The Princess Murderer* which aims to test the claims of previously published analyses (Ensslin and Bell 2012, Bell and Ensslin 2011) on the effect of textual 'you' with real readers. Presenting preliminary findings from a pilot study, we combine an analysis of reader-responses to a range of 'you's in *The Princess Murderer* alongside a stylistic analysis of the text to show how those responses might be generated. We aim to show whether the readers' responses corroborate or challenge current theories of textual you (e.g. Herman 2002, Walker 2000) and also offer a new empirical approach to testing textual 'you' in digital fiction more generally (cf. Brunyé et al 2009).

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Keywords: digital fiction, textual *you*, digital reading, methodology, empirical

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Multimodal analysis of burying strategies used for plot-construction purposes in BBC's *Sherlock*
There are a number of methods used by filmmakers to control and divert the attention of the audience. In the case of crime fiction such as BBC's *Sherlock*, these stylistic choices are made in order to keep the viewers guessing about the resolution of the plot. One of the stylistic devices which is most frequently used to decrease the perceived importance of plot-significant items is burying. This is done on several linguistic levels through repetition of items in semantic fields, application of parallel structures as well as stance-taking and compositional choices such as perspective or salience in the visual mode.
In this project, we would like to adapt Emmott and Alexander's (2014) approach to burying in literature for the analysis of television series. It will be shown that burying in BBC's *Sherlock* is utilised to manipulate the viewers' attention with regard to development and resolution of the plot, sometimes over the course of several episodes. Hence we argue that, when analysing burying techniques in a chronologically structured and intricate medium such as TV series, one must take into account multiple plot sequences at a time which all work together to bury elements of future plots yet to be revealed. This dense network of plot sequences which are connected through buried and foregrounded plot-(in)significant items shall be unravelled with the help of a qualitative multimodal analysis of several scenes of BBC's *Sherlock*.

Keywords: burying, television series, detective fiction, multimodality, *Sherlock*

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There's Something Seriously Funny about the English Language

Stand-up comedy has something serious to say. It demonstrates through creative and playful language that *'seriousness is most emphatically not the opposite of play'* (Huizinga).

Stand-up comedy is actually governed by rules of creative play and narrative construction. It uses humorous structural qualities of the English language to stimulate thought. This paper will demonstrate how the use of semantic ambiguity and narrative construction inform this creative, comical and cognizant form of communication. The context of humour grants greater access to broad ranges of subject matter and means of communication, giving the comedian a platform to discuss conceptually and socially difficult ideas. This 'comic license' facilitates freedom to mix disparate references from literary and sociocultural sources, to inform the relevant diegetic context of the performance. While these references engage the audience's socio-emotional understanding, studies in Neuroscience suggest that Stand-up comedy also stimulates higher order processing within the audience. To appreciate jokes, audiences perform cognitive leaps of understanding, in relation to the narrative presented. The narrative can be manipulated to be lexically and structurally ambiguous, engaging the audience's curiosity and attention by constructing cognitive puzzles and narrative tension. The performer can then subvert the audience's expectations with a comic result, released in the form of laughter.

Stand-up comedy is an art form that can be analysed from many interdisciplinary perspectives: Linguistics, Psychology, Philosophy, Sociology, Anthropology, and Performance Arts. It is a complex and diverse communicative cultural artifact, which, through selective arrangement of language, reflects contemporary mentality and deserves serious study.

Keywords: stand-up, language, ambiguity, cognition, narrative

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Flash Fiction *Now*: Theory and Practice

Flash fiction, or the short-short story, is more popular now than ever. Its brevity makes it particularly suited to writing workshops, public performance, and on-screen reading. A proliferation of websites, apps, e-zines, and print journals is devoted to the genre, and numerous anthologies and single-author collections have appeared. This paper will provide an overview of the rise of the flash, its many varieties, and the myriad names by which it is known. It will consider quantitative and qualitative problems of definition, including identification by word count and formal characteristics. And it will explore how the flash's key attributes of compression and implication work in practice.

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On the notion of the poem

Building on previous work in linguistics, stylistics and literary studies, we develop a processing-based concept of the poem that seeks to clarify the relation between 'the text itself' and 'the experience'. Similar to other reception-centered approaches to literature (e.g., Fish, 1970), our notion of the poem is grounded in (1) the idea that language and literature become manifest only in the individual (Osthoff & Brugmann, 1878; Richards, 1924) and (2) the fact that language/literature production and reception are inherently dynamic and incremental. In this view, a poem constitutes both (a) a stimulus with complex and often highly systematic internal structure (the text) and (b) a cascade of processing phenomena associated with this stimulus (the experience). By focussing on the dynamics that relate form and effect, artefact and reception, the paper has implications beyond poetry.

A central aspect of this dual view is the conceptualization of formal devices of poetry as (a) conventional or creative schemata, i.e., regularities in stimulus characteristics, that can be described linguistically as relations between elements of the same type (Jakobson, 1960) and (b) the accumulated effects of a given element on the processing of other elements in the same schema. We exemplify our approach with a dual analysis of poetic rhyme.

The strength of this approach lies in its contribution to our understanding of processing effects evoked and induced by poetic devices across texts and readers. It is intended to offer new insights into the workings of poetic schemata, a core research interest of stylistics.

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Keywords: poetry, text, reader response, text processing, poetic rhyme

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Style, creative reading, and the translation of 'it'

What is meant by 'creative reading'? It is a term used by Attridge, among others, and what it *doesn't* mean, in my view, is a licence to read whatever you want into the style of a text. Starting from the assumption that we need to read creatively if we are to do full justice to ambiguity in poetry, I consider poems by Anglo-Welsh poet R. S Thomas. What can their translations - and especially the translation of 'it' - tell us about how ambiguity works to engage the reader creatively, while still imposing constraints on how we read?

Keywords: ambiguity, cognitive poetics, poetry, reading, translation

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Stylistics in the Creative Writing Classroom
The use and deployment of literary theory within the creative writing classroom is at present a complex and contested fit. Creative Writing theory, as distinct from Literary theory, is an emerging research field that shares an engagement with the concerns, practices and methods of Literary Theory, but frequently focuses on the processes and practices of literary production rather than the resulting text.

The Queensland University of Technology has one of the oldest and largest cohorts of creative writing students in Australia. Since 2007, a second-year undergraduate unit, KWB211 Stylistics, has consistently been among the most successful for the faculty in terms of student engagement and satisfaction. In this unit, Stylistics provides a method for rigorous unpacking of literary technique and uses this unpacking to generalise notions that can help inform and inflect creative practice. Students are assessed based on a mix of creative work and traditional stylistic analysis.
This paper explores the formal practice of using stylistic analyses to inform creative work and situates this practice against the larger issue of literary theory as it is deployed in contemporary Australian creative writing programs. Using KWB211 as a case study, it proposes that stylistics might prove to be a potential example of 'practitioner-oriented' creative writing theory.

Keywords: stylistics, creative writing, pedagogy, practitioner-oriented literary theory

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The Surrealist "Image": A Cognitive Poetic Approach

The French Surrealists (e.g., Reverdy, Breton, Aragon) developed a trope they called "image", a concept which transcends linguistic and visual media. They promoted this creative rhetorical device both through theoretical manifestoes and by their literary and artistic productions. The purpose of this paper is to examine some samples of their works and to interpret their poetic importance in view of the cognitive dimensions which are involved in these creative processes. Indeed, the novelty of their poetry and art is not based on arbitrary associations which could be generated mechanically (as the Dadaists did through their iconoclastic gestures) but are grounded in the deep semiotics of the culture within which these "images" bring together "distant realities" and produce at the same time "sparks of truth". The practitioners of this creative process have pointed out its "intoxicating" but revelatory power. In conclusion, a neuro-cognitive hypothesis will be proposed to account for the aesthetic and emotional effects of surrealist "images".

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'You had best unfuck yourself or I will unscrew your head and shit down your neck!' Creative linguistic aggression in Stanley Kubrick's *Full Metal Jacket*

Stanley Kubrick's anti-war film *Full Metal Jacket* (1987) dramatically represents the gruelling, brutalising nature of US Marine Corps basic training during the Vietnam War period. The brutal, linguistically aggressive and physically intimidating scenes purport to detail the dehumanising process that Marine Corps recruits were put through in preparation for combat. In the film, the recruits are trained by Gunnery Sergeant Hartman, played by the actor R. Lee Ermey, who was himself an ex-Marines Corps drill instructor who had served in Vietnam in 1968. As a result of his experience as an instructor, Ermey was given free rein by Kubrick to write his own dialogue for the abusive barrack room scenes, to lend the unfolding drama an air of authenticity. Within the film's text world, the brutal training and disciplinary regime ultimately causes one recruit, Private Pile, to crack. Pile shoots Gunnery Sergeant Hartmann dead before turning his rifle on himself. Thus, the film argues that the dehumanising effect of the basic training, which was ostensibly carried out to toughen up and mentally prepare conscripted recruits for combat, had a profound and utterly destructive effect on those subjected to it. In this paper we explore the creative linguistic aggression displayed by the character of Hartman. We focus particularly on how Kubrick manages the thin line between entertaining and shocking the audience.

Keywords: aggression, drama, film, impoliteness, performance

Joe Bray
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Jane Austen and the Stylistics of Creativity

This paper examines how creativity is represented stylistically in the early nineteenth-century novel. It focuses on one particular writer who is vital to the development of the genre in this period. For much of the nineteenth and twentieth centuries, the prevailing critical view, promulgated especially by her male editors, was that Jane Austen had no discernible style; that as a result of her genius, her writing was simply effortless. In recent years, however, this claim has been comprehensively challenged. Editors and critics have shown, often using evidence from the surviving manuscripts, that Austen in fact worked hard at her style, and a result introduced a number of innovative techniques into the English novel.

This paper will pay particular attention to sentence structure in Austen's fiction, showing that the perfectly balanced, periodic sentence which she inherited from the eighteenth-century prose stylists she most admired, such as Samuel Johnson, is increasingly adapted, even broken up during the course of her career, as new, often speech-based constructions emerge, influenced by linguistic changes in the period. Positioning Austen at the crux between eighteenth-century Enlightenment rationalism and the emerging currents of Romanticism helps to make the case for her as a radical stylistic pioneer. Contrasts with the stylistic practice of the contemporaries she read and most admired, such as Charlotte Smith, Frances Burney and Maria Edgeworth, will demonstrate further exactly what makes Austen's style distinctively creative, and of such importance to the subsequent history of the novel.

Keywords: Jane Austen, creativity, sentence structure, the periodic sentence, orality

Sam Browse
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Ethos in fictional and non-fictional oratory: a cognitive approach
Cognitively oriented research on political discourse has tended to focus on conceptual metaphor (for examples, see Charteris-Black, 2013, Koller and Davidson, 2008, Lakoff, 2003) and more recently – and to a lesser extent – approaches derived from Cognitive Grammar (see Hart, 2011, 2013). From a rhetorical perspective, the emphasis in these investigations has been on the _logos_ of the texts in question, or 'the informational structure and content of the text' (Stockwell, 2009: 166), rather than appeals to _ethos_ or _pathos_.

I use ideas and concepts from cognitive narratology to analyse the _ethos_ of political discourse – the appeal to the orator's good character. Rather than focus on the discourse of politicians or journalists, the subject of my analysis is a fictional (political) speech given in the film, _Brassed off_. The speech, made by Danny (played by Peter Postlethwaite), is an indictment of the policies of the Thatcher government and their effect on coal mining communities in the north of England.

I apply concepts from work in cognitive psychology and philosophy on 'theory of mind' and 'folk psychology' (Premack and Woodruff, 1978), alongside Palmer's (2004) cognitive narratological work on fictional minds to analyse viewers' mind-modelling of Danny, the filmic narrator and the implied author of the speech. I conclude the paper by considering the ways in which this multi-layered, cognitive narratological approach to _ethos_ might be utilised in the analysis of more prototypical political discourses.

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Beatrix Busse and Jennifer Smith
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Urban Place-Making in Zadie Smith's *NW* (2012): creating allegiances, places and identities

Since Zadie Smith prefaces her 2012 novel *NW* with the quotation "When Adam delved and Eve span, // Who was then the gentleman?", we might expect a(nother) novel exploring social (in)equality and racial prejudice in 'her' city, London.

And while Smith does debunk plenty of her characters' preconceived notions of 'other' Londoners, meaning 'from a different borough, and/or of a different ethnicity', in several tragicomic (interior) mono- and dialogues, *NW*, however, goes beyond this interest in social and urban stereotypes. Rather, the novel also investigates the connection between four Londoners and the council estate they grew up in, their notions of 'home' and what 'moving forward and/or upward' means for them individually. What is more, Smith offers insight into the semiotic practices they employ to create notions of self and other, on the one hand, and meaningful 'places' (Busse & Warnke in print; Jaworski & Thurlow 2010), on the other: "Leah is as faithful in her allegiance to this two-mile square of the city as other people are to their families, or their countries. She knows the way people speak around here" (*NW*: 5).

In scrutinising these practices, we want to analyse the linguistic and stylistic devices used to describe language use, the semiotic and sociolinguistic landscape and the places Smith's focalisers experience, as well as the people and their 'allegiances' to North West London. We argue that Smith's highly variable uses of speech and thought presentation techniques and of (post)modernist practices of representing modes of consciousness make for a novel where, though "[t]he forces of action have become internal" (Williams 1996: 292, on Joyce's Ulysses), the city of London acts almost as a separate entity, a character; definitely a 'place' rather than a space.

Keywords: place-making, semiotic landscape, London, corpus linguistics, speech and thought presentation

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Andrew Caink
University of Westminster

Lexical Pragmatics in the Context of Structural Parallelism

In this paper I examine a number of cases of structural parallelism in prose and poetry as examples of occasion-specific meanings that the reader infers during the process of reading a literary text. I establish first the linguistic facts with a linguistic theory that recognises underlying constituent structure (Kiparsky 1973/1981: 13-15), then examine the contexts and parallels these structures set up in terms of the effect they may have on reader inferencing. Relevant theoretic approaches to lexical pragmatics employ the construction of ad hoc concepts based on the interaction between encoded concepts, contextual information, and pragmatic principles of relevance (Clark 2013: chapter 8; Wilson & Carson 2007). Such accounts are designed to address language use in general terms: in the paper, I use the theory to establish the possible inferences that a literate reader with some literary competence may make in the process of reading a literary text. This account assumes no necessary adaptation to the theory, beyond Furlong's claim that literary texts give rise to non-spontaneous inferencing (Furlong 1996). The texts examined include prose (Brutus' speech 'Romans, countrymen, and lovers! Hear me for my cause…' in Shakespeare's *Julius Caesar*, III.ii) and poetry (various authors). We establish that many of the apparently nebulous and fecund meanings of a literary text can be well-motivated and supported by close textual analysis within the framework of pragmatic theory. Given an occasional lay tendency to assume that 'anything goes' in literary interpretation, this is a worthwhile achievement.

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Keywords: lexical pragmatics, parallelism, ad hoc concepts

Patricia Canning
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Text World Theory and Real World Readers: from literature to life in a Belfast prison
Cognitive Stylistics offers a range of serviceable frameworks for understanding (amongst other things) what producers of literary texts 'do' with language and how they 'do' it. Less prevalent, however, is an understanding of the ways in which these same frameworks offer insights into what readers 'do' (and how they 'do' it). Text World Theory (Werth, 1999; Gavins, 2007; Whiteley, 2011) has proved useful for understanding how and why readers construct and manage cognitive networks engendered by the act of reading. However, research has largely focused on an 'idealised' reader or an 'experimental' subject-reader often derived from within the academy (but see Whiteley, 2011). Moreover, the format of traditional book groups (participants read texts privately and discuss them at a later date) means that such studies derive data from post-hoc, rather than real-time discussions.

The current study is the first of its kind in addressing experimental and post-hoc bias by deriving data from real-world readers in researcher-led, real-time reading groups ('Reading For Life') in Northern Ireland's only female prison. Using Text World Theory as a point of departure, the paper considers the personal and social impact of reader engagement, specifically 'perspective-taking projection'; that is, the the 'imaginative reconstruction of [another] entity's perspective' (Whiteley 2011: 27) on female prisoners. As such, it has three interrelated aims: to present the social and personal benefits of reading stylistically rich literature in real-time reading groups; to demonstrate the efficacy of stylistics for understanding how those benefits come about, and to demonstrate the inter-disciplinary value of stylistics, particularly its potential to traverse traditional research parameters.

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Keywords: perspective-taking projection, Text World Theory, reader response, 'Reading For Life', real-world readers.

Davide Castiglione
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Why so difficult? A stylistic and empirical model for the study of poetic difficulty

The notion of poetic difficulty has sparked considerable interest across scholars of different persuasions: from literary theorists (Steiner 1978, Diepeveen 2003) to poets (Prynne 2010, Bernstein 2011); from empirical researchers (Yaron 2002; Zyngier et al. 2007) to stylisticians (Toolan 1993, Sell 1993, Adamson 1999). Whilst each strand offers valuable insights on difficulty, to date no overarching model has been developed that may account for such theoretical discussion as well as for the experience of common readers.

The present paper outlines such a model, bringing into focus the twofold nature of difficulty as a complex response phenomenon elicited by a specific set of stylistic features. It is this basic yet underexplored facet of difficulty that allows explanations for the more indirect remarks of literary theorists. On the readerly side, the model distinguishes between online difficulty (i.e. processing effort) and offline difficulty (i.e. faulty understanding). Each component can be studied through a number of readerly indicators, such as reading times, comprehension scores, intersubjective topic agreement, type of interpretive strategy. On the stylistic side, the model identifies twenty-three features (i.e. abstract and infrequent nouns, baffling deixis, syntactic ambiguity, anomalous collocations, etc.) likely to contribute to online or to offline difficulty, or to both.
Although in want of refinement, I believe the model paves the way for a systematic and replicable study of poetic difficulty. With the support of readerly data, I apply it to a number of poetic texts varying in kind and degree of difficulty, and make some suggestions for further research.

Keywords: difficulty, poetry, reader-response, stylistic checklist, testable model

Siobhan Chapman
University of Liverpool

'The book has begun to read very agreeably': the pragmatics of literary re-writing
Editing and revising, processes by which an author refines the content and style of a text, are intrinsic to creativity. In this talk I will focus on the particular process of literary re-writing, or an author's act of producing a new version of a previously published text. Such examples are interesting because of the effort that the author has evidently felt to be justified in reclaiming a text that has already been disseminated and also, in more practical terms, because of the ready availability of both the first and the re-written versions of the text for comparison. I will consider the use of pragmatic theory, particularly pragmatics in the Gricean and neo-Gricean tradition, as a way of exploring the phenomenon of literary re-writing. Pragmatics, as a system for analysing linguistic interactions, is well placed to describe the effects of textual changes on the relationship established between author and reader. I will take as a case study of literary re-writing George Moore's (1886) novel *A Drama in Muslin*, which he re-wrote in 1915, changing even the title and re-publishing it as *Muslin*. I will consider how pragmatic theory might explain how Moore's re-writing alters not just the style of his novel but the ways in which the reader is encouraged to respond to its main themes: the political situation in Ireland, and the social situation of women, in the 1880s. I will therefore be using pragmatic theory to analyse ideological as well as stylistic implications of literary re-writing.

Billy Clark
Middlesex University

The Inferential 'Texture' of Alice Munro's *Postcard*

This paper explores some of the inferential processes readers are likely to make when reading the early story *Postcard* by Alice Munro. One aim of this work is to develop an account of how inferential processes contribute to what Stockwell (2009) terms 'texture'. Stockwell (2009: 1) describes texture as 'the experienced quality of textuality' and draws on work in a wide range of areas of cognitive science to develop accounts of it. In exploring Munro's *Postcard*, this paper asks to what extent a pragmatic stylistic approach based on relevance theory can contribute to understanding of 'texture'. It claims that two relevance-theoretic assumptions are particular useful in this context: the assumption of a showing-meaning continuum and the assumption that what we typically communicate is much less determinate than assumed in Grice's account of 'speaker meaning'. The paper explores how reader inferential processes extend over time and are modified during and after reading. As ever, there are significant practical issues in developing relatively full accounts of the pragmatic inferences made by readers. The paper considers how to address the tension between the conflicting goals of developing a manageable methodology and realistic accounts of the inferential processes of readers.

Keywords: inference, pragmatics, relevance, texture

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Stephen Coffey
Università di Pisa

Lexical Creativity in Newspaper Headlines
In this presentation, I describe aspects of creativity in English newspaper headlines, especially as regards lexical choice. The study is based on one issue each of eight different British newspapers (print versions), all published on the same day. These are (using the names as they appear in the newspapers themselves): *Daily Express*, *the guardian*, *The Independent*, *Daily Mail*, *Daily Mirror*, *The Sun*, *The Daily Telegraph*, and *The Times*. All headlines were analysed, the total number being 1,161, and features of interest were inserted into a database. (In this study I have extended the notion of 'headline' to include (i) any eventual headings to readers' letters, and (ii) very prominent news-related photograph captions.)

The presentation will provide data and examples relating to the following features: 1) various types of wordplay; 2) direct connections between words and images; 3) connections between words and typography; 4) alliteration, rhyme and other types of phonic and graphic repetition; 5) neologism. In addition to giving descriptions and examples of the various phenomena, quantitative data will be provided regarding the proportion of headlines involved, and the relative importance of the various phenomena in the different newspapers. Lexical creativity will also be related to the type of subject matter in the relative article (or other textual element).

Keywords: newspaper headlines, wordplay, alliteration, rhyme, neologism

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Reader Responses to Shifts of Narrative Point of View

This study combines both qualitative and quantitative approaches to investigate reader responses to the shifts of narrative point of view in Virginia Woolf's writing. While the frequent viewpoint shifts in Woolf's novels have been noted by critics and literary linguists, only a limited amount of empirical research has been conducted to examine how real readers actually respond to this stylistic feature. In order to investigate this issue, this study selected as the main experiment material a passage from *To the Lighthouse*, which contains multiple shifts of viewpoints. For the purpose of comparison, another three passages containing a consistent narrative point of view are also selected, one from the same novel, and the other two are taken from Austen's and Mansfield's writing respectively. All the four passages are mainly thought presentations in Free Indirect Style. Participants were instructed to read the four passages displayed on the screen one by one at their normal reading speed. The re-reading method was used: the first reading is for general comprehension, and in the second reading, participants are asked to identify whose point(s) of view each passage is narrated from. The reading times of both readings are recorded by the computer. After that, participants were instructed to rate the difficulty in terms of general comprehension and the viewpoint attribution for each passage. This paper reports the result of the data analysis and discusses its implication for the theoretical accounts of both Free Indirect Style and Woolf's narrative techniques.

Keywords: reader response, reading time, point of view, shift, Virginia Woolf

Matt Davies
University of Chester

Reckless spending and sensible saving? Or the other way round? How constructed oppositions are used in the editorial columns of UK newspapers to promote and stigmatise political parties in the 2015 and 2010 general election campaigns

This paper seeks to explore the contribution of syntactically constructed oppositions to the binary simplification of party political policies as promoted in the editorial columns of the national UK press in the parliamentary general election campaigns of 2015 and 2010.

This researcher conducted a preliminary study of a corpus of 110,645 words consisting of editorial columns published in the month-long 2010 general election campaign. The data showed how, for instance, a strategy used by *The Sun* newspaper was to promote the Conservative Party in favour of the Labour Party (in power at the time) by associating the following binary concepts with one party or the other (Conservative first) – HONESTY/DECEPTION, FREEDOM/CONTROL, STRONG/WEAK, ORDER/CHAOS, and JUSTICE/INJUSTICE. By connecting the privileged positive member of the conceptual pair to the ideologies of the parties and the newspaper – e.g. PRIVATE/PUBLIC, SAVING/SPENDING, INDIVIDUAL/STATE – *The Sun* consistently represented, for instance, the Labour Party's emphasis on public state spending, as deceptive, weak, chaotic and lacking justice. *The Sun's* editorial of 6 April 2010 declared, for example, "[o]n the ECONOMY we must decide between **reckless Labour spending** *or* **sensible Tory savings** to cut debt". Conversely, the *Daily Mirror*, who openly supported the Labour Party, used similar conceptual binaries, but associated the negative in the pair with Conservative policies and ideologies.

Using corpus linguistic software, the research focuses specifically on how the syntactic frames commonly used to house co-occurring canonical oppositions (commonly known as 'antonyms') – such as '*either* X *or* Y', 'X *not* Y' '*while* X,Y' – can also trigger non-canonical oppositions which appear in the same frames (see Davies 2012; 2013).

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Keywords: oppositions, editorial columns, ideology, UK general election, corpus linguistic

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The Changing Value of Words During Word War I
This paper will consider the predicament of words seen in journalism during World War , and investigate the sense of crisis in Modernist literary discourse.

It could be supposed that there were two critical problems with language. Firstly, words were loosing their weight and depth. British journalism as nationalistic and patriotic propaganda conspired to fuel national fantasies using abstract words, such as "virtue" and "heroism,"and its excessive or empty use of language hollowed the substance of words. Analyses of headlines or wordings in broadsheets, for example, the Manchester Guardian and the New Statesman will make the situation clear.

The second problem was an insufficiency of words. That is, as Paul Fussell's notable study, The Great War and Modern Memory revealed, in such an unprecedented situation suitable or approximate words to express the disastrous scenes were not available. Even though there was plenty of vocabulary related to war, World War I was unparalleled in its mechanical and inhuman character. Some peculiarities of the Modernist texts such as enumeration, fragmentation and visualization were alternative approaches Modernists took to represent the new reality. To observe the linkage, this paper focus largely on Ezra Pound's literary movements, Imagism and Vortesism.

Zsófia Demjén and Claire Hardaker
The Open University and Lancaster University

Metaphor, creativity and abuse on Twitter: the case of Caroline Criado-Perez
In early 2013, after successfully petitioning the Bank of England to include at least one woman on their banknotes, feminist activist and journalist Caroline Criado-Perez was targeted with extreme misogynistic abuse on Twitter. This paper presents a preliminary analysis of the metaphors that occurred in the 705 highest-risk tweets sent to Criado-Perez in June and August of 2013.
Using a MIP-informed method (cf. Pragglejaz, 2007) and annotation, we identify the metaphors in tweets and focus on examples directly involved in aggressing, i.e. "openly and deliberately aggressing H [the target], without any clear justification, and with the aim of antagonising H [the target] into retaliating" (Hardaker, 2013: 77). Based on our analyses of these examples, we identify misogynistic attitudes embedded in the different vehicle categories of metaphor that appear in the tweets, such as animal metaphors (*cow, bitch, Tibetan yak*), object metaphors (*piece of shit, kumquat*), metaphors to do with sexuality (*whore, frigid, pms'ing*), examples related to childhood and development (*crybaby, grow up, brainless*) and repeated references to cooking and food (*Wouldn't mind tying this bitch to my stove*). We discuss instances and notable absences of metaphoric creativity in relation to the environment and social practice of computer-mediated communication.

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Keywords: metaphor, Twitter, CMC, trolling, misogyny

Jane Demmen, Lesley Jeffries and Brian Walker
University of Huddersfield

Is there a Baron in the Commons? The lexis of labour relations in parliamentary language across time

In this paper we investigate the way labour relations, and particularly trade unions, are discussed by parliamentarians in UK House of Commons debates over time. Our data is from the Hansard Corpus (1803-2005), a 2.6 billion-word corpus containing transcriptions of UK parliamentary debates. It benefits from the annotation of meaning and sense categories with the Historical Thesaurus Semantic Tagger, developed as part of the ESRC- and AHRC-funded Semantic Annotation and Mark-Up for Enhancing Lexical Searches (SAMUELS) project (grant reference AH/L010062/1).

We use frequency-based corpus linguistic methods to obtain quantitative data which enables us to plot the lexis of labour relations in parliamentary debates over the 19th and 20th centuries, a period which takes in landmark events and defining moments in the history of labour relations in Britain (e.g. the 1926 General Strike, and the 1978-1979 "Winter of Discontent").

Previous research on the representation of trade unions and their members in the UK press (Language Unlocked 2012) has demonstrated that the words *union* and *unions* tend to co-occur with words describing negative and hostile emotions (e.g. *anger*, *fury*, *threaten*, *battle* and *attack*), and that union leaders are often described in creative terms reflective of mediaeval hierarchies (e.g. as chiefs or barons). Our study builds on this by comparing the language style used in talk about unions in a different text-type: parliamentary language.

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SAMUELS project at Huddersfield:
http://www.hud.ac.uk/research/researchcentres/src/projects/samuelsproject/

Keywords: parliamentary language style, trade unions

John Douthwaite
University of Genoa

Investigating the linguistic construction of a crime story

Crime fiction may be said to fulfill two major functions. The first, and majority, trend, is entertainment. The literature falling into this category tends to perform a conservative ideological function. The second, and minority, trend is the use of crime stories as a vehicle for social commentary and criticism. The story I intend to analyse belongs to this second category. The story constitutes a socio-psychological investigation into the mind of an "ordinary" man who becomes mad and commits a murder as a consequence. This accounts for its non-canonical structure: it does not start with a crime being committed/discovered followed by an investigation to find the culprit and bring him to justice, but with a description of the character and social background of the "hero" and continues with his mental development ending in madness as ascertained from his murdering a woman. (It is thus a variant of the so-called "inverted-T" form of the crime story.) What is of particular interest about this story to stylisticians is the indirect style of the writing, namely its richly implicational style, which not only delineates the mindset of the character and his social background, but also implies a criticism of the kind of society that produces this kind of character. The paper will therefore concentrate both on the ideological aspects and on the sophisticated linguistic means employed to bring out the socio-psychological analysis offered by the story. This will include pragmatics, modality, point of view and the manifold other domains stylisticians handle.

John Douthwaite
University of Genoa

The Role of Creative Metaphor in a Literary Text
Conceptual or Cognitive metaphor has been dominating the metaphor scene for the last twenty/thirty years and has been providing numerous insights into the phenomenon. A major concern of stylisticians with regard to cognitive metaphor is, or should be, the actual role of cognitive metaphor in textual interpretation, for as I have attempted to demonstrate ( ), understanding a decontextualized conceptual metaphor is only the first step to understanding how that specific metaphor is deployed in a specific text at a specific point to produce meaning (and effect). In order to develop my current work on metaphor theory on how we comprehend metaphor in a text, I will explore an extract from a modern novel which exhibits a high density of metaphors and investigate the role metaphors play in that text.

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Martine van Driel
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Facts and Feelings: differences in opinions after reading live blogs and narrative news articles

Live blogs are a new medium in news reporting which has grown in use over the last decade. (Thurman & Walters, 2013) They are defined as "a single blog post on a specific topic to which time-stamped content is progressively added for a finite period——anywhere between half an hour and 24 hours" (Thurman & Walters, 2013). The updates can include text, videos, pictures and links and include a variety of voices from journalists, Twitter, YouTube and interviews. Though it has received some attention, live blogs are still an under-researched form of news reporting (Tereszkiewicz, 2014). So far, research has focused on text and content analysis (Myers, 2010; Tereszkiewicz, 2014) and very basic reader response (Thurman & Walters, 2013).

This research intends to further this field by using a grounded theory approach to reader response to investigate the difference in an audience's attitude towards a news event based on a live blog compared to a narrative news article. A narrative news article is a traditional article, written and published as one completed story, usually after the event has taken place. A series of one-to-one, semi-structured interviews has been conducted with participants who have either read a live blog or a narrative news article. The transcriptions have been analysed into categories of topics mentioned as well as the ways in which participants talk about their emotions and attitudes towards the news event and its participants.

Keywords: reader response, grounded theory, live blogs, news media analysis, multimodal discourse analysis

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Fudan University

Focalization and Counter-focalization: Perspective, Dialogues, and Narrative Distance in J. M. Coetzee's *Disgrace*

This paper introduces relevant theoretical terms of focalization, unreliability and narrative distance, and summarizes the 3rd person narrative techniques employed by Coetzee in his post-apartheid novel "Disgrace"（1999）. In response to heated controversies, it tries to reveal Coetzee's manipulation of the protagonist's unreliable perspective both as a method of characterization and as a channel to observe story events and other characters, and then goes further to point out the counter-focalization signals (mainly in the form of dialogue) in the text. Gayatri Spivak in her ethical reading of "Disgrace" has mentioned that this novel was "relentless in keeping the focalization confined to David Lurie", and this technique actually serves as a kind of "rhetoric signals" for the "active readers" to "couterfocalize". Taking insights from this proposition about rhetoric signals to "counterfocalize", this paper diverges from Spivak in regarding "counterfocalization" not so much as the subjective endeavors taken by the readers in their reading of Lucy, but more as the textual signals planted by the author Coetzee in the novel, at the same time as he uses Lurie's perspective as the central filter of narrative information, to counteract the biased and sometimes unreliable perspective of the protagonist. This paper will try to argue, it is precisely through this parallel narrative strategy of focalization and counterfocalization, Coetzee has maintained a subtle distance between the readers and the central consciousness Lurie, which is characterized by both sympathy and irony, engagement and critical scrutiny.

Keywords: Coetzee, *Disgrace*, perspective, counter-focalization, narrative distance

Reshmi Dutta-Flanders
University of Kent

Frame Analysis in Crime Narrative

Frames are generally conceptual in nature and like schema theory, provide knowledge about normal conditions relative to the set of propositions of a particular frame, just as going to and eating in a restaurant will belong to, or be classified by the same restaurant-frame (Van Dijk, 1977). In Goffman (1975), frames are devised to organize experience, and to make sense of events to which these frames of reference are subject. For example, *layering* of *framed activities* draws attention to what appears to be going on, when what is actually happening is deception or misunderstanding, as exhibited in jokes, cartoons, detective stories. Frame-based discourse processing in Rosenberg (1980) is like an intrasentence link in narrative discourse. It takes into account a concept of an object, which is actually a <u>discourse referent</u> (my term), and formed, in long-term memory like the reality vs. the real motive. Reference to this object is not presupposed like an *anaphoric* or *cataphoric* reference, and does not exist directly in the text.   Therefore, in a crime narrative it is difficult to process the motive and the real perpetrator.

Context-based frame analysis in narrative discourse provided <u>micro contexts</u> (my term) as *discourse cues* for *discourse mapping* of events or objects, which are episodic in nature.   Mapping meaning between and across frames in a *plot form* also enables one to monitor alternative narrative relations formed in the sequence of *thematic frames* relative to the motive for the crime. In *the first story of crime*, before *the story of investigation* (Todorov, 1987), I investigate the parallelism between alternative narrative formulation and the concealed criminal motive in a selected narrative.

Key words: context-based frame analysis, discourse referent, micro contexts, discourse cues, thematic frames

Melanie Evans
University of Birmingham

Between an epistolary and literary style? A forensic stylistic approach to the authorship of Aphra Behn's posthumously-published letters

The relationship between creativity and style presents a particular challenge for authorship attribution, where the identification of a correlation between textual features and an idiolect is complicated by literary conventions, aesthetic constraints (e.g. rhyme) and the availability of comparable material. This paper addresses this challenge in relation to a new attribution study of the writings of Aphra Behn (c.1640-1689), and considers the insights, theoretical and methodological, offered by a forensic stylistic (McMenamin 2002) approach.

Behn's prolific output includes plays, prose and poetry; yet her canon is also populated with questionable texts, the majority of which are posthumously published and survive only in print. In this paper, I focus on the style and possible authorship of sixteen letters, published in Behn's name between 1696 and 1718. Whilst literary scholars have recently begun to question the authenticity of these publications (van Hensbergen 2011, Orr 2013), this is the first time they have been subject to forensic stylistic scrutiny. I examine the letters for evidence of Behn's idiolectal characteristics, comparing them to fifteen autograph manuscripts letters (dated 1666) and Behn's literary, fictional prose (1686-9), using corpus and qualitative analytic techniques. The results, considering epistolary conventions, morphosyntactic variables and pragmatic markers, offer not only new evidence for Behn's authorship, but theoretical insights into our understanding of the idiolect, and the stylistic "space" between epistolary style and literary creativity.

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Keywords: authorship attribution; Aphra Behn; idiolect; forensic stylistics; epistolary style

Thórhallur Eythórsson
University of Iceland

The hero, the ghost and Mr X: Perspective, grammar and empathy in Old Icelandic narrative
This presentation reports on a case study of stylistic and grammatical phenomena in medieval literature that may have influenced empathy in the recipient audience. The focus is on a famous chapter in *Grettis Saga* which tells of the fight between the Saga's eponymous hero Grettir and the ghost Glámr. Particular attention is paid to different perspectives of the narrative, where the event is variously described, either from a neutral point of view ("Mr X"), or based on Grettir's experience, or through the eyes of Glámr. It is suggested that certain consciously employed grammatical features of the text increase the effectiveness of the narrative in regard to empathy, including the "demotion" of the agent in passive, the switch between the present and past tense, the reference of noun phrases, and various word order patterns. It is argued that the relevant phenomena pattern according to the Empathy Hierarchy proposed by DeLancey (1981), Kuno (1987) and Kaburaki and Kuno (1977). The lower on the Empathy Hierarchy the narrative manifestation of the relevant grammatical features is, the more difficult it is to feel any kind of empathy with the characters. It is concluded that it is possible to identify factors in the text that affected the empathy of the medieval audience for the characters of *Grettis Saga*, and even the situations in which they find themselves.

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Keywords: empathy, grammar, perspective, narrative, Old Icelandic

Richard Finn
University of Sheffield

'It's literally pushing its way into her brain!' Using reading group discussion to understand comics about mental illness.

The focus of my current research is the presentation of consciousness in comics. I am investigating this by looking at comics that tell stories about living with mental illness, as they commonly foreground phenomenal experience of the self in the world through episodes of psychological and emotional distress. I am supporting my multimodal analysis with data gathered from a series of reading groups that I organised to capture how people discuss and negotiate their understanding of these books with others.

The reading group discussions often prompted retellings of both the experience of reading the books and the conceptualisation of characters' experience that was part of those readings. This provides insight into different levels of how readers perceive themselves to have been responding to the story and how they related to particular characters.

As well as providing evidence of how readers may want to present their reading experience to others, the language used in these retellings sheds light on their conceptualisation of aspects of reading and storytelling through comics. In this paper, I will relate talk from one of these discussions back to extracts from Katy Green's comic *Lighter than My Shadow*, to show how studying talk about reading can shed light on the way readers understand stories through comics, and how particular styles of drawing, writing and composition work together to create these experiences.

Keywords: comics, mental health, reading groups, consciousness, multimodality

Lina Fisher
University of East Anglia

Emotional Writing and the Translator's Engagement with the Text
The creative act of translation is intrinsically linked with the act of reading. One of the aims of translation is to recreate the cognitive state embodied in and evoked by the text as this allows the target text reader to experience the effects of the source text. This paper examines possible reasons why translators might not be able to do this because of a lack of full engagement with the text.

Black and Seifert (1985) suggested that good literature maximises reminding from the life of the reader. But what happens when a text, in this case Austrian author Ingeborg Bachmann's novel *Malina* (1971), does not do this? Bachmann's text, now part of the canon of German-language literature, expresses and evokes emotion through intensifiers, repetition, interjections, exclamations and a lack of punctuation. The English translation by Philip Boehm (1990) differs considerably from the source text: it is more linear and calm, and consequently also less challenging, interesting and rewarding.

When readers encounter processing difficulties because of converging stylistic patterns (Riffaterre), they look for significance (Boase-Beier 2006). Because of the small extent to which stylistic patterns are recreated by Boehm, it is worth considering whether he approached the text in an oppositional manner and assumed a lack of skill on the part of the writer.

Can certain textual features, perhaps in combination with specific subject matter, lead to the reader's rejection of the text and a refusal to engage with it?

Keywords: translation, emotion, involvement, women's writing, post-1945 German-language literature

Jonathan Fitchett
University of Kent

Talking the Talk by Walking the Walk: towards a new language of playwriting through devised performance

Much has been said and written about the features of playwriting from a stylistic perspective, but this has tended to focus on plays written in the 'traditional' manner of a lone writer toiling away in a garret, producing an artefact for ready consumption by the producer, director, actors and, ultimately, audience. However, many plays and performance works are created through a process of devising and improvisation. This paper, then, seeks to examine the stylistic variances when improvising dialogue and how this contrasts with the artificial construct of traditionally written plays. This investigation centres around a field experiment where overheard conversation is compared with improvised dialogue created by both inexperienced and experienced actors, both in private rehearsal and on the public stage. It is hoped that such a comparison will shed light on where the impact of 'performance' on regular speech acts lies and thus how language-based theatre may manifest itself.

Saoko Funada
Beppu University

A Stylistic Approach to Animal Metaphors in Charles Dickens's Novels: with special reference to the first-person narrative Perspectives

Dickens's novels make good use of metaphorical expressions by which various characters are treated as if they were non-human living creatures or lifeless objects mostly with negative connotations. In particular, animal metaphors for human characteristics occur with high frequency in his novels, for hundreds of characters tend to be associated with bird, fish, insect or mammalian species, depending on gender, age, social status, appearance, personality or favorability. In *David Copperfield* (1849-50) and *Great Expectations* (1860-61), a huge number of descriptions of people as animals are created chiefly from the first-person narratives, as both heroes (i.e. David and Pip) constantly tend to appraise other characters in unfavorable contexts.

The main focus of my presentation, therefore, is to explicit the linguistic mechanisms of Dickens's animal metaphors in his texts in consideration with the following questions: how are various types of animal species metaphorically applied to human personality characteristics in the first-person narrations, how are these animal metaphors understood and interpreted cognitively in the reader's mind, what are the conceptual correlations between animal species and human personality dimensions and what are Dickens's 'uniqueness' and 'unconventionalness' in his animal metaphors? In bringing to light how we communicate and process the meanings of Dickens's metaphorical expressions, my paper gives further analysis of the lexical forms, the social and cultural contexts, and the data of frequency by using linguistic corpora including the author's two texts regarding descriptions of animalised characters. These criteria will lead us to understand how metaphors work in Dickens's literature.

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Anne Furlong
University of Prince Edward Island

The Director as Audience: intention and adaptation in the interpretation of plays
The conditions typical of theatrical performance may suggest that reading a play, by eliminating the complex collaborative contributions of directors, performers, and crew, is more likely to produce a more accurate or faithful interpretation of the play – one closer to the interpretation manifestly intended by the author. However, Kenner (1973) remarks that "the printed text [of a play] is the score for a performance, and is not meant in any final way for reading matter" (26). I have argued elsewhere (Furlong 2014a, 2014b) that performance supplies evidence unavailable to the reader from the text alone.

Still, plays *are* texts and are meant to be read: but by whom? In this paper I argue that the intended audience of the *text* written to be performed is not the playgoer but the director. In preparation and through rehearsal, the director (and cast) develops a complex non-spontaneous interpretation of the text, only *part* of which is relevant to or communicated in performance. Any given production, therefore, functions in part as a public description of non-spontaneous interpretation, just as literary criticism describes an individual reader's non-spontaneous interpretation. Crucially, though, performance provides evidence for the director's understanding of what the playwright intended her audience to experience and recognise. Drawing on previous work, and on my current research (observing directors at work), I will lay out the basis for my account of the role of the director within a relevance-theoretic framework.

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Hiroko Furukawa
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Connie's Language and Sexuality: *Lady Chatterley's Lover* in Japanese
This paper will analyse the Japanese translations of *Lady Chatterley's Lover* (D. H. Lawrence, 1928) from a perspective of sexuality and language. The first translation, Sei Ito's version is a key work both in the history of Japanese literature and in Japanese society because it was banned for sale soon after its publication in 1950, and the Supreme Court eventually found the publisher and the translator guilty of public indecency in 1957 after thirty-six public trials dating from 1951.
For this analysis, the following three texts which are currently on the market as a pocket edition (a paperback) have been chosen—*Kanyaku Chatarei Fujin no Koibito* [*A Complete Translation of Lady Chatterley's Lover*] (1996) translated by Sei Ito, modified and supplemented by his son Rei Ito, *Chatarē Fujin no Koibito* [*Lady Chatterley's Lover*] (2004) translated by Hiroshi Muto, and *Chatarē Fujin no Koibito* [*Lady Chatterley's Lover*] (2014) translated by Masanori Kimura.

These texts will be compared qualitatively and quantitatively, focusing on the protagonist Connie's speech with her lover Mellors and husband Clifford to see if there is any difference in Connie's language use according to her (sexual or non-sexual) relationships with them and the change of the relationships. This research will also explore whether the perception of sexuality has changed over the past sixty years in Japanese society.

Keywords: *Lady Chatterley's Lover*, sexuality, Japanese translation, female speech, gender

Nancy Gaffield
University of Kent

The Stylistics of Creativity: "…what she felt, she had heard as a girl"

Creative writing, like stylistics, has borrowed theoretical approaches from literary criticism, linguistics, and cognitive science. Both of these fields have come into their own within academia in the last forty years. This paper will explore a selection of interfaces between stylistics and creative writing in terms of my own experience as a poet, as a teacher of stylistics and creative writing, and as an academic who has written on the linguistic processes involved in the creation of innovative writing, for example Lyn Hejinian's *My Life.* The approach is integrative, bringing together aspects of textuality and cognition in order to explore aspects of creativity.

Toolan (1998) has argued that "[one of the] chief feature[s] of Stylistics is that it persists in the attempt to understand technique, or the craft of writing" (ix). For me as a poet and stylistician, linguistic creativity is of special interest due to its centrality to literary experience. As a teacher, I have spent fifteen years teaching my students to use the stylistics toolkit to analyse literary text. When I took the creative turn six years ago, that emphasis began to shift from "the examined text" to the processes of production, or "style that calls attention to itself, and style that calls attention to the imagined world" (Turner 2014: 431). At first I engaged with stylistics in order to determine what aspects of a poem were working, and where I might locate a failure to achieve what Toolan calls "excellence of technique." However, as time went on, I became interested in what insights stylistics might offer in terms of creative practice.

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Keywords: cognitive poetics, dialogism, mind style, blending theory, innovative poetry

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Containing Chaos: compiling a corpus of eighteenth-century prose fiction

Corpus stylistics has become increasingly popular in literary studies, however compared to the number of non-literary corpora, the number of specialised, ready to use, open-access corpora of literary texts is relatively small.

For instance, while in literary studies there has been a lot of interest in eighteenth century literature and the development of the novel during that period, there are currently no specialised, open-access corpora to facilitate corpus stylistic analyses of prose fiction texts of this highly productive literary period.

My current project is a corpus that aims at representing the great variety in genres and authors of prose fiction from the early eighteenth century up to the Victorian era. The design of the corpus is based on research on eighteenth century publishing and uses other general-purpose corpora covering a similar period, such as the *Corpus of Late Modern English Texts*, as models. It comprises approximately 100 public domain texts from a wide range of genres, such as epistolary novels, sentimental novels and the popular Gothic novel.

Apart from general questions of corpus design, my paper is especially concerned with adding a literary studies perspective on central issues in corpus building, such as the question of representativeness and text type or genre, to complement linguistic notions of those terms. The tight integration of a corpus linguistic approach and concepts from literary studies makes the corpus a valuable resource for exploring the stylistic development of prose fiction during the eighteenth century.

Keywords: literary studies, corpus stylistics, corpus building,literary corpus, eighteenth century

Ivan Ghio
University of Birmingham

The UK Euro-Sceptic Discourse: Combining Critical Discourse Analysis and Corpus Linguistics to Assess the Creative Style in the Representation of British Social Attitudes Towards the EU

Teubert's (2001) paper on Euro-sceptic Discourse in the UK is understood as the starting point of the present study as it investigates how sceptic attitudes towards the creation of a supranational European structure cluster around particular keywords in the Free Britain Corpus collected in 2001. The prospect of staging an EU referendum in the event that the Conservatives are voted into power in the upcoming UK General Election in May 2015, and the constant proliferation of euro-sceptic attitudes enacted by both politicians and the general public highlight the need for a re-evaluation and further investigation into how Euro-sceptic Discourse has evolved since 2001. Previous literature combining Corpus Linguistics with Critical Discourse Analysis demonstrates the utility of keyword analysis in the identification of unusually infrequent linguistic features which index specific discourses. The latter can be understood as a systematic representation of values and attitudes as shared by a particular community (Baker 2006, Partington 2007, Mautner 2007). This study addresses two research needs: methodologically, it interrogates Teubert's use of the term 'keyword' and revisits his findings in light of the fact that, since 2001, statistically-based keyword analyses have become a common methodology in corpus-assisted critical studies through corpus tools like WordSmith and AntConc. Theoretically, it will subject Teubert's corpus and a new one compiled for the purpose of this project to corpus analyses (i.e. keywords, collocates, concordances) to assess whether a stylistic and discursive change of UK Euro-sceptic Discourse in 2015 is evident.

Alison Gibbons
Sheffield Hallam

Building Hollywood in Paddington: Text World Theory, immersive theatre, and Punchdrunk's *The Drowned Man*

Once considered an experimental niche of the narrative arts, immersive storytelling no longer seems peripheral but symptomatic of the cultural jetztzeit of the twenty-first century. While Text World Theory approaches have predominantly focused on linguistic texts, recent studies have developed the framework in relation to mixed forms such as multimodal novels (Gibbons 2012) and mobile narratives (Gibbons 2014). To remain relevant to cultural and artistic experience today, Text World Theory must continue to advance by understanding the dynamics of immersive narratives.

This paper explores a fast-growing genre of immersive storytelling, immersive theatre which is characterised as site-specific and requiring audience involvement. Its apparent actualisation of the immersion metaphor impacts projection relations between discourse-world and text-worlds and thus presents a considerable challenge for Text World Theory. Through analysis of Punchdrunk's (2013-2014) *The Drowned Man*, the present discussion investigates the textual mechanisms employed to promote immersion and how such mechanisms position audience members in relation to the text-worlds they are invited to physically explore. The discussion, which furthers Cruickshank and Lahey's (2010) extension of Text World Theory to theatrical play-texts, consequently offers two important outcomes. Firstly, it presents a nuanced understanding of the possible interaction and points of contact between text-worlds and the discourse-world that may be utilised across the narrative arts. Secondly, it promises to have wider significance for both Text World Theory and cognitive-poetic explorations of dramatic discourse and performance.

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Keywords: Text World Theory, immersive theatre, dramatic discourse, ontology, projection relations

Marcello Giovanelli
University of Nottingham

Text World Theory and 'Teacher-oriented Grammatics': facilitating creativity, reading and writing in the classroom

Stylistics has both over time and more recently underpinned much work that has gone on in EFL teaching, work in English departments in higher education, and creative and professional writing programmes. However, its potential influence as a valuable pedagogical tool for secondary age students (11-18) has yet to be fully explored. This paper therefore argues for a stylistics-informed pedagogy in the secondary phase drawing on Halliday's notion of 'grammatics' as a way of using knowledge about language 'to think with'. Specifically, I argue that text world theory offers an example of what I term 'teacher-oriented grammatics' and provides a cognitively-informed updating of existing reader-responses theories which have traditionally been seen as highly attractive by teachers.

In this paper, I draw on three separate case studies working with teachers in UK secondary schools, all of whom have used the conceptual and practical affordances of text world theory to support the teaching of reading, writing and creativity in their classrooms. This paper therefore raises questions about the practical application of theoretical models in stylistics, their value in promoting high-quality learning and teaching and the relationship between stylistics – and linguistics more generally - and teacher education.

Keywords: Text World Theory, teacher education, pedagogy, writing, reading

Andrew Goatly
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Metaphor, Creativity, Readability and Risk

This paper discusses, with the aid of examples and audience feedback, the potential creativity of metaphor and the risks involved in its interpretation. Firstly it explores the notion of creativity in terms of initial contradictory impact (MacCormac 1990) and unpredictability of emergent grounds (Turner 1996, Grady, Oakley, and Coulson 1999). It proceeds to hypothesise that metaphors with abstract topics and concrete vehicles (concretising metaphors) will be difficult to read or *illisible* (Barthes 1970) unless they exploit existing conceptual metaphors/metonymies which are already fundamental to cognition and thus re-lexicalised rather than original (cf. Lakoff and Turner 1989). Potentially, therefore, the most creative metaphors will be those that involve topics and vehicles of the same order of entities (Lyons 1977), notably concrete topics and concrete vehicles. Nevertheless, all original or creative metaphors are risky, as demonstrated in the 2(GR)AMS framework (**G**enre-**R**elevance/**G**raded **R**isk **A**pproach to **M**etaphor **S**calarity) (Goatly 2011) and may have their interpretations marked and specified to varying degrees. Such specification may, however, reduce the sense of unpredictability and high information content associated with creativity. Creativity might be regarded, then, as a reciprocal process--reliant just as much on the reader's unaided cognitive response as the writer's original linguistic choices.

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Christiana Gregoriou
University of Leeds

The Fandom is Afoot: BBC Sherlock and its fanfiction at play

BBC *Sherlock* fanfiction is to be approached as a form of fandom prosumerism, viewable as a genre that, further to being generated by networks, is interpretative of the show it responds to. A 'collaborative, democratic and ever-open phenomenon' (Vanacker, 2013, p. 95), such fanfiction can be seen as 'archontic', or as a paratext fans use to develop a sense of characters, and character relationships, rather than focus on any aspect of the show's crimes or detection. Most often revolving round Sherlock and John's supposed sexual or romantic relationship, the fandom responds to the show's technological concerns by borrowing from the style of digital media, whilst being reflective of the show's character idiolect/speech patterns. The fanfiction further allows access, and shifts in and out of, character minds, mixing, recalling, repairing and replacing various kinds of frames (including those of 'belief'), most often for humorous purposes. Most importantly though, *Sherlock* fanfiction capitalises on the show's hidden (homo)eroticism, teasing producers to the extent that the latter respond back through the show itself. Thus, *Sherlock* itself becomes self-reflexive and metafictional and, not unlike its own fandom's doings, self-mocking.

Charles Hannon
Washington & Jefferson College

Visualizing Referentiality in *As I Lay Dying*

This is a sentence-level discursive approach to character relations in William Faulkner's *As I Lay Dying,* a novel built upon complex interconnections between family and community members that can only be untangled through close attention to language and style—and, I would argue, referentiality. It is a "surface" or "distant" reading that visualizes characters' references to themselves and to other characters, and uncovers relationships between words, style and meaning that are not readily apparent otherwise. For example, in the visualization below, an obvious anomaly in the data is the spike of self-referentiality in Dewey Dell's third monologue, in which she refers to herself 24 times in a single sentence. It also happens that this is one of the few italicized sentences in Dewey Dell's portion of the narrative. We know that Faulkner uses italics to create the illusion of interiority in his characters' discourse; this analysis reveals that the use of italics in *AILD* is accompanied by a heightened pattern of referentiality, which contributes in less obvious ways (than italics) to the representation of interiority. (This claim is further supported by the monologue of Addie Bundren, the family matriarch, in which 100% of italicized words are references to other characters.) Analysis of this kind of data also reveals unexpected familial associations in the novel (for example, Dewey Dell never talks about Jewel without also talking about Darl). The presentation will use this "referential" stylistics to illuminate and sometimes contradict conventional interpretations of the novel.
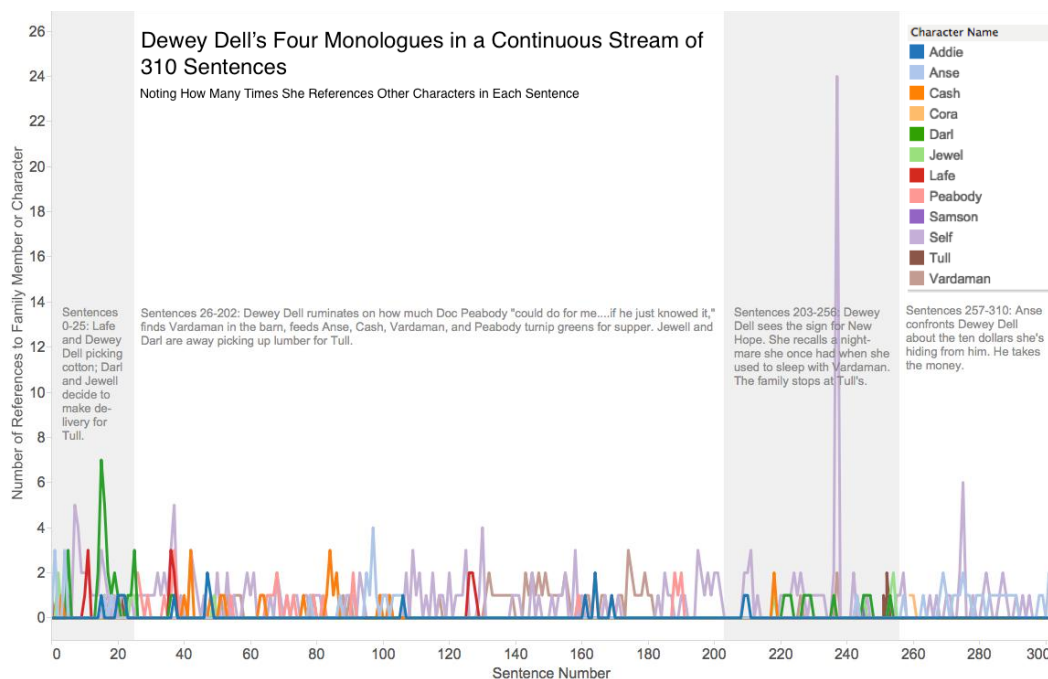
Keywords: William Faulkner, digital humanities, distant reading, stylistics, poetics

Jennifer Riddle Harding
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Similes and Puns: a rescue mission
Harding argues that similes and puns are significant figures of speech despite prevalent assumptions, utilizing a cognitive approach to describe processes involved in their interpretation. To demonstrate points, she analyzes many examples drawn from American culture and narrative literature.

Simile, a figure of speech traditionally distinguished as a formal variation of metaphor, has been subsumed by metaphor theory and research in the last 35 years. But simile involves comparison, and is deployed in visible structures, making simile consequentially different from metaphor. In particular, simile allows for creative and elaborate source domains. Harding shows that in narratives by William Faulkner and Flannery O'Connor, similes resonate with thematic, tonal, and stylistic significance.

Unlike similes, puns have been studied as a fascinatingly dense and distinctive figure, but nonetheless retain their association with low humor and wordplay. Harding offers a broad definition of the pun, and demonstrates that polysemy, frames, and collocation processes are recruited in pun interpretation, arguing that puns are not always humorous and play an important role in narrative literature; in a final example, she shows that the punning name of baby "Luck" in a story by Bret Harte emphasizes a new belief in luck over hard work or providence in California mining culture.

Chloe Harrison
Coventry University

Finding Elizabeth: archetypal roles and reference points in *Elisabeth is Missing*

The potential for the application of Cognitive Grammar to literary texts is beginning to be explored (see Stockwell 2009; Hamilton 2003; Harrison and Stockwell 2014; Harrison et al. 2014; Herman 2002). This study applies principles from Ronald Langacker's (1990, 1991, 1987, 2008) Cognitive Grammar to an extract from the literary text *Elizabeth Is Missing* (2014) by Emma Healey. The discussion explores whether an analysis using Cognitive Grammar's *archetypal roles* is effective for the stylistic exploration of literary scenes which display both greater and lesser *narrative urgency* (Simpson 2014)*.*

Existing cognitive linguistic studies which examine the representation of action in fiction (see, for example, Stockwell 2009) tend to focus, somewhat logically, on texts which are 'action-packed'. The analysis here examines the role of archetypal roles and force dynamics in a scene which is not a straightforward action scene but instead oscillates between action and inaction; between material and mental processes. In particular, the analysis in this paper explores the relationship between reference points and archetypal roles in a pivotal scene from the novel*.* The paper concludes that a detailed consideration of archetypal roles in the text profiles the disorientation of the narrator, and successfully provides a cognitive stylistic framework for such texts which move between action and stasis.

Key words: cognitive Grammar, stylistics, archetypal roles, reference points, narrative urgency

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Maria den Hartog
University College Roosevelt

The Mind and Brain of the Reader
What cognitive (neuro)scientific studies have recently been done that could help us understand what happens in the mind and brain of a reader when they are reading literary fiction? Using search engines for scientific articles (e.g. Web of Science, PubMed), a number of studies from the cognitive sciences published no later than 2008 have been selected to answer this question. It was recently suggested in Science that literary fiction is could potentially serve as a tool for improving Theory of Mind skills (Kidd and Castano). Recent neuroimaging studies suggest that there is overlap between the networks of activity in the brain for processes of empathy and narrative comprehension (Mar), but understanding fictional minds is not the same as understanding real human beings. Studies from cognitive psychology suggest that fictional characters can have different degrees of being psychologically experienced as "real" in the mind of the audience. It has been suggested that how real an entity is to a reader - whether human, animal, plant or something else - depends on how similar the thing is to the reader themselves (Stockwell). However, people's favourite characters had the same social facilitation effects as real people, whereas equally familiar, but non-favourite characters did not have the same psychological effect. Liking of a character had an effect, but similarity to a character did not (Gardner and Knowles). Hearing about these and other studies from the cognitive sciences can help to guide scholars of literature to new ideas and to restructure old ones.

Keywords: cognitive science, neuroscience, literature, fiction, narrative.

Arwa Abdulhamid Hasan
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From Text to Image to Film: all you need is PoV!

The adaptation of the Japanese light novel *All You Need is Kill* (Sakurazaka 2004) into the blockbuster Hollywood movie *Edge of Tomorrow* (2014, also under the US Title *Live, Die, Repeat*) necessitates stylistic choices that must be made regarding the content that will be kept during the transition of the narrative from text, to image, to film. The light novel was also depicted in manga (Takeuchi & Obata 2014) and graphic novel (Mamatas & Ferguson 2014) form as well. In this paper, the contrast between these different versions will be analysed by focusing on deixis and using concepts from world-building frameworks such as Text World Theory (Werth 1999, Gavins 2007) which has been previously applied to film (Lugea 2013). This aims to highlight the value of utilizing such frameworks in the analysis of various forms of media rather than limiting them to texts alone. Although these adaptations share the same premise, using many elements of the original storyline, there are various differences regarding the content that is chosen for depiction. The reader implication through the use of deictic second-person pronoun 'you' in the original light novel is difficult to convey through the other mediums that do not rely heavily on text, however, the analysis illustrates the different ways in which the audience is implicated through each medium, thus drawing them closer into the narrative and transporting them into the narrative's text worlds.

Keywords: *All you Need is Kill*, Text World Theory, focalization, point of view, deixis

Rod Hermeston
Sheffield Hallam University

Language and Resistance: the role of implicature in the music hall songs of Marie Lloyd
This paper will examine music hall songs performed by Marie Lloyd from a pragmatics of humour perspective. Music hall is a area of major cultural significance in the nineteenth century and early twentieth century. Nevertheless, it is largely ignored by language scholars. Its audience is primarily labouring-class and the halls are nowadays seen by social historians such as Bailey, Russell, and Kift as resisting notions of Victorian respectability. Bailey in particular has emphasised the idea of 'knowingness' expressed through gesture and language as a means of asserting competence in the new urban centres and resistance to respectability. In turn this 'knowingness' was deeply unsettling to those seeking to police labouring-class life (the middle-class, morality campaigners, temperance campaigners). Songs performed by Marie Lloyd such as 'Among my Knick-Knacks', 'Clever ain't You', 'Twiggy Voo?' (do you understand), and 'What's that for Eh?' clearly rely upon implicature of an often sexual nature for their humour. My contention is that implicature (Grice, Sperber and Wilson) is a crucial part of the expression of knowingness, and therefore of particular importance in the songs as a means of resistance to Victorian morality. This is precisely because of the limitations and affordances which that morality imposes and provokes.

Yanwei Hu
Peking University

The Pragmatics of the 'Social Man' in Talk Exchanges

Gricean pragmatics focuses on speaker-intended meaning as retrieved or reconstructed by the hearer. It explicates the retrieval or reconstruction as a 'rational' process, guided by Cooperative Principle and attendant maxims; that is, the speaker and hearer share a rational basis in the conduct of their verbal behaviour. The social agents who are actually carrying out socially constrained and socially consequential actions through verbal means are theorized into rational beings situated outside social concerns. This is a theoretical rationalization which obscures both the social origin of the principles and the social nature of the parties involved in any talk exchange.

This presentation will argue that an adequate framework for analyzing conversation needs to restore the 'social man' (using Halliday's term in counterpoint to Gricean 'rational man'). This restoration is to take account of both the rational, intentional *and* the social, normative aspects of conversation. A useful framework is Habermas' model of universal pragmatics. Habermas classifies the speaker as a social member who is subject to the basic social condition that the act of uttering/communicating commits the speaker to certain socially consequential validity claims.

The presentation explores these more theoretical issues in pragmatics through stylistic analysis of fictional interaction in the works of African American writers. Particular reference is made to interactions involving the black protagonists in Richard Wright's novels *Native Son* and *Black Boy*. The analysis combines the subjective and objective, the intentional and normative aspects of interaction. It highlights the importance of *socially situated* people in the transmission of information.

Keywords: pragmatics, 'social man', normative, African American novel, Richard Wright

He Huang
Tsinghua University

A Stylistic Study of Discourse Structure in Molly Bloom's Monologue

This paper presents a detailed stylistic analysis of the use of the connective AND in 'Penelope', aiming to address some commonly held misunderstandings about (i) Molly the character, (ii) the intriguing structure and rhythm of her monologue, and (iii) the role of this last episode in relation to the rest of *Ulysses*. Given the oral quality of Molly's monologue and the marked graphological experimentation through which it is relayed, the text itself seems to evade structural analysis. The most used connective in 'Penelope', AND plays a vital role in shaping the texture of Molly's monologue, sitting in counterpoint to Bloom's grammatically elliptical style.

Previous stylistic studies of AND have tended to focus both on its role as an inter-sentential cohesive device and on its function in maintaining or changing point of view. In this study, I investigate the role of AND in the author's manipulation of textural coherence. This manipulation embraces Joyce's simulation of human consciousness and the demands this makes on the reader's working memory during text processing. By exploring the functions of the connective AND in signaling the shift between different layers of discourse structure, the constraints of textual linearity may be overcome and insights may be gained into the interweaving structure of this so-called 'longest sentence in English literature'. The rich connotative meanings of AND explain partly the co-existence of ambiguous meanings in the text and also the contradictory interpretations of this monologue in the critical literature. The present analysis will help us understand the stylistic impact of 'Penelope', positioned as the final chapter of *Ulysses*, and it will contribute further to our understanding of the interrelationship between stream-of-consciousness writing and language and thought.

Keywords: stylistic perspective, AND, discourse structure, coherence, text processing

Rosemary Huisman
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The many dimensions of poetic art
Poetry is that art for which the medium of semiotic expression is language. To talk about "the style" of a poem the critic talks about its language - but "language" is not an unproblematic concept, a given "thing". Rather what can be said will depend on the particular linguistic theory, with its particular modelling of language, which the critic brings (with or without explicit recognition) to her/his stylistic analysis. Further, a multi-dimensional model is needed to accommodate the variety of poetic expression. From the creative writer's perspective, different poets/artists have different understandings of the potential of "language". And from the wider social perspective, what has been classified as "poetry" has differed at different historical periods.

In my study of poetry in English I work with systemic functional linguistics: its rich model of language includes five dimensions of order; its understanding of "language as social semiotic" includes the social context in which language functions. In this paper, using examples of contemporary Australian poetry, I show how different poets differently realize the potential of one or other dimension of language in crafting their poetic art. Rather than a procrustean limitation of "poetry", this stylistics enables one more clearly to describe the different artistic means of different poets, and to elaborate more fully the different potential resources available to poetic art. (The references below include a collection of my own poetry.)

Keywords: language in poetry, systemic functional linguistics, Australian poetry

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Catharina Nyström Höög
Uppsala University

One song with different tunes? The novels *Darling River* and *Lolita* and their intertextual relations

The Swedish novel *Darling River*, by Sara Stridsberg (2010), is presented as a continued narration of Nabokov's novel *Lolita* (1955). The composition of *Darling River*, though, differs from the chronological composition of *Lolita*. *Darling River* is centered around four different main characters, and the novel cuts between their respective stories in a rhythmic pattern. Each of the characters, and their stories, plays with one or more aspect of the novel *Lolita*.

In a previous study (Nyström Höög, in press), I have traced key words and symbols in *Darling River*, arguing that the coherence of the novel depends on associations between such concepts. Now I wish to include the novel *Lolita* in my study, and focus on the intertextual connections between the two novels. Has Stridsberg used stylistic features on the syntactic and lexical levels? Or is the "continued narration" played out on another linguistic level: metaphors, symbols and motifs? I use both qualitative methods, such as close reading, and quantitative methods inspired by corpus stylistics in my research, and have included not only the English original *Lolita* (1955), but also a Swedish translation (2007) in my material.

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Key words: intertextuality, stylistics, corpus stylistics, key word, motif

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Conceptual map and Ideology in a Sheko Bekas's *Halbja* and an Richard Aldington's *Living Sepulchres*

Ideology is accepted as a central notion within critical discourse analysis (CDA); it has proved its interest in the field. Critical discourse analysts have agreed that there are no 'neutral' texts in their real sense. Furthermore, numerous CDA investigations have proved that ideology is loaded in our everyday interactions. However, they have not applied metaphor theory, conceptual metaphor, cognitive model, mental space theory and image schema. These concepts may signify that poets' ideological positions are more or less explicitly (re)produced in poetic practices. Jeffrey Lyman Birdsong (2008) affirms that discourse formation of poetry encompasses human subjectivity and deals with international problems. Ideology grows out from this subjectivity. This paper attempts to apply a cognitive model to poets' ideologies and the various ways of representing them in their socially situated poetic texts as follows: How much background knowledge is needed for the interpretation of each of these poems? What is the role of context in the interpretation of the poems? How do these two poets differ in representing the world of 'war'? Bekas is Kurdish and Aldington is English. Both poets hold ideological stances embedded in their conceptual systems and manifested in linguistic terms.

Keywords: ideology, conceptual metaphor, cognitive model, mental space theory and image schema

Bimbola Idowu-Faith
Bowen University

The Playing Text: **on blurred genre boundaries in digital literature**
The emergence of digital technologies has led to the production of digital literature: those literary works which, in many distinct ways, break the traditions instituted by the literary print texts. The affordances embedded in the plastic and multimodal nature of the digital media space give room for multifarious creative manipulations. The manipulations enact various forms of textual experimentations that reconfigure and redefine our notions about literature, its genres, how it is written and how it is read. These textual experimentations in the digital space are significant because they continue and project the experimental orientations of postmodernists in dynamic ways.

One usual experimentation form in the digital space subverts the non-play space of the text to become a play space. In such a situation, the text becomes a site of play where the text may play on the reader, the text may play itself, or the reader may be required to play the text. Such is the nature of experimentation found in *of day, of night*: Megan Heyward's multimedia digital literature that prides itself as partly narrative and partly game. The description reveals how reading is renegotiated within the text's space.

My preoccupation in this work is to undertake a stylistic description of the various ways through which Heyward, in *of day, of night*, exploits digital media affordances to blur the boundaries between literature and play. Equally, I intend to reveal how the transportation of literature into the boundary of the play projects and furthers postmodernist experimental stances.

Keywords: digital literature, experimentation, reading, stylistics, Megan Heyward

Yuko Ikeda
Kumamoto University

Body Language in Jane Austen's *Emma*

In the novels of Jane Austen (1775-1812), more attention is paid to mind and manners than to bodies and physical aspect. Bodies, however, are not absent in Austen's works but have been increasingly discussed with relation to illness and health (Wiltshire 1992, Gorman 1993). Obviously, non-verbal communication such as eye behaviour and facial expressions plays an important role in her novels.

Korte (1997) establishes the overall framework of body language in literature and classifies it into three categories: "kinesics," "haptics" and "proxemics." As for more recent study, Mahlberg (2013) illustrates a comprehensive analysis of Dickens's body language with the application of corpus linguistics. Moreover, our ongoing project of *Dickens Lexicon Digital*, a web-based multifunctional reference resource to lexical data gives us easier, though now limited, access to useful information on major writers of 18th and 19th century literature as well as on Dickens.

With due consideration of these observations, the present study is to focus on body language in Jane Austen's *Emma* (1815), especially on what Korte categorizes as "kinesics": eye movement, facial expression, and postures. Body language and its interpretation are crucial in understanding *Emma,* the story of "errors and misjudgement." Instead of actual conversation, non-verbal communication often functions as a sign to suggest the emotional state of characters and interpersonal relationships, examination of which may lead to the uncovering of the hidden message and the thematic strategy of the novel.

Keywords: Jane Austen, *Emma*, body language, eye behaviour, facial expressions

Sreedhevi Iyey
City University of Hong Kong

A Case for Overdoing It: resisting the stylistic norm

The intentional overwroughtness of the authorial voice has traditionally been regarded as aesthetically unappealing. However, Junot Diaz's Pulitzer Prize-winning book, The Brief Wondrous Life of Oscar Wao, flies in the face of Strunk and White. The Bakhtinian heteroglossia of Diaz's voice and mixed register, with its Spanglish code-switching, taboo language and nerdspeak, serve to index ethnicity, ethnic hypermasculinity, and nerd culture. The stylistic features effect plurality of self, and it is especially significant that vernacularity is not constrained within the novel's dialogue, as is usually the case, but is overwhelmingly present in the narrative voice, giving the effect of an epic oral telling.

As an extension of this, writers of multilingual and multicultural backgrounds attempting to convey an aesthetic within his/her particularity can employ the stylistic strategy of amplification rather than erasure. For example, multilingual students in the City University Hong Kong's MFA program unpack an excerpt from Diaz's work. They then write a page of fiction (with prompt) in their original language. Next they rewrite the same page in English, not as a direct translation from the original but from memory. Students then check the English version for stylistic 'mistakes' (which might have worked in the non-English language), and list them. They are then to identify their 'favourite' mistake. In the third draft, the student is to amplify that mistake, infecting the prose as much as possible with it. In this manner, students employ stylistics as a resistant strategy to dominant aesthetics during creative production.

Keywords: Junot Diaz, heteroglossia, aesthetics, voice, craft strategy

Val Jessop and Liesl Buckhardt
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'Celebrity Death Match': 'competing' approaches to textual analysis
The level 6 module 'Critical Approaches to Textual Analysis' begins with an introduction to the criticism of Stylistics typified by Fish (1981) and by Toolan's response (1996). The module aims to encourage students to situate their own experiences within the wider context of debates surrounding linguistic and literary criticism. This paper will report on an experiment conducted as part of a teaching session in which language and literature tutors demonstrate their differing approaches to the same unseen text.

Feedback suggests that students see language analysis as more 'objective' and 'scientific', whereas literary approaches are perceived as interpretive and 'woolly'. Therefore, for the 'celebrity death match' session, students will choose a published poem which is over 50 years old for us to analyse. Our personal responses to the poem will be presented to the students separately, following which we will discuss those responses 'live' i.e. no prior discussion about the poem will have taken place. Students will then be asked to 'vote' on the following:

Have the different approaches resulted in different conclusions?
What similarities/differences were there between the approaches?
What emerged from the combined discussion that was lacking in the individual responses?

We hope to demonstrate the advantages of a combination of approaches to literary texts, and that enabling students to witness the process of textual analysis and academic debate will demonstrate the symbiotic nature of Language and Literature.

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Key words: stylistics, poetry, reader-response, analysis, interpretation

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University of Iceland

Creative Ways of Hiding Gender

Writing about a fictional character without revealing his/her gender is a stylistically challenging task in languages that have gender-specific pronouns. Still, as discussed by Livia (2001:19-23), this has been successfully done in many novels, e.g. *Love Child* (1971) by Maureen Duffy and *Sphinx* (1986) by Anne F. Garréta. In this talk, I will discuss an interesting example of this from Icelandic literature, *The Match* (Einvígið) (2011) by Arnaldur Indriðason, featuring the gender-neutral detective Marion Briem.

Indriðason uses creative strategies for hiding the gender of Marion, e.g. minimizing references to him/her by focusing instead on something else in his/her immediate environment. This can be seen at the beginning of chapter two where Marion is introduced into the story but his/her sofa takes center stage:

Only **Marion Briem** was allowed to have a sofa in the office. Few requested such a luxury. The sofa was not some remarkable piece of furniture and the reactions to it were surprisingly strong. It was old and weary, covered with thin leather that had frayed on the corners, long with three seats and comfortable arms for the head. It was in fact ideally suited for an afternoon nap. Some older employees within the police force sometimes sneaked in for a rest in the sofa if **Marion** was away...

Another strategy is to repeat the name Marion but Indriðason does this with care to avoid creating a pragmatically odd text and violating the Repeated Name Penalty of Gordon et al. (1993).

Keywords: gender-neutral, pronoun, pragmatics, Repeated Name Penalty, fiction

Bojana Kalanj
University of Belgrade

Creativity in English Nonnative Academic Essays

Creativity in a corpus stylistics context may be viewed as a deviation from the norm. In nonnative writing, in order for the term to have the positive spin it normally receives, the deviation in question ought to be native-like. This paper proposes to analyse this distinction on the corpus on 40 academic essays written by 3rd year students of English at the University of Belgrade in December 2013. Given that the topic was 'What constitutes academic achievement?', the corpus of essays should yield a practicable number of instances worthy of being called 'native creative' (a corpus of poetry of the same dimensions would be indescribably more difficult to process). The native norm will be provided by the reference corpora, such as BNC, COCA, and Google Books. The mechanisms of investigation will be adopted from Contextual Prosodic Theory developed by Louw (2010a, b), including semantic prosody and corpus-derived subtext, in the framework of Firthian context of situation. The states of affairs associated with the patterns found in the samples of students' writing and with the same patterns found in the reference corpus will serve as a checking mechanisms, ensuring that patterns are not compared outside of context.

The corpus of the essays will include the one used in Kalanj and Milojkovic (2014), with the addition of twenty more student papers to ensure representativeness (the sample used in 2014 included mostly above-average student writing).

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Keywords: corpus stylistics, ELT, academic writing, creativity, native-like

Eleni Kapogianni
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On the pragmatics of textual parody: literary and non-literary genres
The aim of this paper is to present a pragmatic model of textual parody through the contrastive analysis of literary genres (focusing primarily on postmodern literature) and non-literary genres (parodic news-articles and parodic encyclopaedia entries). First of all, two important distinctions are drawn among parodic texts (both literary and non-literary): genre-oriented versus content-oriented on the one hand, and criticism-oriented versus humour-oriented on the other. The former distinction relates to various levels of intertextuality (cf Bex 1997). The latter distinction depends on the author's communicative intentions and focuses on strategies such as the fabrication of a pseudo-common ground, counterfactuality, and script-incongruity. On this basis, a Neo-Gricean approach is adopted for the systematic analysis of the stages and characteristics of parodic texts, leading to a revision of Rossen-Knill & Henry's (1997) pragmatic model of verbal parody. This approach to parody can be viewed in parallel with pragmatic accounts of verbal irony (pretence, relevant inappropriateness, echoic mention), but it also aims to incorporate idiosyncratic features of the phenomenon, such as the role that structural and stylistic elements play in the creation of the parodic effect.

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Keywords: parody, (neo-)Gricean pragmatics, intertextuality, irony, humour

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Mimesis and Diegesis of Architectural Images in Contemporary English Novels

Since antiquity artistic theory and practice have been focusing on creative representation of reality in artistic images, which is grounded in *mimesis* and *diegesis* as fundamental principals of creativity. The distinction between the two comes down to the opposition of showing, scenic representation and imitation, which elicit sensory and descriptive imagery, versus telling, indirect condensed representation and implication with prevailing narrative imagery (Bunia, 2010: 716; Potolsky, 2006: 1-2; Toolan, 2001: 134; Ryan, 2008: 315-16).

Architectural images with their broad field of reference and considerable sense creating potential provide the ground for creative use of mimetic and diegetic imagery in contemporary English novels. Rooted in embodied perceptual, sensomotor and emotional experience they are powerful artistic tools, which enable people to create and recognise fictional spatial objects via drawing associations with their existential referents, as, for instance, the image of phantasmagorical organ bank in Jeff VanderMeer's *Veniss Underground*:

He came out from the antechamber to a raised dais below which lay the main floor of the organ bank and from which rose tiers of columns to a ceiling some two hundred feet above him. […] it reminded him of nothing so much as the cathedrals built in the Tolstoi District to mimic those of ancient history, but changed strangely in function (VanderMeer, 2003: 87).

Having a remarkable influence on the human mind, body and perception, architectural images are not only popular settings that define the vectors of unfolding the narrative (Buchholz and Jahn, 2008: 551-55), but are effective forms of conceptualizing vague, abstract domains of knowledge (Johnson 2002: 76; Kövecses 2002: 34-5).

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Keywords: architectural images, mimesis, diegesis, creative tool, contemporary English novels

Kim-Sue Kreischer
University of Nottingham

Characters change because frames change: Contextual Frame Theory in Ishiguro's *Remains of the Day*

Not much attention has been directed at how a reader's character impressions can change or progress throughout a novel. I argue that Contextual Frame Theory (CFT) (Emmott 1997) can be used to explain changing characterisations for novels where frame changes/switches are thematically and functionally foregrounded. To demonstrate this, I apply CFT to *Remains of the Day* by Kazuo Ishiguro (1989), which also provides an example of a frame switch based on remembering that has not yet been accounted for in the literature. I analyse one specific frame and its linguistic representation that is revisited three times by the narrator. The change in contextual information and in the linguistic construction of these three flashbacks leads to certain character and enactor inferences in the reader's mind. These have to be held in limbo until the reader has the contextual information to adequately judge the frame and the enactors attached to it. The reader's impression of the protagonist Stevens shifts because his memories are 'recontextualised': the faulty context is replaced, which crucially changes the possible interpretations of those aspects that remain constant throughout the flashbacks. The difference between characterisation through standard frame progression and through recontextualisation is that the later stresses that character impressions depend on the current knowledge of the reader. Since research on stable aspects of characterisation is robust, more attention can and should be placed upon how changes in these aspects, combined with the specific narrative progression and texture, effect a reader's character and enactor impressions.

Keywords: cognitive poetics, characterisation, contextual frame theory, change in characterisation, background knowledge

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The use of text manipulation in empirical literary studies: case study and creative reflections

In this paper I want to discuss and question the methods that are used within empirical literary studies to manipulate stimulus material. I will use my own empirical studies on the effect of foregrounding devices (deviating text techniques) as an example to illustrate the difficulties that come with text manipulation. Two experiments were conducted to investigate the effects of deviating text features on perceived foregrounding and understandability. In the first study, participants (N=51) read one of two versions of the same story, one highly deviating and the other manipulated to exclude as much deviation as possible. In the second study, participants (N=49) read one of three versions of two different stories, with different degrees of deviation. Metaphorical descriptions were added to the text to increase deviation or were deleted to decrease deviation. The results reveal that deviating texts increase perceived foregrounding, but not significantly so. One of the main reasons for this, I think, lies in the way we chose to manipulate our stimulus material. What did we learn from our experiments in terms of text manipulation and how can we improve our stimulus material in future studies? This question is central to the current paper. A creative writing workshop recently organized at the Max Planck Institute for Empirical Aesthetics, asking 3 British authors/creative writing teachers and 3 German authors/creative writing teachers about how they would approach an investigation of text effects empirically, is used to illustrate several suggestions for improvement of future stimulus material and experimental designs.

Keywords: literariness, deviation, foregrounding, reading experience, empirical approach

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Correlations between foregrounding, reading strategy and theory of mind

A number of studies have recently been produced in the U.S. and Canada linking theory of mind (the ability to accurately assess the mental states of other people) to lifetime exposure to literary, especially stylistically foregrounded, fiction. The paper will present an experiment devised to partially replicate and further develop this strand of research outside the English-speaking world. Subjects (Norwegian teacher training undergraduates) were asked to read a short story while assessing their reading experience on a number of variables. They were also tested for general reading skills and, in two different sessions, for their theory of mind abilities. In addition, they provided personal background information concerning their reading behavior and attitudes to literature. One group of subjects read the original story, which was rich in foregrounding, while another group read a manipulated, subliterary version of the story where foregrounding was minimized. The foregrounded version was expected to correlate with a broader range of affective responses and increased scores on theory of mind. The paper will offer a first analysis of the data with regard to these hypotheses.

Keywords: reader response, foregrounding, theory of mind, reading behavior, self-report

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Concept Albums: Vološinov and intertextuality in Coheed and Cambria's *Amory Wars* saga
Although musicians have used complex narratives based around themes or other cohesive strategies in music for hundreds of years, the concept album in its current contemporary form stands as a unique unit of musical expression. In this paper, I attempt to analyze the concept album from a viewpoint of semiotics, focusing on the work of Valentin Vološinov, and Charles Peirce as theoretical framework. With a specific eye toward intertextuality via Barthes and Bahktin, I will discuss the relative nature of concept album as a chain of signs speaking to one another to form a greater whole. Beginning with a section defining the concept album and differentiating it from non-concept albums, I endeavor to categorize the various forms the concept album can take and relate these to comparable forms of literature using examples from The Beatles, Murder By Death, dredg, and Coheed and Cambria. The closing sections of the paper are an in-depth analysis of concept album as presented by the Coheed and Cambria mythos (a multimedia science-fiction narrative told over four concepts albums and multiple comic books), as well as how meaning is socially constructed in an online fan community devoted to the band.

Keywords: concept album, music, semiotics, intertextuality, Coheed and Cambria

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Tinkering with Text-World Theory: insights from cross-linguistic data
Text-World Theory is a 'cognitive discourse' framework, designed to model the shared mental representation that participants create during discourse. Werth admitted that his framework was attempting to house no less than, "all the furniture of the earth and heavens" (1999, p17) and made a noble attempt to reflect his ambitions in the workings of the model, which has since been augmented by subsequent text-world scholars (most notably, Gavins 2005, 2007).

Werth's model proposed a *theory* about how language might work at the level of mental representation in its users, yet integral to the model is a *method* of discourse analysis. I believe that, as it stands, the text-world analytical framework fails to live up to the ambition of the theory in several ways. First, the lack of attention to formal linguistic triggers in world-building and switching must be addressed for the model to be rigorous and replicable. Second, whilst Gavins' addition of modal worlds has proven helpful, too many features are currently counted as 'epistemic'. Third, the text-world diagram does not reflect the multi-dimensional, layered and dynamic text-world that the theory describes. I propose that the level of detail and multi-dimensionality required by the text-world diagram can only be achieved by data visualisation software.

These proposals are drawn from my adaptation of Text-World Theory (Lugea, forthcoming) for the analysis of Spanish discourse and application of the model to spoken narratives from Spanish and English speakers - 48 versions of the 'same' story with stylistic variations. The application of the model to this data reveals how and where this ambitious model can be improved.

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Intersection of Creativity and Narrativity in Call-and-Response Oral Storytelling

With co-presence of the real-life storyteller and audience, live storytelling conducted by professional/trained storytellers typically integrates preconceived elements with emergent dimensions. Although storytellers make preparation for production of narrative in advance, during an actual storytelling performance preconceived elements such as the event sequence and characters are integrated with emergent dimensions such as demands of the moment and responses of a particular audience – especially for the telling of call-and-response stories, where the teller engages the audience directly in the storytelling process by calling out for their outward responses and incorporating them in the unfolding narrative. Narrativity in such oral storytelling performances can, therefore, be seen as a property established in the process of an actual storytelling performance. With a move towards process-oriented specification of narrativity in this type of storytelling, it has become important to understand specific ways in which oral storytellers recreate, reconfigure and recontextualize narrative elements while ensuring creativity to keep the audience engaged throughout the storytelling process by fitting the new (and often unexpected) contribution from the audience to the original preconceived elements in their storytelling discourse. In this paper, I draw on some concepts from narratology and discourse analysis to examine the process of telling call-and-response stories by two contemporary professional storytellers. The analysis reveals how creativity and narrativity intersects in a situated interactive oral storytelling context. Implications for understanding the broader socio-cultural dimensions of creativity and challenges storytellers may face while balancing creativity and narrativity in telling this type of oral stories are also discussed.

Keywords: creativity, narrativity, oral story, storytelling discourse, performance

Andrea Macrae
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'Be a hero!': Givers as heroes vs. helpers in charity ads

A dominant trend in recent UK fundraising material, be it campaign copy on the sides of sponsors' products (water bottles, cereal packets, etc.), posters on trains, or leaflets through letterboxes, is to cast the potential donor as a hero within a narrative. This narrative arc is often the central structuring device of the text, though sub-arcs with other participants and participant roles are often intertwined (such as a representative victim/sufferer's personal story, and the campaigning organisation's actions). There has as yet been little research into the narrative nuances, the cognitive poetics, and the cultural significance of this trend.

This paper draws on Propp's morphology of the folktale and its more recent permutations, and employs contemporary stylistics (particularly deictic shift theory) to explore the role of narrativisation, the positioning of the giver as 'hero' or 'helper', and tensions between competing participant roles across intertwined narrative arcs in mainstream fundraising literature. The research refers to a small corpus of material produced by UK organisations of varying sizes from 2010 to 2014. The paper discusses issues such as the role of cognitive grammar and deixis in the potential effectiveness of the elicited identification with the hero or helper role, the influence of context (personal, physical and cultural), the relationship between readerly identification and subsequent giving, and examples of creative conforming to, and creative development of, the narrative structure (Carter 2011). The paper closes by reflecting on the significance of the trend for the turn to digital campaigning.

Key words: fundraising, rhetoric, Propp, narrative deixis

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Reading voices in Dickens's fiction

One of the main methods of characterisation in Dickens is his frequent use of direct speech together with associated narratorial qualification: characters speak with voices that are *sweet, cold, suppressed, cracked, rich ringing, softened, weak and quavering*, or *high sing-song cheery*. Using corpus linguistic methods, this paper focuses on occurrences of character speech with framing descriptions of the tone of voice, as in the example below:

'It's quite true that the business is very steady indeed,' *said Mrs Plornish, lowering her voice*; 'and has an excellent connection.[…].'

We present a detailed, corpus-stylistic overview of the variety and frequency of these voices as well as the different patterns that are used to describe a character's manner of speaking. We also draw on comparisons with other 19th century fiction to show Dickens's more frequent use of this technique and his variations within it. Our figures show that Dickens uses suspensions to interrupt his characters (the suspension is italicised in the example above) more often than other authors do. Fictional speech, of course, is different from actually hearing someone speak; yet readers have to build a mind-model of a character without any contextual auditive information. Hence descriptions of the tone and manner of speaking are important for the readerly process of character-building. The theoretical context of this paper is driven by the aim to combine approaches in corpus stylistics (Mahlberg 2013) and cognitive poetics (Stockwell 2009). In addition to the results of our research, the paper will also show new functionalities of the CLiC interface (http://clic.nottingham.ac.uk) that we have used to generate the results, and that we have made freely available for public use.

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Keywords: Dickens, voice, narratorial qualifications, direct speech, corpus stylistics

Susan Mandala

***The Inheritors*: A Re-Reading on Pragma-Stylistic Grounds**

In their work on William Golding's fiction, Kinkead-Weekes and Gregor (1967) claim that *The Inheritors*, more concerned with matters of mythic significance, forfeited 'most of the possibilities of the dialogue' (71).   While in-depth treatments of Golding's style have since been offered (Halliday 1971; Black 1993; Hoover; 1999; Clark 2009), the 'possibilities of the dialogue' remain neglected. In this pragma-stylistic re-reading of Golding's *The Inheritors*, I demonstrate that the Neanderthal dialogue is not a restricted resource but a polyvalent device that allows the Neanderthals to be read as ideologically situated, rhetorically skilful, and possessed of individual – and very human – personalities. Underpinning the analysis is an approach to inference exploring how orders of intentionality, a concept from cognitive psychology's theory of mind, intersect with schema theory to permit such rich readings of the Neanderthal psyche in *The Inheritors*.

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Getting into the mood (for comedy): The atmospheres of humorous fiction
Drawing on cognitive stylistics and humour studies, this paper explores the notion of 'mood' in humorous narrative comprehension. While mood, also referred to as 'atmosphere' or 'ambience', has received some attention within cognitive stylistics (Burke 2011, Stockwell 2014), I aim to complement these insights by the application of approaches from personality, social and cognitive psychology relevant to humour (e.g. Apter 1991, Cantor et al. 1974).

This paper focuses on the mood-related aspects of the reader's experience of processing humorous novels. I argue that the interpretation of comic narratives is largely dependent on the frame of mind of the reader – in order to elicit humour, writers must first be able to manipulate us to adopt a non-serious, playful mode of comprehension. It is this mode which then predisposes us to look for humorous meanings in the text, and which elicits a mood congruent with amusement that contributes to our perception of the overall tone of the narrative.

Using examples from a range of novels (by e.g. Spike Milligan, P.G. Wodehouse and Joseph Heller), I outline the ways in which we, as readers, are cued into a humorous mode of text processing. I also show how this mode can be manipulated by the writer, resulting in either highly pleasurable enhanced amusement or unexpected and unsettling mood shifts which take us out of our comfort zone. Through a discussion of the cognitive and affective aspects of stylistic devices such as focalisation, foregrounding, distance and repetition, I demonstrate that being amused is simply one of the various emotional responses which contribute to the experience of humorous narrative worlds.

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Keywords: humour, narrative, cognitive stylistics, mode, mood

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The Creative Stylistics of Wining: scholary drinking

George Saintsbury, Regius Professor of English Literature at the University of Edinburgh, published *Notes on a cellar-book* in 1920. The book became a best-seller and was successively reprinted. It represents a scholarly approach to the description of wine as an object of reverence and as a major cultural asset. His prose is full of literary references and stresses a most particular use of language, which at the same time is central to the study of the linguistic discourse of wine (Lehrer 1983). My aim is to show the display of stylistic devices employed by the author as well as his particular uses of lexical innovation and his personal worldview, as represented in a systematic presentation of alcoholic drinks. The author is the most remarkable instantiation of the way a *connaisseur* handles the specialized jargon, makes up an entertaining exposition and, occasionally, a hilarious story. I also mean to highlight the book in terms of the description of a life-style and the linguistic discourse of thought and reality as a representation of wine and of the conceptualization of the metaphysics of wine and its nature (Nancy 2013, Hamvas 2014).

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Keywords: discourse, wine, stylistics, lexical innovation

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Race and Racism in *Heart of Darkness* and in its Italian Translations: linking corpus stylistics and translation studies

In a 1975 public lecture, Achebe (1990) accused Conrad of being a "thoroughgoing racist" for dehumanising African natives in *Heart of Darkness* to the point of depriving them of language, individuality, and finally, humanity itself. This controversial accusation has generated a lively debate (cf. Hawkins 2006 or Lawtoo 2012) and today it seems impossible to approach *Heart of Darkness* without tackling the question of race. This paper has two main aims. First, it applies a corpus stylistic approach to study the fictional representation of the Africans in *Heart of Darkness*. In particular, it focuses on the notion of semantic preference and semantic prosody as a means to explore the discursive construction around the items *nigger*(*s*), *negro*, *savage*(*s*), *black*(*s*), and *native*(*s*). In this way, the paper aims to test whether Achebe's accusations can be supported by linguistic evidence in the text. Second, the paper compares two Italian translations on the basis of the stylistic analysis of the original. However, in addition to examining how the fictional representation of the Africans is reproduced in translation, the comparison also aims at testing whether the debate on Conrad's alleged racism influenced the translation process. Specifically, the comparison looks at the translators' lexical choices as a way to investigate whether they were influenced by the perception of the novella as imbued with racist overtones. Overall, this paper provides an example of how corpus methods can be applied to translation studies, contributing to the development of the interaction between the two fields.

Keywords: corpus stylistics, literary translation, *Heart of Darkness*, semantic preference, semantic prosody

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Exploring the discourse of adoption in children literature: a textual and visual approach
The aim of this presentation is to explore the discourse of adoption in a corpus of children stories (London 1993, Katz 1997, Sansone 2001, Madrid-Branch 2004, Nepa 2009, Stewart 2009, Zinniger 2014) to understand the concerns and points of view of the three main participants in a process of adoption: adoptive parents, birth parents, and children; as well as the public voices that surround them. The book selection criteria is therefore linked to the goal of voicing a range of participants, as well as to the target audience, children between 3-8 years old.

This piece of work offers an insight into the depiction of adoption, parenthood and identity in creative language, registering both positive and negative attitudes, as they are encoded through textual and visual modes. The research is framed within the area of corpus stylistics and multimodality, and derives from a previous analysis of the three female poetic voices in the poetic collection 'The Adoption Papers' (Kay, 1991). The underlying messages in a corpus of tales are thus uncovered through the identification of repeated linguistic patterns and lexical choices and the integrated analysis of this data with the semiotics of illustrations. This paper likewise provides an in depth evaluation of the language by means of the lexical analysis tool *WordSmith Tools version 6.0.* (Scott, 2012), and the combination of a quantitative and qualitative approach.

This study will shed light on the discourse of adoption by pointing at major issues and tensions that are brought into discussion, such as the role of the genetic and affective bond with reference to parenthood. It will in addition contribute to a better understanding of how these topics are addressed in children literature, while at the same time highlighting the role of these tales in regard to children education and posible paths to follow.

Keywords: adoption, children literature, corpus stylistics, multimodality, creativity

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Andrea Mayr
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Criminal Investigations: narrative conventions and aesthetics in Real Crime TV
Society is saturated with fictional and factual images of crime. In recent years there has been a proliferation of 'real crime TV' formats, which illustrates the popularity of the genre of crime not just within literary, but also film and television formats. Real crime TV now covers a broad spectrum, ranging from drama documentaries to actuality footage and crime appeal shows, in which more often than not stylistic elements from crime fiction are employed to portray real criminals.
Using the forerunner to the current real crime movement, the British crime appeal programme *Crimewatch* as a case study, this paper conducts a multimodal critical discourse analysis of one episode, looking at some of the narrative and aesthetic conventions employed in its reconstruction and re-enactment of an actual crime case. It thereby seeks to show that the programme, by resorting to gothic modes of narration and the aesthetics of film noir, not only blurs fictional and real life discourses on crime and criminals, but also offers viewers a form of catharsis that allows them to place the criminal outside the boundaries of humanity. Like the19[th] century gothic (true) crime novel and film noir, which both construct the criminal as dark transgressor, Real crime TV draws on the iconography of the criminal as unknowable monster, demonstrating the generic permeability and fluidity of media representations of crime.
The paper also reflects on the subversive pleasures of real crime TV and the enduring attraction of real and fictional crime narratives in popular culture.

Key words: gothicisation of crime, monsterisation, Multimodal Critical Discourse Analysis (MCDA)

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Jenny Diski's Cancer Diary and 'Rehumanizing' Illness

For most people, living with chronic illness can be a traumatic experience. Over and above the physical symptoms of the illness itself, the sick person may feel wholly marginalised and detached from society, from their friends and family, and from themselves. A life spent moving between hospital wards and examination rooms leads naturally to feelings of dehumanization, where the individual's sense of self is given over entirely to the illness. Illness narratives represent a reaction to this clinical environment, with the sick person seeking to understand, come to terms with, and communicate their experience of illness. While these narratives tend to be viewed from a sociological or anthropological perspective, I wish to argue that cognitive stylistic analyses of such texts can provide insight into the way in which we creatively communicate our experience of chronic illness.

In this paper, I will discuss Jenny Diski's on-going cancer diary as serialised in *The London Review of Books*. Employing some key insights from Cognitive Grammar – in particular the construction of domains, construal, and subjectification – I will show why I consider Diski's memoir to so effectively convey her experience of living with cancer, by way of the literary theory of defamiliarization. Perhaps more importantly, I will show how Diski uses language to *rehumanize* herself through her creative nonfiction writing – or what she calls "another f**king cancer diary".

Keywords: cognitive stylistics, cognitive grammar, creative nonfiction, illness narratives, medical humanities

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Slipping Unnoticed Across The Border: a cognitive poetic analysis of liminality in Paul Muldoon's 'Unapproved Road'

Muldoon's poems often achieve their ambiguous and disorienting effects by extensive use of associations between words, puns, and a strategy of playfulness (Muldoon 2004) that makes the reader 'think of something else, then something else again' (Muldoon 1996: 125). Such mechanisms can be contextually very demanding, easily overlooked, and difficult to articulate explicitly. 'Unapproved Road' (Muldoon 2002: 4-7) is one such poem. This paper applies a cognitive poetic framework constructed from a combination of Text World Theory (Werth 1999; Gavins 2007) and Stockwell's (2009) model of literary resonance to make explicit the relationships between text-worlds in the poem, and to examine the role of associative cues in making connections, or facilitating attentional movement, between text-worlds. These cues are often subtle and may be activated through shared historical, cultural, and linguistic contexts, or by etymological, cross-linguistic, previously primed, and phonological associations. The investigation of these patterns may also offer some insight into creativity, through attempting to track the indications of remote associative processes (Mednick 1962) along 'the length of chain' (Muldoon 1996: 125). The paper aims to investigate the reader's mental representations of, and movements between, the worlds evoked by the poem, but also to examine how the associative cues act to attentionally foreground these different worlds at different times, to test the explanatory ability of the framework with regard to the liminal effects produced in the poem, and to explore what the poem tells us about borders and obstructions in their socio-cultural context, and with regard to the creative process.

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Keywords: Text Worlds, resonance, liminality, associative cues, Paul Muldoon.

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The creative use of absences: Henry Green's *Living*

Henry Green, real name Henry Vincent Yorke, is, somewhat unfairly, a lesser-known 20th century English novelist. Green's work is characterised by an interest in experimentation at various linguistic levels something which he also openly discusses in the many instances in which he theorises on matters concerning art, fiction and novel writing in particular. His polished and accomplished style has been described as a 'writer's writer's writer' (Southern 1958). In this paper I look at one particular linguistic variable which has been amply discussed by various scholars (and Green himself) as being stereotypically associated with Green's writing: the omission of the definite article in his novel *Living* (1929). Specifically, I consider the use of definite articles (among other determiners) both quantitatively and qualitatively: first, I quantitatively assess to what extent scholarly claims concerning definite article omission can be backed up by a corpus stylistic analysis of the novel when compared to the rest of his production. Secondly, I manually identify the absences which a computer cannot pick up on and try to establish what kind of effect they have in the style of the novel. I conclude by highlighting the need for a dual methodology to study absences.

Keywords: corpus stylistics, definite article, experimentation, *Living*, qualitative analysis, quantitative analysis.

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Broadening the Horizons of Computational Stylistics: an experiment on automatic simile description

As comparative constructions, similes follow a specific syntactic pattern « A is X like B », which makes them easily recognisable. Automatic simile mining is a fairly recent research field which is concerned with the detection, the analysis and the description of similes using computational methods. However, until now, it has mainly focused on non-literary texts and does not study similes in relation with style.

The present paper addresses the issue of applying automatic simile mining to literary texts. In other words, it investigates which relevant stylistic information can be derived from analysing automatically similes in a literary text. Since automatic simile detection and analysis mostly take syntactical clues into account, we presuppose that they can provide some insights into the structure of similes. In this respect, a pilot experiment was conducted on sample similes written by French and British writers.

Based on the stylistic information we were able to grasp automatically, it is possibly to propose a simile classification which differs from traditional ones and relies on the following features: the position of the marker, the use of an adjective as ground, the function of that adjective (predicative or attributive), the number of similes in the same sentence and the presence of a relative clause at the end of the simile. In addition, it appears that punctuation in general and commas in particular as well as change in word order are most often used to achieve stylistic effects in similes.

Keywords: simile, rhetoric, computational stylistics, discourse analysis, syntax, stylistic description

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Characteristic language forms in Shakespeare's soliloquies

This paper reports on a corpus stylistics study into the language of soliloquies in Shakespeare's plays. Literary critical studies have tended to either define soliloquies and their status as forms of speech or thought, to classify them, to provide a history of the form, to advance interpretations of particular soliloquies, or to offer literary appreciation, paying surprisingly little attention to the language forms which characterise soliloquies. By creating a soliloquy corpus and a dialogue corpus from 37 Shakespeare plays, and comparing the former against the latter using WordSmith Tools, I reveal both positive and negative key language forms. Using an analytical framework broadly based on Halliday's ideational, interpersonal and textual metafunctions of language, I interpret the results obtained and relate them, where possible, to literary critical interpretations. I also make cross comparisons of comedy, tragedy and history soliloquy corpora to reveal characteristic forms in each genre. Selected findings show the following words to be characteristic of soliloquies as a whole: DREAM, EYES, NATURE, and COMES, together with combinations such as AND YET, I WILL and I AM. Soliloquies in comedy, history and tragedy are typified by words such as LOVE, KING and GODS respectively.

Keywords: soliloquy, dialogue, corpus, key language forms, Shakespeare

Sean Murphy
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Am I politic? Self-(im)politeness in Shakespeare's soliloquies

It is difficult to fully account for what happens in Shakespeare's soliloquies using classic politeness theories (e.g. Brown and Levinson, 1987). Chen's (2001) model of self-politeness, with its notion of self-face threatening acts, and redressive strategies that speakers use to mitigate threats to self-face, can account for the vulnerability of a soliloquist's own face and the need to protect it.. Similarly, possible world theory (Ryan, 1991) can be applied to situations in which a soliloquist experiences real and potential threats to self-face. In soliloquies, characters may be particularly concerned with self-politeness, as the motive for the soliloquy may well imply a threat to self-face. Shakespeare used the soliloquy as a device for adding depth to character by allowing the playwright to distinguish between a character's public and private personae (Culpeper, 2001). This conflict not only adds psychological depth, but helps drive the plot forward as characters try to reconcile the two, work out who they are, where they stand in relation to the events of the play and how they intend to act on the basis of their current state of knowledge. I also consider impoliteness in soliloquies and introduce the term *self-impoliteness*. Impoliteness proved to be a useful device for Shakespeare for a number of reasons: an attack on self-face creates a conflict requiring resolution; it is also an effective means of communicating depth of emotion; and it may signal a sense of impotence..

Keywords: self, politeness, impoliteness, face, soliloquy

Ralph Müller
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Hyperliterality and creativity.

A broad corpus-based analysis of German political speeches demonstrated that German politicians use figurative language in a rather conventional way, and that even conventional metaphors are marked and hedged to the point of redundancy (cf. Müller 2012). The finding above suggests that sober discourses, such as contemporary German political discourse, tend to observe a clear differentiation of figurative and non-figurative language by following principles that have been described by unidirectionality and invariance (cf. Kövecses 2002) or class-inclusion (cf. Glucksberg 2001). However, for the purposes of unconventional language use one may override these principles, for instance by blurring systematically the difference of figurative and non-figurative language and by reversing the typical directionality of metaphorical mappings from the concrete to the abstract. Such poetical or rhetorical strategies can result in "hyperliterality" (I borrow a term from McGlone's (2001) critique of Lakoff's Theory of Conceptual Metaphor) which suggests infinite mutual comparability of all entities in a text-world. This talk will discuss how features of hyperliterality may be found in a larger electronic corpus.

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Anita Naciscione
Latvian Academy of Culture

Creative Metaphor in Literary Discourse: a cognitive approach

Creation of new forms and meanings is a natural discourse process by which new stylistic instantiations emerge. Stylistic use is a broad literary and linguistic category. In cognitive stylistic terms, it is a mode of conceptualisation. By stylistic use I understand a particular instance of a unique stylistic application of a language unit (a word, a phraseological unit, a morpheme, and/or a grammatical element) in discourse, resulting in significant changes in form and meaning that are determined by the thought and the context. These are cases of creative language realisation that may appear at any of the language levels – lexical, phraseological, morphological, and/or syntactical.

This paper aims to highlight a number of issues that are essential for cognitive stylistics, such as the role of creative metaphor in figurative meaning construction, figurative networks and sustainability of figurative thought in discourse. It also addresses the importance of a diachronic insight and a discourse-based approach to interaction between stylistic patterns in stylistic use that leads to theoretical conclusions.

Use of extended metaphor is one of the resources to convey sustained human experience. It gives freedom and space for creativity. Extended metaphor is a stylistic pattern, involving a string of sub-images sustained and tied together by the base metaphor, creating a cohesive network of associative metaphorical and metonymic bonds. The metaphorical sub-images are linked metonymically by associations of contiguity. Thus by definition metonymy forms an integral part of extended metaphor.

Illustrations will be drawn from literary discourses over time.

Keywords: creativity, extended metaphor, metonymy, allusion, cognitive approach

Lisa Nahajec
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Linguistic negation in Dylan Thomas' Under Milk Wood: an examination of the textual effects of a limited use of negation and its contribution to isolation.

This paper explores the limited use of linguistic negation in Dylan Thomas' radio drama/poem, *Under Milk Wood*. The drama captures a day in the life of the inhabitants of the fictional Welsh fishing village of Llareggub. Thomas was reputed to have told the 1953 American cast of the first performance to, 'love the words' and indeed, he appears to revel in beauty and music of the words as much as the unfolding lives, loves and dreams of the village's inhabitants. Thomas' words construct a discrete moment in an isolated village with few connections in space and time to the wider world.

Negation is seemingly ubiquitous, occurring across languages and text types. Further, Tottie (1991) notes that it is more frequent in speech than writing. As a drama, Under Milk Wood contains a multitude of voices and represented speech, and yet, the occurrence of negation (no, not, never, none, nothing, etc) is sparse. Negation prototypically prompts readers/hearers to consider unrealised possible alternative scenarios, worlds beyond those constructed in a text. Its limited use then may contribute to the minimal connection between Llareggub and the wider world. Moreover, in the relatively few instances of negation, it appears to have unconventional uses as names (Llareggub, Nogood Boyo) and idioms ('no better than she should be') alongside more conventional uses, again limiting wider connections. This paper examines these limited instances of negation and speculates on the contribution of the scarcity of negation to the sense of isolation.

Masayuki Nakao
Tottori University

Representation of Consciousness in First-person Autobiographical Novels: a case study of Dickens'
Great Expectations* and Thackeray's *Henry Esmond

The salient feature of first-person autobiographical novels is "the internal tension between the self as hero and the self as narrator", that is, the psychological interaction between "the experiencing self" and "the narrating self" (Stanzel 1984: 212). However in first-person autobiographical narratives, some stylisticians tend to conflate the narrating self with the experiencing self, overlooking the distance and discrepancy between the two selves. What is important here is that although the two selves are conventionally expressed in the same first person pronoun *I*, these two "*I*s" share neither the same time and space nor the same knowledge (cf. Galbraith 1994, Morini 2011).

This presentation, as a case study, makes a stylistic analysis of the psychological interaction between the two selves in the two different types of Victorian autobiographical novels in terms of the pronominal reference to each self: Dickens' *Great Expectations* and Thackeray's *Henry Esmond*. My analysis mainly deals with the discourse of early traumatic experiences in which the internal tension between the two selves is highlighted. Here I will describe how the narrating self linguistically represents the consciousness of the experiencing self with due attention to not only the shifts in point of view but also the interplay of the different levels of consciousness, that is, perception and thought (cf. represented perception and free indirect thought, see Brinton 1980, Pallarés-García 2011). Thus, I will demonstrate how the narrating self, in the retrospective narrative, reflects on the past traumatic experiences, rendering linguistically the inner conflict between the two selves.

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Keywords: first-person autobiographical novel, narrating self and experiencing self, traumatic experience, point of view, consciousness (perception and thought)

Masako Nasu
Okayama University

A Qualitative Analysis of Successful Foreign Language Learners' Oral Histories: developing global human resources

In line with the globalization of both academic and business activities, it is becoming increasingly important in Japan to develop personnel who can adapt to globalization while acting locally for the benefit of their local communities. Thus, there is an urgent need for Japanese universities to enhance English education and to develop global human resources who can play central roles in the increasingly globalized society. Through a qualitative analysis of interviews conducted with Japanese and foreign workers (one American and one Chinese national working in Japan), this presentation will attempt to identify common elements shared by such global talent.

The interviewees are successful learners of English, Chinese, and Japanese as a foreign language. Although the interviews were originally intended for identifying the ways through which these workers developed their language skills (cf. Nasu 2015), their oral histories were found to have pedagogical implications for cultivating global talent. Based on the interviewees' experiences of learning foreign languages and working globally, this presentation will consider how Japanese students should be educated as global human resources.

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Keywords: qualitative analysis, narrative, English education, successful language learners, global talent

Clara Neary and Derek Alsop
University of Chester

Text, Intertext, Paratext: The Creative Text Worlds of Sterne's *Tristram Shandy*

Tristram Shandy (1759-1767), the most playful of all eighteenth-century novels (and for Viktor Shklovsky the most 'typical' in that it foregrounds and parodies so many of the novel's conventions), is also the most intertextual. Drawing on the picaresque, satire, philosophy, and the essay, it uses the works of Cervantes, Rabelais, Montaigne, Locke, Burton and others in a riot of allusion. With its black page, its marbled page, its blank pages and its rows of asterisks, it continually challenges the expressive power of language itself. It is, as Steve Coogan says in an interview for his film portrayal of *Tristram*, 'a postmodern novel before there was any modernism to be post about'.

In recent years, there have been numerous applications of Text World Theory to literary and non-literary discourse but, with one exception (Semino 2002), the framework itself has, to our knowledge, not yet been made to systematically account for how readers cognitively represent and process *intertextuality* in literary reading. Navigating as straight a route as possible through the differing theories of intertextuality, we subscribe to Genette's understanding of the term as referring to a 'relation of co-presence between two or more texts, that is to say, […] by the literal presence of one text within another' (1997: 1-2). In this paper, we apply Text World Theory to selected passages of Sterne's novel in an attempt to account for how the ideal reader arrives at an essentially compound meaning comprised of multiple layers of intertextual references and allusion.

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Keywords: Text World Theory, intertextuality; *The Life and Opinions of Tristram Shandy, Gentleman*

Keiji Nishioka
Okayama University of Science

Noun Phrase Types and Their Distribution in Francis Bacon's *Essays*
This study is based on an examination of a corpus of approximately 8,500 words of 13 essays out of Francis Bacon's *Essayes or Counsels, Civill and Morall* (hereafter *Essays*). My question is whether it is possible to demonstrate a linguistic relation between the use of noun phrases (NPs) and the generally called 'aphoristic' style of *Essays*.

I have been helped by F. G. Aarts' paper 'On the Distribution of Noun-phrase Types in English Clause-structure', a study of the Present-day English (PE) focusing on the behavior of noun-phrase types in a clause. Classifying NPs into 'Light' items (a. Pronouns/ names, b. ± Determiner + head) and 'Heavy' items (c. Nouns pre-modified by 1 adjective, d. Nouns post-modified by 1 prepositional phrase, e. Nouns otherwise pre- or post-modified) and counting the numbers of each, Aarts demonstrates the non-randomness of NP behavior in clause structure: 'Light' types tend to appear in subject position; 'Heavy' types in non-subject position.

Borrowing his method, I made the data from *Essays*. Some characteristics of *Essays*' NP become visible from the comparison with Aarts' data of PE. Firstly in terms of NP distribution, in subject position every type of NP except the type 'a' appears more frequently than in PE. Secondly in the non-subject position, the type 'b', the simplest noun form frequently with abstract sense appears most frequently. Thirdly, *Essays* has many nominalizations in the head noun of the b-e types, especially in 'b'. These characteristics are supporting the aphoristic style of *Essays*.

Keywords: Francis Bacon, *Essays*, noun phrase, type, distribution

Sara Nittve
Åbo Akademi

The Use of 'Naked Nouns' as a Stylistic Device

Multilingualism in literature is of growing interest for linguists in the Nordic countries. One of its topics is the constructions of "learner language" or "immigrant varieties", and the way in which, they are becoming significant stylistic markers in Swedish fiction. Previous research is not abundant, but Källström (2011) has written about the Swedish V2-rule in novels and Prentice (2011) has examined idioms in the same genre. They make comparisons with their use in multicultural urban settings and discuss the similarities as well as the differences that occur with constructed speech in fiction.

One salient feature of "learner language" and "immigrant varieties" is the use of definiteness of nouns in Swedish. Previous research (Ekerot, 2011) has shown the difficulties that the L2- learner has using it. The deviant use is, in other words, a strong marker of non-nativeness and is therefore used as such in comedy, lyrics, etc., for different purposes. The choice between nouns with or without any mark of definiteness, called "naked nouns", is especially difficult in Swedish. In my presentation I will investigate the use of "naked nouns" in the Swedish novel *Väldigt sällan fin* (Said, 2012). The use is stylistically interesting because of the quasi-direct discourse (Bakhtin, 1981:319). In the analysis the entire context of the work is taken into account as well as the role it may take in the language community.

Keywords: literary multilingualism, learner language, immigrant varieties, definiteness, quasi-direct discourse

Jessica Norledge
University of Sheffield

Cognitive Estrangement and the Experience of Dystopian Reading

In presenting the unfamiliar as known or expected, dystopian worlds generate 'tension' between a reader's reality and the imagined worlds of a given text, an experience categorised by Darko Suvin (1980) as 'cognitive estrangement'. In applying Text World Theory to readers' discussions of character, as represented in an emotionally charged, dystopian short story, this paper will assess the impact of estrangement and disassociation to the elicitation of emotional readerly responses and the effect of such readings upon world and fictional mind construction. It will be argued that the experience of dystopian reading invites resistant and critical responses that are influenced by the positioning of readers in relation to fictional minds within literary discourse.

In recent studies (Gavins, 2013; Whiteley, 2011) the application of Text World Theory (Gavins, 2007; Werth, 1999) to literature has proven particularly effective in addressing reader responses to texts. By deictically mapping the movement of the reader through the levels of a character's consciousness, and accounting for both reality and fictional worlds, Text World Theory provides a methodical framework for analysing the construction of fictional minds, and can account for the presentation of shared memory, assumed shared schema and ideological world models which underpin the unusual familiarity of dystopian narrative. In order to assess the narrative's potential for evoking estranged reader responses I will analyse the text in light of focus group discussion and on-text marginalia so as to fully examine the relationship between fictional minds, cognitive estrangement and the dystopian reader.

Keywords: cognitive estrangement, reader-response, mind-modelling, resistant reading, Text World Theory

Louise Nuttall
University of Nottingham

Readers between the 'camps' in *We Need To Talk About Kevin*

Recent developments in stylistics have explored the varied emotional and ethical positions that readers are invited to adopt in relation to the viewpoints or minds presented in fictional narratives. In Lionel Shriver's bestselling novel *We Need To Talk About Kevin* (2003) the position adopted by readers in relation to the conflicting perspectives of the characters Eva and Franklin has significant consequences for their answer to the novel's overarching ethical question: who is to blame for Kevin's horrific crimes? Shriver (2010) has described two 'camps' of readers, who view Kevin as innately evil, and the victim of a criminally cold mother, respectively. Examination of reader responses to the novel in online blogs and review forums, however, reveals a range of differing responses to the novel positioned between these two interpretative camps, and the nature-nurture debate they represent.

Drawing upon online reader response data, in this paper I explore the stylistic manipulation of reader positioning in Shriver's novel, and specifically its presentation of opposing viewpoints for readerly engagement. Work by Palmer (2004), Phelan (2007) and Whiteley (2011) has suggested that our comprehension and affective experience of narrative involves the construction of multiple perspectives on the fictional world in parallel during reading. The cognitive mechanics of such processing, however, are less clear. I draw on existing work in Text World Theory alongside concepts of *prominence* and *subjective/objective construal* in Cognitive Grammar as a means of accounting for the range of reader responses to this text from a cognitive poetic perspective.

Keywords: reader positioning, *We Need To Talk About Kevin*, Text World Theory, cognitive grammar, online reader response data

Jim O'Driscoll
University of Huddersfield

Discourse Presentation and Goffman's Production Format: can they work together?
As a means of insight into the locus and degree of responsibility for something said in a piece of written fictional text, and the granularity of its representation, discourse presentation (DP) (e.g. Leech & Short 2007[1981]), Short et al 2002, McIntyre & Walker 2011, **Short 2012,**) has proved very productive. This paper explores how DP could be adapted to allow similar insights into non-fictional texts. It does so by pressing into service Goffman's (1981: 144-157; 223-327) *production format* (PF). This deconstruction of the notion of speaker starts by recognising three basic roles which may or may not cohere in the same individual: animator (the role of making the words manifest), author (that of composing the words used) and principal (that of accountability for what is said).
Goffman's PF was devised for the study of spoken language. In view of the increasing amount of linguistic interaction which takes place in writing, there is a need to find means of examining issues of accountability in them. As a typology devised for the written mode, DP is an obvious possible contributor in this attempt.

This paper, then, uses both perspectives in the examination of three cases: the police officer's log of the 'Mitchell (Downing Street gates) affair', a test item from an on-line training module and the twitter trail in the 'Robin Hood airport affair'. These examinations allow us to consider the extent of compatibility and/or complementarity of DP and PF. The use of PF also offers suggestive insights into the meanings of different speech-reporting verbs.

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Vassallo Odette
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Individual or Collaborative Creativity in the Stylistics Classroom

Are students more creative when processing and producing texts collaboratively? This paper will present a study that seeks to answer this research question. Assessing students' creativity is often problematic because it assumes that convergent thought dominates the classroom and is not conducive to creativity. As Carter (2004) explains, creativity normally implies novel analogies and therefore, divergent thought, as opposed to convergent thought, generates creativity. A set of *creativity* criteria was developed by merging Kaufman and Beghetto's (2006) Four C Model of Creativity with a set of criteria co-constructed with students and later validated by a group of experts. This set of criteria was used to assess *creativity* in the process/production of a poem by three groups of university undergraduate students of English. After the preliminary activity of analysing two poems stylistically, students were asked to write a poem. Two groups collaborated in the writing of one poem per group, whereas the students in the third group wrote a poem individually. The *creative* criteria were applied to analyse students' production of the poems, they were also given the opportunity to self-assess and offer each other feedback. Each student was interviewed requesting information about the process leading to the written task. The paper will consider the various definitions of creativity pertinent to the classroom context and will evaluate the students' process/production by comparing the results obtained from the two groups: individually and collaboratively.

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Keywords: creativity, convergent and divergent thought, stylistics, pedagogy, rubric

Soichiro Oku
Kanto Gakuin University

Corpus and Style in the Classroom: An EFL case study
There have been many reports on the application of stylistic approaches to the EFL classrooms (Burke et al 2012). And there is a growing recognition that the field of stylistics and the classrooms of the future are characterized by the developments of new technologies. In this presentation, I will focus on the interaction between corpus stylistics and active learning in EFL classrooms. With web-based learning and CALL environments, it is become easier for students to access digital data and software as powerful tools. In the classroom, close reading has tendencies toward passive reception of the texts.   However, by introducing corpus-based analysis and activities, discovery learning will put the readers into more active role (Carter 2010). The framework of pedagogical stylistics, corpus stylistics, and active learning provides the students as wells as language teachers with guidelines as insightful tools.

In this presentation, reading and analyzing the small corpus of Kazuo Ishiguro's *"The Remains of the Day"*, the students were asked to comment on the frequency and collocates of specific modal verbs like "should". They were able to focus on the connection between the lexico-grammar of examples and meaning of the texts, which led to interpretation and creative writing. Also discussion with others made students enhance language awareness.   Finally, this practice presents data on discoveries that Japanese university students made using the combination of stylistic analysis of small corpus and class tasks. Thus discovery and active learning using corpus data will contribute to the success in the EFL classroom.

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Keywords: pedagogical stylistics, active learning, corpus, modal verb, discovery learning

Andrea Olinger
University of Louisville

On the Co-Constructed Nature of Style: a qualitative case study of writing (and reading) 'style' in psychology

Scholarship in the primarily North American-based field of Writing Studies tends to treat "style" as a static property controlled by the writer, with little attention given to interpretation and reception. Within studies of disciplinary writing, style has suffered from similar inattention, with the discrete notion that a discipline has a singular, homogenous "style" going unquestioned. Informed by sociocultural approaches to language from sociolinguistics (e.g., Coupland) and linguistic anthropology (e.g., Agha), I contest these notions with research on the dynamic, co-constructed nature of style.

This year-long case study of three writers in psychology draws on text-based interviews with a fourth-year undergraduate (Corinne), her advisor (Harold), and the professor teaching her thesis-writing course (Dan). I first detail how conceptions of styles can become reified. The student and her two professors develop representations of the professors' styles, such as, for instance, Dan's "narrative style" and Harold's "stereotypical academic style." Yet I trace how despite the writers' representations, these "styles" are constantly on the move. In Corinne's eyes, for instance, Harold's style expands to become more narrative yet also contracts to become more stereotypically academic. I then illustrate the ways in which particular sentences in these writers' texts index different meanings for each reader. Challenging deep-seated notions that a discipline has "a style" widely shared by experts and that a person's style knowledge and practices are stable and uniform, I show how attending to the co-constructed, dynamic nature of style can help researchers better understand the development of a writer's style awareness and practices.

Keywords: disciplinary writing, writing development, psychology, style, metalinguistic awareness, language ideologies

Funke Josephine Oni
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The Rhetoric of Collocations in Nigerian Political Discourse

Collocations play an essential role in rhetorical discourse. This is particularly true in relation to judicial rhetoric which focuses on the justice or injustice of certain charges or accusations. Collocations are capable of projecting a particular ideological perspective that influences hearer's or reader's perception. This paper examines collocations as rhetorical strategy in Late Chuba Okadigbo's speech entitled: 'Okadigbo on the Kuta Committee's Findings and Recommendations' as published in *The Guardian* of Thursday, August 31, 2000. It is a written to be spoken speech that was presented in response to the charges of financial impropriety and award of contracts brought against the Late Okadigbo (a former Senate President of Nigeria). The analysis of the speech is based on Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA). The study shows that collocations with negative expressive values are strategically deployed by Okadigbo as a means of absolving himself from the various charges and at the same time a way of representing the Kuta Committee as being subjective in its findings. In other words, the collocations reveal the speaker's disposition toward the biasness of the Kuta Committee. They include not only paradigmatic relations, but also aspects of syntagmatic relations. The collocations identified in the speech are adjectival collocations and they are mainly functional ones.

Keywords: collocations, rhetoric, Nigerian political discourse, systemic functional linguistics, critical discourse analysis

Saskia Ottschofski, Susanne Riecker and Julia Braun
University of Tübingen

'Apparent flouting' in Fictional Texts

In this paper, we will introduce interdisciplinary work of linguistics and literary studies on the emergence of implicatures in fictional texts. The basic claim is that in fictional texts, an additional pragmatic mechanism is available that we call "apparent flouting".

Example 0 seems to violate the maxim of quantity, because the speaker doesn't give sufficient information about who has robbed whom. There are two possible readings that arise through the elliptical structure of the sentence: Either the poet robs the reader or the reader robs the poet.

[...] The Poet — it is He —
[...]
Of portion — so unconscious —
The Robbing — could not harm —
[...]   (E. Dickinson, "This was a Poet" (J448))

However, as this is a fictional text, we use a different pragmatic step to interpret the poem. Thus, we don't have to decide for one of the two readings. Instead, we assume that the combination of both readings make up the overall "pragmatic" meaning of the poem, namely that both reader and poet rob each other: No maxim is flouted and no implicature arises. This is what we call "apparent flouting".

In this paper, we will provide formal semantic and pragmatic analyses to support this claim. The key element is a specific formal pragmatic operator, "FictionalAssert" (Bauer and Beck 2014), which updates the context with information provided in the poem on the level of the text as a whole. The relational component of this operator triggers a creative reflection process about the two readings:

$$[\![\text{FictionalAssert}_R]\!]^{g,w}(T_{\langle s,t\rangle}) = 1 \text{ iff } T \subseteq \{w' : g(R)(w)(w')\}$$

'Worlds in which everything the text says is the case, are worlds that stand in relation R to the actual world.'

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Keywords: formal semantics, implicatures, 'apparent flouting', 'FictionalAssert', pragmatics of fiction

Emma Overmaat
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The Stylistic Features of Place Branding: the case of *DNA Zeeland*

The Dutch province of Zeeland has been struggling with declining numbers in tourism as well as with aging and a "dejuvination" of the population since the 1990s (Govers and Go; Rekenkamer Zeeland). In 2008, Zeeland therefore initiated a new marketing strategy to promote the province. This strategy, named *Zeeuws DNA,* was intended to promote Zeeland by showcasing the authentic identity of Zeeland. The new strategy responds to earlier portrayals of the province that have mainly promoted Zeeland as a tranquil province suitable for secluded family beach holidays. According to *Zeeuws DNA*, this did not do justice to the diversity of Zeeland (DNA Zeeland; Provincie Zeeland).

As part of this re-branding, a series of texts were produced by the Province of Zeeland which sought to outline this newly-conceived identity. One of these texts is *DNA Zeeland,* a glossy brochure created as part of the *Zeeuws DNA* strategy that aims to present the true identity of Zeeland. But how does *DNA Zeeland* accomplish this? What does it mean for a text to represent a local identity? And how do the language and style used play a role in this representation?

A stylistic analysis of the linguistic features employed in *DNA Zeeland* has been carried out in order to answer this question. Several linguistic features, such as metonymy, sentence length, and opposition have been addressed. The analysis shows that while some linguistic features contribute to the message of *Zeeuws DNA* to try and change the stuffy image of Zeeland by highlighting the diversity of the province, other features appear to strengthen the old narrative about Zeeland thus undermining the intended purpose and effect of the re-branding campaign.

Keywords: discourse analysis, landscape, place branding, place identity, stylistics

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Meiji University

Reading Multimodal Literature: The transformation of literary texts between visual images and writing

Reading literature traditionally used to mean reading sequences of written words on the pages. However, literature can now be labeled under the general category of "Fiction" and the genre called "graphic novel" or "graphic books" has been accepted as a relatively new genre under the category of Fiction. Although there is still a solid belief that literature is something to be read, not to be looked at, it is no longer just as a matter of reading printed words on the page. Literary texts such as Jonathan Saran Foer's "multimodal" novel *Extremely Loud and Incredibly Close* (2005), W.G. Sebald's *The Emigrants* (2002) make use of both visual and photographic elements in the texts, while Alison Bechdel's graphic account of her family in *Fun Home* (2006) and *Are You My Mother?* (2012) are in the form of cartoon. What these works have in common is that the theme *memoir* (conventionally done in form of writing) is achieved *multimodally*. This paper therefore attempts to demonstrate 1) how a single modal literary text can be translated into multimodal texts, and reversely 2) how a graphic novel can be translated back to conventional narrative form. The process to make these cross-modal transfers should require profound understanding and appreciation of given texts. By addressing multimodal factors in literary texts, I would like to show how writing can be viewed multimodally and that doing so can add more pleasure to the reading of literature because the reader can re-consider the versatile nature of writing in comparison with visual images. *Reading* literary texts can become genuinely creative multimodal activities.

Keywords: multimodality, visualization, mode transfer, graphic novels, visual literacy.

David Peplow and Sara Whiteley
Sheffield Hallam University and University of Sheffield

Reading group discourse and the boundaries of stylistics

In addition to analysing the language of a text, it is becoming increasingly common for stylisticians to study the discourse produced by readers of texts. Sometimes readers' discourse is prompted and controlled by the researcher, as in think-aloud protocols, while on other occasions this discourse is naturally created by the readers themselves. This paper focuses on the latter form of discourse, and specifically the talk produced by readers in book groups. In reading groups participants discuss their responses to literary texts, often engaging in collaborative acts of reading with others in the group. Their discourse, however, is far removed from the moment-of-reading which is typically modelled by stylistics. More salient, perhaps, are the social aspects of reading group interaction, and the identities and relationships which are created and performed in the discourse.

This paper focuses on reading group discourse collected during the 2013 'Book of the Festival' project run in the city of Sheffield. This project combined academic research with civic engagement, involving collaboration between Sheffield's two universities, the council library network, the 'Off the Shelf' literary festival, local reading groups and a local author. Six reading groups were recorded discussing the same novel - *The Universe versus Alex Woods* by Gavin Extence - which had been chosen as 'Book of the Festival' by the Off the Shelf team. We analyse extracts of this data from stylistic and interactional sociolinguistic perspectives. In doing so, we consider how interdisciplinary and 'extra-textual research' (Swann and Allington 2009) into readers and reading can challenge the boundaries of stylistics and create exciting new possibilities for socio-cognitive research within our field.

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Jozefina Piatkowska-Brzezinska
University of Warsaw

The Grounding Function of Tense/Aspect Morphology in Lyric Poetry: analysis of Osip Mandelstam's poem 'The Wind Brought Us Solace...'

It is generally known, that in any discourse some parts of the message are more important from the viewpoint of the speaker's communicative goals than others. Linguists refer to this contrast as to *foreground-background* distinction. In the structure of lyrical text we can generally distinguish the "poetic revelation part", which constitutes the centre of the poem and which is where the lyrical "I" apprehends some truth or comes to a new conclusion, and the "empirical part", which describes some facts (the characters' behaviour, the nature, etc.) and contains the information surrounding the main point of poetic utterance. In lyric discourse all the facts are described only if they are important from the perspective of the speaker, if they prompt him to some self-reflection. The poets tend to foreground the facts that refer the most to the moment of poetic revelation.

In our analysis of O. Mandelstam's poem "The wind brought us solace..." (1922) we will focus on how the tense-aspect morphology could be used for discourse-pragmatic purpose of structuring the lyrical text. In the poem discussed, switching from PFV past to IPFV present is essential for shifting between foreground and background. In order to give more evidence for our analysis, we will also consider other features which turn out to support one another in linguistic marking of the level of information saliency.

Keywords: foreground, background, lyric poem, tense-aspect switching, Mandelstam

Stephen Pihlaja
Newman University

'What about the wolves?': The reading and interpretation of scripture as social action in YouTube arguments

For Christians arguing on YouTube, reading and interpreting the Bible is an important practice, not only for convincing others about the validity of one's beliefs, but also for effecting change in the community. Within arguments, the reading and interpretation of the Bible serves both a theological purpose, allowing users to provide textual evidence for beliefs, and a practical social purpose, allowing users to map their own and others' actions onto Biblical texts to either condone or condemn them. In this presentation, I employ positioning analysis in a case study of one particular interaction to give an empirical description and analysis of how reading of the Bible can be used to create social cohesion and effect social change. I analyse how an Evangelical Christian YouTube user within a particular community provides interpretations of prophecies from the Biblical texts of Zephaniah and Ezekiel across two videos to position particular users on YouTube as 'wolves' and make moral judgements about their actions. The analysis shows that reading and exegesis of scripture can be used in dynamic online environments to map the characters and storylines from the text onto a particular online argument, providing a common resource for users from different backgrounds and contexts to understand and interpret the words and actions of others within the community. Findings also show that reading and interpretation of scriptures is fundamentally important for Christians when making authority claims in the community, and is used to position oneself and one's actions as moral, when attempting to influence what others say and do.

Keywords: hermeneutics, reading, online communication, YouTube, Bible

Maria-Eirini Panagiotidou
University of West Chester

Iconicity and Cognition: recreating van Gogh's 'Starry Night'

Iconicity and cognitive poetics share the same underlining principle that anchors meaning – mediated through signs or symbols – to human perception and experience. This paper applies their principles to the analysis of ekphrastic poetry and investigates how readers may process descriptions of objects of art. I will focus my discussion on W.D. Snodgrass' ekphrastic poem "Van Gogh: Starry Night", in which the poet expertly reconstructs van Gogh's painting linguistically and visually, and explore instances of diagrammatic and imagic iconicity to highlight the interaction between textual and visual elements.

The paper will also consider one of the major themes of the poem, namely the tension between order and disorder that underlies the structure of the poem. I will employ the cognitive linguistic concepts of *figure-ground*, *action chains*, *attention*, and *dynamicity* to demonstrate how the poem reflects the explosive imagery of the night sky and juxtaposes it with the serene atmosphere of the village. Disorder is reflected in the fragmented syntax and the quick succession of figures and attractors that attempt to impede the readers' ability to form a complete iconic portrayal of the painting. On the other hand, the calm life of the village is mirrored in the creation of good attractors as well as the extensive use of repetition and parallelism. The paper will conclude with a discussion of formal devices including lineation, stanza-breaks, and the sequence of textual elements and how they may function as icons of the village, its surroundings, and the sky.

Keywords: ekphrasis, iconicity, cognitive poetics, dynamicity, attention

Elisabetta Perra
University of Kent

Exploring the Language of Gliglish in *Rayuela*
This presentation explores stylistic features of Julio Cortázar's novel *Rayuela* (1963), and attempts to address how the language that Cortázar calls *Gliglish* works, whether or how it challenges linguistic taboos on sexuality, and tests our understanding of "serious literature" (Cortázar 1980: 183). I argue that *Gliglish* is a linguistic gallimaufry as it is the result of invention and stylistic innovation and the sewing together of standard stylistic rules. While the syntactic structure follows the standard rules of Spanish grammar, the lexicon is original: new words can be invented or based on existing vocabulary. Moreover, these neologisms only have meaning for Oliveira and La Maga, the creators of this linguistic code, and they are employed principally for describing sexual intimacy, and only during their intimate encounters. Nonetheless, *Gliglish* is a suggestive language since it evokes these very private moments, allowing the reader to enter into the private sphere of Oliveria and La Maga. Another aspect that will be explored is the musicality of this language. This effect is achieved through foregrounding by parallelism and through the creation of sequences of very long words. This linguistic musicality also adds a touch of playfulness to the text.
This paper employs Jeffries and McIntyre's methodologies on foregrounding by deviation and parallelism for exploring the morphology, syntax, semantic and reader's response. This paper will also be drawing upon Derek Attridge's guidelines on metrical and rhythmic analysis for identifying the musical structure of *Gliglish.*

Keywords: *Gliglish*, sexuality, linguistic deviation, neologism, rhythm

Roberta Piazza
University of Sussex

When cinema borrows from stage: theatrical artifice through explicitness in *The Cook, the Thief, His Wife and Her Lover* and *Dogville*

This study of Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989) and von Trier's *Dogville* (2003) revisits these two important films and proposes a reflection on the relationship between theatre and cinema that has been the preoccupation of many scholars (cf. Musser 2007; Edwards 2008). It offers a pragmatic approach to the discourse of films by two very different directors that deliberately import a number of stylistic features from stage. The aim of the study is to demonstrate how in their two art films Greenaway and von Trier deliberately abandon the illusion of cinema that 'not only doesn't interest them: it infuriates them' (Furlong, personal communication). I adopt Gaudreault's (1987) influential work that distinguishes between the terms 'narration' and 'monstration' as equivalents of 'telling' and 'showing' respectively; while narration is usually equated with past time, monstration is associated with the idea of the underlying narrator who de-'monstrates' the story in the present (p. 30). I therefore I explore how the monstration in *The Cook* and *Dogville* is realised through a high degree of explicitness in the film discourse that results in deliberate (mis)matching of different communicative planes, that of image and words, that of features of the mis-en-scene for instance costumes and colours, and that of the words uttered by various characters and narrators in the films. I argue that by resorting to monstration the directors highlight the artifice of cinema and reject its illusion of realism 'through hyper- and anti-realism' (Furlong, personal communication).

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Key words: explicitness, monstration, showing, telling, theatre/cinema

Sabina Longhitano Piazza
Universidad Nacional Autónoma de México

Communicating the Ineffable: a pragmatic account of literariness

The notion of literature or poetry is based on the intuition of a significative difference between literary/poetic and other kinds of discourses. Only recently philosophers of language and pragmaticists started to acknowledge this qualitative difference. Still, the focus is always on creative metaphor, while I will argue that metaphor (or any other trope) -though particularly fit- is as good a linguistic device as any other to convey what I define as an expressive intention. The overall quality of expressive discourse can't either be reduced to any linguistic device *per se* nor be just a sociocultural matter or rely only on the reader.

How can we account for the specificity of intuitively literary/poetic uses of language within an ostensive-inferential framework? How can we make sense of intuitions about the open endedness of literary interpretation and about the importance of its *form* -i.e. its stylistic dimension? As it is quite evident that stylistic aspects such as allitteration, rhyme, hyperbaton, don't affect propositional meaning, what is their cognitive function?

Within the pragmatic framework of Relevance Theory, I will characterize expressive discourse (in the sense of intuitively "poetic", literary", "creative") as a recognizable communicative intention, that triggers a specific interpretation process where the recovery of the proposition expressed is not (enough) relevant in itself and non propositional cognitive effects are derived by a process of (i) creative imagination and (ii) appreciation of the *shape* of the text as an artifact: style. The cognitive effects we derive in creative discourse interpretation are different *in kind*.

Keywords: literariness, style, communicative intentions, Relevance Theory, imagination.

Linda Pillière
Aix-Marseille Université

Curbing Creativity ? The influence of style and usage guides on contemporary fiction

Printing and publishing have historically played an important role in the standardisation of the English language, but the average reader is probably unaware of the many changes that may be made to a manuscript before it reaches the shelves of the bookshop, for "once the book is published, the editor's marks are invisible" (Lerner [2000] 2002: 198). However, the existence of an American English edition of many British novels provides us with concrete evidence of the various modifications that may be made by the editorial staff, all instances of what Deborah Cameron (1995) labels as "verbal hygiene". Drawing on a corpus of twentieth and twenty-first century novels and the results of a survey carried out on the members of a copyediting forum, I will focus on some of the most common changes made to grammatical and syntactic structures, before examining the extent to which such attempts to regulate and curb the language can be said to affect the author's style, the narrative voice and the way in which the reader interprets the text.

("Always respect an author's style," wrote Wolcott Gibbs, "If he is an author and has a style.")

Keywords: style, style guides, standardisation, narrative voice, grammar

Yanna Popova
Independent Scholar

The Creativity of the Ordinary in the Poetry of Wallace Stevens: can stylistic choices be expressive of phenomenal experience and how?

There is a well known opinion that the poetry of Wallace Stevens is uniquely expressive of the two poles that are assumed to structure his poetic world: the worlds of reality, and of the imagination. He is also widely acknowledged as a philosophical poet and his engagement with philosophical themes has been studied in the context of the phenomenological tradition of Husserl and Heidegger. Yet, Stevens struggled with articulating his clearly phenomenologically inspired position in prose. In this presentation I will argue that it is extremely fruitful to reconsider Steven's raw, powerful and unmistakable grasp of reality and its depiction by examining it through the lens of recent cognitive theories of embodiment and enaction. I will argue that these relatively new developments in cognitive science allow us to study the particular way Stevens presents phenomenal reality in his poetry. Questions of configuration, rhythm, use of tropes and other stylistic choices, become questions of studying the techniques which mimic the manner in which the human mind makes sense of phenomenal experience. As Stevens himself described the process, "One reads poetry with one's nerves" and "To read a poem should be an experience". After considering the main tenets of enactivism, in this presentation I will attempt to integrate its theoretical framework into close stylistic analyses of several poems by Stevens, and show how they create phenomenal experience for the reader.

Hazel Price
University of Huddersfield

How is Brand Identity Linguistically Encoded? A case study of BrewDog

The genre of advertising has been a productive area of research within linguistics (Cook, 1992; Delin, 2007; Goffman, 1976; Simpson, 2001; Williamson, 1978). However, literature on the linguistics of branding specifically has received less attention from linguists.

In this paper I discuss how branding can be analysed using a stylistic tool-kit, using the craft beer company BrewDog as a case study. I will use the corpus tool Wmatrix (Rayson, 2003) and Jeffries' (2010) Critical Stylistics to discuss the linguistic strategies used by the company and their ideological effect on the consumer. My analysis of the brand is informed (i) through the analysis of individual beer descriptions and (ii) through a corpus analysis of a body of company literature.

From a Critical Stylistics perspective, I will discuss how the company chooses to name and describe themselves and their products in relation to their consumers and their products. Additionally, I will analyse how BrewDog choose to represent actions/events/states in their literature with comment on how these stylistic choices allow BrewDog to create textually constructed opposition and equivalence, and from this, a particular position in the craft beer marketplace. From a corpus linguistics perspective, I will explore how semantic keyness, word frequency lists, and collocations afford the analyst an overall picture of the linguistic strategies at play in the data. Additionally, I argue that combining corpus methods with a more in depth qualitative analysis allows the analyst to test intuitions and answer the criticisms of analyst's bias that have been directed at the field of CDA previously.

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Keywords: critical stylistics, brand identity, BrewDog, advertising, Wmatrix

Riyukta Raghunath
Sheffield Hallam University

What If…? A Possible Worlds analysis of *Fatherland*
This paper will apply Possible Worlds Theory to Robert Harris' *Fatherland* (1992), a counterfactual historical fiction that explores the premise: what if Hitler had won the Second World War?

Possible Worlds Theory in literary studies is a part of line of research in which researchers address issues concerning fictionality, evaluate the notion of literary truth, and understand the relation between fictional worlds and the actual world (e.g. Ryan 1991; Ronen 1994; Bell 2010). I will argue that counterfactual historical fiction can be best understood by an ontologically centred theory i.e., Possible Worlds Theory, because such an approach can: divide the ontological universe of the text into constituent worlds; characterise the worlds of the text according to their ontological status; and provide the vocabulary needed to describe the worlds created by a text.

I will use Possible Worlds Theory to split the worlds created by *Fatherland* into the categories of 'actual', 'possible' and 'reference'. In addition, this paper also proposes a new concept that I have developed to support a Possible Worlds analysis of counterfactual historical fiction: ontological superimposition. Unlike previous attempts to understand counterfactual historical fiction based on Fauconnier and Turner's (1998; c.f. 2003) concept of 'world blending' (e.g. Dannenberg 2008), the basic premise of 'ontological superimposition' is that while interpreting a counterfactual historical fiction it is important to keep the world of the text and our actual world separate. It therefore develops Possible Worlds Theory as an interpretive tool as well as a narratological one.

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Keywords: Possible Worlds Theory, counterfactual historical fiction, fictional worlds, alternate history, *Fatherland*

Ilse A. Ras
University of Leeds

'The Alleged Fraud': Modality in a Corpus of Corporate Fraud News

This paper presents a section of my on-going PhD research. This research concerns the reporting of UK newspapers on corporate fraud, especially with regard to legitimation and criminalisation. My corpus consists of articles taken from seven mainstream newspapers, over the period 2004 – 2014. In this paper I will explore modality present in my corpus, employing relatively traditional qualitative methods as well as corpus linguistics.

The overall methodological framework of this research is Critical Discourse Analysis, which has been intensely criticised since its inception. Key criticisms include researcher bias and the lack of representativeness of the texts investigated. However, both critics and proponents alike (Widdowson, 2004; Fairclough, 2015) agree that corpus linguistics could offer a workable solution. As such, this paper applies corpus linguistic techniques to investigate modality. While programs exist to list modal verbs, finding other indicators of modality is less straightforward.

Indications are that newspapers employ a relatively large amount of epistemic modality to describe the actions of corporations implicated in corporate fraud suits, showing a particular restraint in accusing these corporations that may not always be shown to other parties.
Another finding is the high absolute frequency of the modal verb 'will', which may indicate a particular forward-looking attitude diverting attention from the case at hand (Machin and Mayr, 2013), but is a non-significant keyword when compared to the BNC.

Keywords: critical discourse analysis, corpus linguistics, modality, corporate fraud

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Lynne Rees
Independent scholar and poet

Poetry of Absence or an Absence of Poetry: minimalism in contemporary English language haiku
The popular perception of haiku as three lines of 5, 7 and 5 syllables persists in the mainstream poetry world and beyond as if nothing has changed since the first Western translators counted the *onji*, or sounds, in traditional Japanese haiku and created that misconstrued but enduring template fleshy enough to support a traditional English syntax.

And while putting flesh on bones might be a useful metaphor for the construction of formal and free verse, contemporary English language haiku practice is often more akin to the trimming and polishing of bones to create a form where point of view, adjectives and even verbs may be dispensed with entirely.

This 30 minute interactive presentation will analyse examples of minimal, micro and monostich haiku from British and American practitioners and ask if the absence of the language choices and structures traditionally available to the poet results in an absence of poetry."

Helen Ringrow
University of Portsmouth

Problems and Solutions: marketing the young, ideal body
Many contemporary advertisements display a discursive structure commonly known as the Problem-Solution pattern (Hoey 1983; 2001). In female-targeted media discourse, this pattern takes as its basic ideological starting point that the female body is in some way inadequate and products can provide solutions to these shortcomings. This 'self-improvement' often involves an attempt to disguise or delay the visual signifiers of ageing, which are conceptualised as inherently negative. This paper will consider how this particular construct of femininity is manifested through analysis of a corpus of contemporary English and French beauty advertisements. This paper offers an adaptation of Hoey's (1983; 2001) Problem-Solution model for specific application to cosmetics advertising discourse, in part by incorporating the concepts of *fragmentation*, *surface appearance*, and *transformation* identified by Benwell and Stokoe (2006) in their exploration of commodified feminine identities. These discursive concepts combine to create and sustain a notion of femininity as the pursuit of the young, ideal body through consumerism.

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Ilaria Rizzato
University of Genoa

Translating Metaphor in Shakespeare's *The Two Gentlemen of Verona*: a stylistic approach

This paper focuses on my recent Italian translation of *The Two Gentlemen of Verona*, to be published in 2015 by Bompiani in Shakespeare's four-volume complete works in Italian prose translation. Particularly, it aims to look at metaphor and its functions in text and at the creative effort needed for their translation. The approach is stylistic both at source and target text level. On the one hand, the source text is analysed to acquire in-depth text comprehension, detect the goals text pursues and identify the effects it presumably seeks to produce; in this connection, special attention is devoted to metaphor and the role it plays in the comic effects the play achieves. In the target text, the results of the source text analysis are employed to devise a translation that may produce similar effects while functioning as an independent text in Italian. The difficulties encountered in the translation of metaphor are given special emphasis, particularly as far as preserving the comic element and the play's stageability are concerned.

Keywords: EN>IT translation, metaphor, *The Two Gentlemen of Verona*, comedy, stageability

Juhani Rudanko
University of Tampere

Lexico-Grammatical Creativity in American Soap Operas: a case study
Consider sentence (1), from the Corpus of American Soap Operas.

(1).   And if I say no, what are you going to do – strangle me into doing it?

The paper investigates the pattern selected by the verb *strangle* in (1). This pattern consists of the object NP *me* and a following sentential (gerundial) complement introduced by the preposition *into*. The pattern is termed the transitive *into -ing* pattern.

It has been observed that the pattern was quite rare in the early decades of the 19th century, but that from the 1850s onwards, it started to spread rapidly. What is of special interest is the productivity of the pattern. The *Oxford English Dictionary* features the use of the pattern with numerous verbs, but not with *strangle*. This paper investigates uses of the transitive *into -ing* pattern that are not recorded in the *OED*. The Corpus of American Soap Operas, of about 100 million words, opens a new perspective into fictional language representing American popular culture. The paper provides illustrations of many other verbs with the pattern not yet recorded in the *OED*. Further, it provides a semantic analysis of such verbs, comparing such verbs with more "ordinary" verbs selecting the pattern, that is, verbs illustrated with the pattern in the *OED*, including *talk*, *fool*, *persuade*. Overall, the paper provides a case study of lexico-grammatical creativity, drawing on a database that has not been investigated before from this perspective.

Eric Rundquist
University of Nottingham

Free Indirect Style and the Representation of Non-linguistic Mental Activity
In recent years some stylisticians have drawn attention to the question of whether characters' thought in fiction should be addressed as a verbal or non-verbal phenomenon, and this relates to the nature of human thought in real life. I'll begin my presentation by considering this question, which has a long history in philosophy, cognitive science and linguistics. The possibility of presenting pre-verbal thought in narrative fiction, as well as other non-linguistic conscious activity, creates some serious problems for the traditional 'discourse' category approach to fictional minds: this approach has been criticised for inaccurately construing all fictional consciousness as inner speech. In this paper I argue that this is not necessarily the case. If thought can indeed be pre- or even semi-verbal, then the category of free indirect style should be reconceived as a means of presenting it as such. By deictically distancing the language of the text from characters' locutionary agency, this category gives unmediated access to their thoughts without necessarily implying that they take linguistic shape in their mind. After using some examples to demonstrate this, I go on to provide a broad definition of FIS and to claim that it needs to be distinguished based on its semantic function of consciousness *representation*, in contrast to the *quotative* and *descriptive* functions of other categories. And recognising the ability to represent non-linguistic mental activity with language through FIS opens up vast potential for the stylistic exploration of fictional consciousness.

Keywords: free indirect style, discourse categories, consciousness presentation, thought, inner speech

Jennifer Sanchez-Davies
University of Nottingham

A cognitive poetics characterisation through negation
Characterisation is a topical subject in stylistics and cognitive poetics and has undergone rigorous analysis from many perspectives and theoretical backgrounds over the last several decades. Fictional characters vary considerably between texts, genres and even from one page to another. Readers talk of characters 'coming to life' in their minds and, at times, being able to spark emotion and strong feelings within them. However, beneath the aesthetic façade that readers become familiar with as they progress through a narrative, there is a dynamic figural pattern that is subject to authorial style and intention, context, stylistic features, linguistic strategies and ultimately, the reader's subjective interpretation (Frow 2014).

I take an enactivist approach and I propose that to understand the effects fictional characters can have on readers, characterisation should be treated primarily as an experience whereby the reader is an active 'experiencer' (Gerrig 1993; Varela and Depraz 2003). Therefore, this cognitive poetic study sets out to examine how negation, as a key linguistic strategy in characterisation, contributes to the reader's experience of fictional characters. This offers an interesting approach as negation allows a reader to imagine an object or concept through its defined absence, thus it can give remarkable insight into the complex nature of fictional characters and how they develop in the reader's mind (Hidalgo-Downing 2000).

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Keywords: characterisation, embodied cognition, negation, cognitive poetics, experience

Pablo Ruano San Segundo
Universidad de Extremadura

Exploring Dickens's Verbal Dexterity: A Corpus Stylistic Approach

This presentation looks into Dickens's style from a corpus stylistic point of view. More specifically, a comparison between a corpus of his fourteen major novels (c. 3.8 million words) and a reference corpus made up of 70 novels by seven 19th-century authors (c.13 million words) will be carried out. The object of study will be Dickens's techniques of characterization. In the first stage of this analysis, we will investigate some conspicuous aspects of Dickens corpus against the backdrop of the reference corpus. We will focus on speech verbs, a hitherto overlooked aspect regarding his techniques of characterization which will reinforce his verbal dexterity, thus supporting some of the latest analyses of his style from a corpus perspective (Mahlberg 2013, Mahlberg, Smith and Preston 2013). Subsequently, our discussion will concentrate on 19th-century authors's use of speech verbs, for the comparison between both corpora generates further insight from which the analysis of speech presentation of 19th-century English fiction can benefit greatly. As will be seen, a close look at the results retrieved from both corpora unveils new, somewhat unexpected, facts (Meredith's richer use of speech verbs to introduce his characters's words as compared to Dickens, for instance), thus hinting at worth scrutinizing aspects within Victorian authors's literary style from a corpus stylistic point of view.

Keywords: corpus stylistics, Dickens, characterization, speech verbs, style

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Kate Scott
Kingston University

Null subjects, Relevance and Stylistic Effects

Despite English being traditionally classified as a non-null subject language, there are certain discourse contexts in which subject pronouns may be left non-overt. Found in a range of written texts, and often referred to as 'diary drop', this phenomenon is particularly characteristic of informal, first-person narratives. In this paper, I focus on the stylistic effects that an author can achieve by inclusion of null-subject sentences, and offer an analysis which draws on the principles of the relevance theoretic pragmatic framework (Sperber & Wilson, 1986/95).

I suggest that null subjects in English fall into three broad categories; those driven by the informality of the discourse; those resulting from pressure on space or time resources; and those driven by the writer's preference for withholding information. Each is ultimately driven by considerations of relevance.

In literary texts, a writer may use null subjects to create a particular style or tone by mimicking the sort of discourse contexts in which they spontaneously occur. A writer can thus create a range of weak implicatures relating to the character's emotions and state of mind (e.g. feeling relaxed, pressurized or evasive). In fictional texts, the reward for the extra effort expected of the reader may lie 'in the relationship which is created between the reader and the fictional individuals in the fictional world which the author is representing' (Blakemore, 2009)

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Keywords: relevance, stylistics, null-subjects, pragmatics, diary drop.

Haruko Sera
University of Hyogo

Depictions of emotions in Haruki Murakami's *Norwegian Wood:* a semantic analysis

Norwegian Wood is an English translation of *Noruwei no Mori* written by Haruki Murakami. The aim of this paper is to semantically analyse *Norwegian Wood* focusing on emotional expressions and to demonstrate how emotions are related to the readers' response and interpretation of the story.

In my previous study using Wmatrix, a web-based corpus analysis tool, I carried out a semantic analysis of *After Dark* also written by Murakami and translated by Jay Rubin. When compared with BNC Sampler Written Corpus, the most statistically significant emotional categories in *After Dark* were 'Unemotional' and 'Calm'. 'Unemotional', expressionless, and mysterious characters often appear in many of Murakami's works. However, the result of semantic analysis of *Norwegian Wood* shows that the most statistically significant emotions are 'Happy', 'Calm', 'Sad', and 'Confident', and no words are categorized as 'Unemotional'. This is probably because *Norwegian Wood* is different from Murakami's other novels in that it is a love story and is 'realistic'. In his *Kafka on the Shore*, for example, 'Unemotional' is also one of the statistically significant emotional categories. This result seems to coincide with an interpretative comment by Amitrano (1996: 30); 'maybe *Norwei no Mori* helped Murakami to overcome a certain frigidity in his description of human feelings'.

The present study will also investigate the uses of certain words related to emotion and psychological actions, such as 'smile', 'memory', and 'dream', which were considered to have important roles in *After Dark*. 'Smile' seems to be particularly important in interpreting *Norwegian Wood*.

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Keywords: emotions in fiction, semantic analysis, corpus stylistics, Haruki Murakami

Eri Shigematsu
Hiroshima University

Directness of Indirect Representations of Consciousness

Although the early-eighteenth century does not see the "final ripening" (Bakhtin 1984: 36) of narrative techniques for representing consciousness, Daniel Defoe creates an illusion of psychological realities as well as of social, economic and political realities (Novak 2000, Watt 1957). This study aims to demonstrate that an illusion of psychological realities is created by Defoe's handling of syntactic, deictic and expressive elements within indirect representations of consciousness: indirect speech and thought (IST), narrator's representation of speech/thought act (NRSA/TA), and narration (N). Defoe's major fictional writings are written in the first-person narrative style, in which the person who narrates and the one who experiences are both recognised as the same "I." The two I's are divided between the narrating self and the experiencing self (Fludernik 2009, Stanzel 1984). This study presents a narratological-stylistic analysis of the psychological oscillation between the two selves in terms of point of view, and provides linguistic evidence of blended points of view in IST, NRSA/TA and N. They are indicated by marked linguistic phenomena: the PAST + NOW construction, the past progressive, modal expressions, and so on. The analysis shows (1) that the markedness of direct elements in indirect representations of consciousness invites us to recognise what is represented as the now of the experiencing self, (2) that what does not look like representation of consciousness may reflect the internal tension between the two selves with subtlety and complexity, and (3) that deictic analysis provides the degree of psychological blending of the different selves.

Keywords: consciousness, speech and thought representation, the narrating and experiencing selves, point of view, deixis

Oksana Shkurska
Dalhousie University

Writing Metaphorically: unveiling the hidden power of metaphors in academic English (workshop)
Metaphors, which are often considered imprecise and, therefore, nonacademic, are widely used in academic writing for illustrating scientific concepts, ideas, and processes. This fact can be explained by the high efficiency of metaphorical expressions that give the academic writers plenty of opportunities not only to make their analysis vivid and dynamic, but also to clarify or simplify abstract ideas, contributing to information absorption. The reason for this lies in the cognitive nature of metaphor that allows us to comprehend reality by comparing things. However, being a part of an individual's picture of the world, the metaphorical systems are not the same in different languages. It is connected with cultural differences in individual world views, which results in diverse perceptions of the world. Due to this, the interpretation of metaphors in academic texts and using them in the process of writing is a serious challenge for language learners. This workshop aims to explain this challenge as well as show the linguistic functions and the ways of decoding metaphors in academic texts. It will provide English teachers with ideas on teaching metaphors in scientific discourse while developing ELL students' reading and writing skills. It will also be useful for translators working with scientific texts and scholars in the field of intercultural communication.

Keywords: metaphors, Science Communication, English for Academic Purposes, scientific discourse, language learning, picture of the world

N.B. This workshop session will last one hour, and involve practical activities.

Nicola Snarey
University of Nottingham

The multiple perspectives of lyric poetry

Lyric poetry is often defined as monoperspectival and unmediated, as opposed to characters in prose fiction who are mediated through a narrator. In this paper, I examine lyric poems which make use of a particular structural feature: a 'turn' or volta. I demonstrate how these turns can encode multiple conflicting perspectives within the same text, and how the synthesis of these creates meaning. These multiple layers of meaning make the texts multiperspectival and the speakers' role mediatory rather than unmediated, and therefore I argue that lyric speakers have more in common with prose narrators than fictional characters. This polyphony can be obscured in critical analyses by an over-focus on the character of the speaker and the assumption of a monperspectival unmediated voice.   I will be using narrative concepts of perspective and Bakhtin's concept of double-voiced discourse in order to demonstrate the polyphony of conflicting perspectives within the same text, and demonstrating the mediatory role of the lyric speaker as they control the shifts between the various voices and perspectives.

Violeta Sotirova
University of Nottingham

The Status of the Narrator in Modernist Fiction

In her work on represented speech and thought Ann Banfield (1982, 1987) identifies a peculiar phenomenon of narrative presentation in which the narrative world is filtered as if through an observing consciousness, while there is no character 'on stage' at this particular moment in the development of the narrative. Frequently, this subjective presentation occurs at the beginning of short stories (as is the case with Katherine Mansfield's 'At the Bay'), or at the beginning of a new section in a novel (as is the case with Virginia Woolf's 'To the Lighthouse'). Banfield also claims that this subjective presentation evokes a physical perspective on the narrative world, a perception, but does not portray any subjective evaluation. She calls the phenomenon 'the empty centre', an empty subjective centre which is not any character or a narrator (since there is no narrator in her narrative grammar), but onto which we can anchor all deictic and perceptual subjectivity markers that filter the narrative presentation through an observer. Banfield also offers a philosophical explanation of this phenomenon (1987). Monika Fludernik (1993) engages briefly with the issue in her monumental study of free indirect discourse, providing some further examples and proposing that the subjectivity of 'the empty centre' is that of the reader, that the subjective position created by the deictic orientation of this type of narrative presentation has to be filled by the reader. In this paper, I will re-examine the phenomenon of 'the empty centre', taking into account also more recent developments in the study of narrative, including the cognitive position that the most natural way of approaching a narrative is to assume that it has got a teller (Dancyngier, 2012; Fludernik, 1996). I will propose that although it is plausible to naturalise examples of 'the empty centre' as stemming from the narrator, we have to take into account the postulates of Modernist aesthetic and treat this mode of narrative presentation according to the Modernist beliefs concerning subjectivity and the possibility of objectivity, the self and the narratorial figure as no longer endowed with the power of omniscience. I will develop my theoretical explanation of 'the empty centre' and the positioning of the narrator in Modernist fiction with reference to a variety of examples, mainly drawn from Katherine Mansfield and Virginia Woolf.

Larry Stewart
The College of Wooster

Why No One Will Like Emma: a computational analysis of style in Jane Austen's *Emma*

In discussions of Jane Austen's fiction, it has become almost a cliché to quote her statement that the title character of her novel *Emma* is "a heroine whom no one but myself will much like." Although Austen's somewhat ironic comment refers specifically to her heroine, critical readers seem to agree that the novel as a whole differs from Austen's other work. As Barbara Thaden puts it, readers coming to *Emma* after reading Austen's other novels immediately recognize "that they are now in a different world, or rather the same world viewed from an entirely different perspective."

In order to understand more fully the nature and construction of this different world and the perspective on it, this paper employs computational stylistics to compare *Emma* with each of Austen's other "major" novels: *Pride and Prejudice*, *Mansfield Park*, *Sense and Sensibility*, *Persuasion*, and *Northanger Abby*. This comparative analysis shows that certain grammatical structures and semantic usages consistently and markedly separate *Emma* from these other novels. For instance, several grammatical structures occur twenty to thirty or in a few cases hundreds of times more frequently in *Emma* than in any of her other novels. Of interest as well is that these same aspects of grammar and semantics also separate *Emma* from a sample of romances and even erotic novels of the longer eighteenth century. The hope is that this analysis suggests the special qualities of *Emma* that differentiate it from other novels of the time.

Keywords: Jane Austen, *Emma*, computational stylistics, WMatrix, longer eighteenth century

Ulrike Tabbert
University of Huddersfield

Linguistics and Criminology: what Linguistics has to offer for criminological research

Reports on crime in newspapers do not provide a neutral representation of criminals and their offences but instead draw a biased picture based on predominant ideological perceptions of crime which shape our understanding of them and the process of criminalisation (Jewkes 2004). Offenders are mainly presented as criminally predisposed in accordance with a positivist approach to crime; this can be traced in newspaper texts and proved linguistically. Another example is the construction of an idealised victim and offender (Christie 1986) through noun phrases, one serving the construction of the other through linguistic opposition. This paper takes an interdisciplinary approach at the intersection of Linguistics and Criminology and demonstrates how linguistics can contribute to the study of crime in the media. By employing the tools offered by Critical Stylistics (Jeffries 2010), a text-based framework for Critical Discourse Analysis, evidence is provided for predominant perceptions of crime and their underlying ideologies in the British press.

Keywords: crime, criminology, critical stylistics, newspaper, media

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Masayuki Teranishi
University of Hyogo

Stylistics and translation in the EFL Classroom
Translation from English (foreign language) into Japanese (native language) is still one of the most popular practices in the EFL classroom in Japan and some scholars, such as Yoshifumi Saito (the author of *The Art of Translation*), emphasize the significance of stylistic knowledge and techniques used by translators. On the other hand, translation from Japanese into English, which is a much more challenging practice requiring Japanese EFL learners' creativity in English, has been given less attention as a topic in EFL education in Japan.

In this presentation, following practices suggested by Boase-Beier (2014), I would like to identify, from a stylistic point of view, some creative skills needed for translation from the EFL learners' mother tongue (Japanese) into English (target language). By comparing the original and the translation, I will examine how some stylistic and literary effects, such as ambiguity, word order, and rhyme, are embodied in the two versions. Translated texts to be examined include both Japanese EFL learners' translations of literary works, as well as professional versions published internationally. The genres of texts analysed include Japanese poems, haikus, lyrics, novels, and their English versions. In analysing novels, I will concentrate on how the issue of focalization is dealt with in translated texts and specifically how speech and thought are represented in both original and translated texts.

Finally, I will discuss how these practices will help EFL learners improve their communicative skills in English and their native language.

Key words: stylistics and translation, cross-cultural studies, haiku, lyrics, fiction

M'Balia Thomas
University of Kansas

Verbal Style, Tellability and Second (L2) Language Use: a dialogic analysis of the everyday language of "Girl Talk" in an L2 narrative tale of gossip and infidelity

Carter (2004) – like Bakhtin (1984, 1986) before him -- posits that the creative use of language is a feature of everyday talk and of all language users. Yet, with few exceptions (most recently Rampton 2013), the everyday creative use of oral language by second language users (L2) has remained underexplored.

To examine creativity and style in L2 use, this paper analyzes an oral narrative told by a nonnative speaker of English. The story was requested by a native speaker of American English who was collecting L2 narrative data to analyze for a research methods course. In response to the request, and in the presence of two other L2 speakers of English, the narrator draws upon the everyday speech genre of "Girl Talk" to produce a slightly transgressive tale of gossip, infidelity and a woman who "is in hatred".

With a thematic focus on tellability and a linguistic analysis of the functions and forms of reported speech and voice in the narrative, this paper highlights the often overlooked creativity inherent in the everyday language of "Girl Talk" and the role the use of this language plays in addressing/answering (Bakhtin 1984, 1986) both 1) the challenge to produce a tellable oral narrative and 2) the interpellation of the narrator as a nonnative speaker of American English. The paper also examines the broader role of verbal style in the expression of stance, the fostering of interactional cooperation, and the production of L2 intelligibility in narrative interactions.

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Keywords: narrative storytelling, tellability, second (L2) language use, reported speech, style

Michael Toolan
University of Birmingham

Harris and Leech on Linguistic Creativity and the Teaching of Poetry

Since PALA 2014 two major British linguists have died: Geoffrey Leech and Roy Harris. What did each of them have to say about creativity and style, and what lessons can we still draw from their work, about how to conceptualise creativity and use that understanding in our teaching of poetry? And can Leech's structuralist-functionalism and Harris's integrationism be harmonised in any way?

Keywords: Harris, Leech, creativity, teaching poetry

Michael Toolan
University of Birmingham

Iryna Tryshchenko
Kiev Shevchenko University

Expressive Potential of Register –Mixing
Register – mixing is not unusual for both literary and non-literary discourses. However, the use of this technique by various authors testifies to its viability and effectiveness. It may be considered one of the tools in authors' creative arsenal.

The aim of this paper is to study the expressive potential of register – mixing in fiction, modern prosaic and poetic works in particular. I also intend to demonstrate the interaction of traditional (letters, newspaper articles, diaries) and new media (e-mails, sms, twits) text types involved in this process. For this purpose I will use discourse analysis and elements of narrative analysis.
My research is based on the novel "Bridget Jones: Mad about the Boy" by H.Fielding, some novels by R.Hill and poems by W.Cope.

In this paper I focus on the contribution of register – mixing to different aspects of literary works, including characterization. Besides that, I analyze how various text types are related to the plot development. I also discuss the notion of re-registration (Bakhtin's term genre re-accentuation) and its correlation with register- mixing. In conclusion I claim that register – mixing may be used for producing humorous or ironic effect, for structuring the narrative and creating the realistic setting.

Keywords: register-mixing, text type, characterization, plot development, re-registration.

Ming-Yu Tseng
National Sun Yat-sen University

Describing Creative Products in an Intercultural Context: towards a pragmatic and empirical account

This study examines English descriptions of creative products designed and made in Asia where English is a foreign language. This type of discourse may be called creative product description (CPD) due to its creative use of language and its being used in the creative industries. Based on data collected from Taiwan's creative industries, it investigates what kind of product description would receive positive feedback and whether there exist general pragmatic principles for such descriptions. The data comprised ten sets of CPDs, each set containing three versions featuring one and the same product: the original version collected online and two alternative versions written by the author based on each of the collected examples. Ten native English speakers (NESs) living in the UK were invited to comment on the ten sets and choose their favorite in each set and explain why. This research design is aimed at investigating what discourse elements in CPDs empirically contribute to generating positive effects and what factors other than a lack of English fluency could cause negative feedback in global business communication. The analysis shows that an appropriate length, truthful and relevant information, manner of presentation, and cultural empathy are key elements. Underpinning these crucial elements are three types of pragmatic principles, which are empirically manifested in the collected responses to CPDs and which explain why some descriptions were favoured and some were rejected: Cooperative Principle, which lies at the heart of communication (Grice 1975); Interest Principle, which prefers involvement expressions and enhances interestingness of information (cf. Leech 1983); and Moderate Principle, which tempers the extent to which length, information content, manner of presentation, interestingness, and cultural empathy are delivered.

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Keywords: Cooperative Principle, creative product descriptions, creative communications, Interest Principle, Moderate Principle

Daria Tunca
University of Liège

Towards an 'African Stylistics': apprehending cross-cultural creativity in the works of Chris Abani
Anglophone African literatures have often been praised for their linguistic originality. More often than not, critics interested in the stylistic inventiveness of works from the continent have focused their attention on these texts' specifically "African" features, from the use of proverbs to the presence of words from indigenous languages. While these scholarly studies have done much to demonstrate the richness of African aesthetic standards, they have also tended to obscure other facets of the creativity of African writers who, just like their counterparts all over the world, make ample use of such devices as metaphor, irony, and unreliable narration.

After a brief examination of the methodological and epistemological issues that have shaped the elusive field of "African stylistics", I propose to investigate how contemporary stylistic theories may contribute to the understanding of the multiple forms of creativity found in the works of the US-based Nigerian writer Chris Abani. A self-proclaimed "global Igbo" (after the name of his father's ethnic group), Abani boldly combines in his work African cosmology with influences from the Catholic and Buddhist traditions, also using formal devices – such as minor sentences and poetic metaphors – whose significance can only be fully appreciated through extensive stylistic analysis. Mainly focusing on Abani's novella *Becoming Abigail* (2006), I will suggest that a combination of traditional culture-oriented approaches to African literatures and more typically "mainstream" stylistic techniques is needed to apprehend the Nigerian writer's complex cross-cultural worldview.

Aishat Umar
Bayero University

Exploring Creativity in Narrative Fiction: A Stylistic Analysis of Characterisation in Gimba's
Witnesses to Tears

The works of the renowned Northern Nigerian writer, Abubakar Gimba, have attracted significant attention from literary critics, especially in terms of their thematic preoccupation. One aspect that has received the least consideration however, is their mode of characterisation. This might have arisen because critics think, "he is a novelist who is concerned with themes rather than with characters" and that, "in all his novels, there is a preponderance of themes over the characters" (Okome, 1992:61). The few critics who care to make cursory remarks about the characters do so, not on the basis of a profound linguistic study of the novels, but in a manner that suits their arguments. Drawing upon insights from current studies in stylistics and narratology, this article attempts to investigate Gimba's characters and the techniques used in their construction in the novel, *Witnesses to Tears*. The article also explores the argument that the author's creativity in characterisation can best be assessed through a stylistic study of the work.

Keywords: character, characterisation, *c*reativity, stylistics, narratology

Joseph Akawu Ushie
University of Uyo

The Gender Agenda in Three Nigerian Poets: a stylistic study

One of the flourishing concerns in current African literary studies is sensitivity to Gender, with its constellation of loud and, sometimes, cacophonous female voices. This paper examines the representation of the feminine gender in contemporary Nigerian poetry from a stylistic perspective. Three poems by three members of the younger generation of Nigeria's female poets are examined. The poets are Titilola Shoneyin, Fatima Alkali and Anthonia Ekpa, from whom one poem each has been selected for the study. The selected poems are Shoneyin's "She Tried", (in *So All The Time I Was Sitting On An Egg*, 1998:13), Fatima Alkali's "A Woman's Fate" (in Alkali and Imfeld, 1995:113) and Anthonia Ekpa's "Sista that I am" (1997:28). In order to present a relatively objective and verifiable analysis of the poems without sacrificing their value as didactic literary texts, a literary and a linguistic theory have been conflated to form the plank guiding the study. The two frameworks are Gender Studies, which is a literary perspective, and M. A. K. Halliday's Functional Grammar, which is a linguistic model. It is expected that such a theoretical pattern will yield a relatively precise analysis of the poems without losing their identity as didactic writings meant to express certain ideologies of the authors.

Keywords: Nigerian poetry, stylistics, functional grammar, literary studies, gender studies

Daniela Virdis
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Creating an Interactive Style in Victorian Ecological Academic Discourse: Citation in J. Ruskin's *The Storm-Cloud of the Nineteenth Century* (1884)

One of the final writings by the Victorian art critic and social theorist John Ruskin (1819-1900), *The Storm-Cloud of the Nineteenth Century* consists of two academic lectures delivered at the London Institution on February 4 and 11, 1884. Moving from personal experience and accurately recorded meteorological observations, the lectures discuss atmospheric pollution and the effects of industrialisation on nature and the climate, and express the scholar's worries about long-term environmental damage. From a text type standpoint, the lectures are very heterogeneous: they are also constituted by a fair number of quotations graphologically marked from the body text. Therefore, citation and intertextuality, a characteristic feature of academic discourse, are among the most foregrounded constitutive attributes of the lectures and, as such, are relevant to their general contents and, above all, their overall interactive structure.

Within the aims and scope of stylistics and historical pragmatics, in this paper I will analyse the dialogic structure and tools in the Victorian ecological prose of *The Storm-Cloud of the Nineteenth Century*. To be more exact, I will examine the lectures as instances of Late Modern academic discourse and take into account the textual passages introducing the several quotations in the text. My main research purpose is to reveal in what ways the lecturer-writer utilises the interactive tool of citation to construct his own scholarly identity in the genre of the academic lecture. Furthermore, given the dialogic structure resulting from its use, I will investigate how it is employed in this non-dialogic text to 'steer' the listener-reader and to convince them of the writer's perspective.

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Katie Wales
University of Nottingham

Thing Theory meets Prosopopoeia: the creativity of marketing discourse

150 years after Lewis Carroll's Alice fell down a rabbit-hole and found a bottle labelled *Drink Me* and a little box marked *Eat Me*, the anthropomorphic <I> of prosopopeia flourishes in the discourses of British marketing and advertising. A linguistic analysis of numerous examples of packaging, labels, signs and notices will lead to a critique of literary critics such as Hillis Miller; and also the notions of subjectivity, focalization, animism and personality, commonly discussed in relation to the pronoun <I> in the canonical situation of discourse, rather than the rhetorical, as here. In the process it will be argued that there are interesting implications for cultural theory, media studies, anthropology, eco-criticism and cognitive poetics.

Keywords: creativity, marketing, prosopopoeia, subjectivity, things

Chantelle Warner
University of Arizona

Deixis and Authenticity Effects in the film *Her*

Spike Jonze's 2014 film *Her* has been hailed as clever exploration of contemporary relationships with technology and the mounting nostalgia for *real* intimacy. *Her* is set in a not-so-distant and not-quite-implausible future, in which higher-powered versions of existing technology pervade everyday life. The story follows the love affair of Theodore Twombly and his operating system, a conscious and exceedingly charming digital entity named Samantha. Questions of authenticity are central to the film from Theodore's job as a ghostwriter of personal letters to the feelings between Theodore and Samantha. Almost in defiance of the visual medium, the matter of what is real or genuine in the film is tied to voice—beyond the technological tasks she operates, Samantha exists as voice alone, divorced of corporeality.

This presentation contributes to more philosophical analyses of *Her* by considering the role of deixis in creating palpable intimacy between Samantha and Theodore. Through an analysis of cognitive deixis (e.g. Gavins 2007, Stockwell 2009). The talk explores the authenticity effects (Warner 2013) that define Theodore and Samantha's relationship, as well as the creative play with deixis that appears in other instances—for example in the letters Theodore composes. Based on this analysis, the presentation will conclude with initial thoughts about how stylistics might contribute to discussions of technology and transhumanism in the humanities.

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Keywords: deixis, cognitive, poetics, film, authenticity, *Her*

Akiko Watanabe
University of the Sacred Heart, Tokyo

"Why so?": an analysis of an awkward discourse from *The Merchant of Venice*

This paper will attempt to present an unusual interpretation of a discourse from a popular Shakespearean play, *The Merchant of Venice*, by applying the notion of indirect speech act. The sentences this paper will argue as indirect speech act are not interrogatives, and they are normally interpreted as expressions of emotions. However, as explained by scholars such as Katie Wales and Geoffrey Leech, it is possible to give indirect status to the declarative or statement. By clarifying the awkwardness of the discourse, the present relationship between the speakers, and the hazardous situation they are in, this paper will demonstrate that the seemingly straightforward expressions in the play have high potential to function as indirect speech act.

The discourse between Shylock and Tubal is worth analyzing although not prominent in the play, set after the powerful speech of Shylock in which he questions "Hath not a Jew eyes?" Performed by a clown-like actor, Shylock's emotions that change quickly and swing from extreme to extreme in the conversation could have entertained the Elizabethan audience. However, the difficulty in performing this scene is obvious when Shylock is interpreted as a serious person which is common in modern productions. This paper will focus on the incentive of Tubal for his words, and will suggest an interpretation in which Tubal's desperate efforts to control the conversation can be an amusing aspect of the scene.

Keywords: Shakespeare, interpretation, turn-taking, performance, indirect speech act

David West
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Practical criticism – an early experiment in reader response
Practical criticism now refers to a technique of reading that focuses on the text itself (the words on the page, the verbal icon) and that isolates the text from its social and historical context. The term derives from the title of I.A. Richards' 1929 book in which he reported on his technique of issuing students with anonymized and unknown poems and asking them for their written responses.
Yet, Richards' technique was explicitly part of a *psychological* experiment and not a model of how we should – or even could – read literature; and he was primarily – if not exclusively – interested in the responses of his readers to the poem and not in the poem itself (which he described simply as "bait"). Having collected the written responses from his students (over 1,000 "protocols" in all), he then elaborated a typology of motivations to account for the different responses. At the time, Richards' *practical-criticism* experiment was unprecedented in both scale and sophistication, and indeed very little similar has been attempted since.

My aim in this paper is to return to Richards' experiment to see how it might serve reader-response research today.

My paper addresses the following key questions:
1. What enabled or motivated Richards to conduct his experiment? What other models in experimental psychology and experimental aesthetics were available to him, and how did his experiment differ from these?
2. What did he actually do in the experiment, and what did he hope to achieve?
3. What were the strengths and weaknesses of the experiment, and how might the experiment help empirical research in cognitive stylistics today?

Keywords: practical criticism, psychological experiment, reader response, Richards, cognitive stylistics

Mao Ye
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Evaluating English translations of ancient Chinese poetry from a stylistic perspective

Poetry translation evaluation from ancient Chinese to English has been subjective in China. This is caused by the indefinable and intangible notion 'poetic spirit', which is often used in influential translator's criteria, and by the lack of systematic investigation on translation evaluation. The problem of subjective criteria remains unresolved for nearly a century. In order to improve the subjective criteria of the poetry translation evaluation, this paper aims to make objective evaluations of the English translations of an ancient Chinese poem using stylistic theories. To make objective criticism, it is necessary to offer evidence which is based on systematic and reliable criteria and replicable evaluation procedures. Applying stylistic theories on both source text and target text, it is possible to make judgement based on the stylistic features found in text itself. Thus, objective evaluation of poetry translation from ancient Chinese to English can be made. This paper selects an ancient Chinese poem as the source text and various English translations as the target texts. It carries out stylistic analysis on the data with the approach based on the cognitive stylistic concept of figure and ground.

The target texts are judged by the evidences of locative relations under the criterion of *faithfulness*. This paper also explores and proposes a practical framework for the poetry translation.

Key words: Chinese, poetry, translation, evaluation, stylistics

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About creativity in spinoffs: the case of Jo Baker's *Longbourn*

 Longbourn nests in the particular place and time indicated by *Pride and Prejudice*, except it takes interest in what goes on downstairs rather than upstairs. This talk will examine some creative differences in the spinoff concerning focalisation, semantic sets, voice and motives, bringing linguistic and literary aspects together in order to probe into how far we can go from one end to the other along the bridge stylistics purportedly provides between the two disciplines. Addressing present reader attitudes to the leisure class and their servants social injustice is highlighted; in Jane Austen's novel the work of servants is hardly mentioned, in the spinoff a blow by blow account is given of procedures and difficulties, see the meticulous description of the pains of doing the washing by hand. There is an ironic twist in the story of *Longbourn* that the footman is Mr Bennet's illegitimate son, but the way this secret is told in the discourse is less ironic than plain sad. Ironic passages where the reader can smile are rare, the text is mostly realistic or romantic, with sporadic traces of the Austenian irony.

Being a spinoff *Longbourn* also relies to some extent on familiarity with the original, and creativity in it becomes seemingly transparent, playing upon the mixing of the known and the new.

Keywords: spinoff creativity, motifs, semantic sets, voice, focalisation

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The Functions of Normal Non-fluency Features from Ibsen to Chekhov

Beginning with the realist plays of Henrik Ibsen, the traditional conventions of dramatic conversation were gradually transformed. Whereas before characters were made to converse in elaborate verse, modern dramatists took the decision to make their characters spoke in ways that mirrored everyday life. Nonetheless, although dramatic conversation does share some similarities with everyday conversation, there are certain noticeable differences as well. One of the similarities is the occurrence of normal non-fluency. In conversational analysis, normal non-fluency is theorized as an obstacle that may impede effective communication, becoming a source of trouble or tension between the speakers. Normal non-fluency includes silences, voice fillers, interruptions, same-turn abandonment, failure to hold the floor and overlaps. However, since drama scripts are written for subsequent performance, playwrights may opt to eliminate unnecessary normal non-fluent items. The non-fluent items that remain should therefore contain a special dramatic meaning, as Mick Short has argued. In this way, normal non-fluency may be exploited as a dramatic device. In this paper, I will analyze the functions of normal non-fluency in Ibsen's *A Doll's House*, Strindberg's *The Father* and Chekhov's *The Cherry Orchard*.

Keywords: conversation analysis, dramatic language, failure to hold the floor, interruption, modern drama, normal non-fluency, overlap, same-turn abandonment, silence, failure to hold the floor, voice filler
Old stories, modern tales: a translational stylistic analysis of fairy tales on screen

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Old Stories, Modern Tales: a translational stylistic analysis of fairy tales on screen
Although fairy tales were only fairly recently systematized in their world-renowned written form (Zipes 2000), they originated in ancient oral traditions (and still represent one of the first, if not *the* first, literary genres many people are exposed to as children). This implies that the very birth of this literary genre can be interpreted as an act of translation and adaptation of the oral tradition to the written mode. However, the newly established genre soon exceeded the boundaries of the written page and underwent other intersemiotic translations in different 'modes' (Rossini's opera *Cenerentola, ossia la bontà in trionfo*, based on Perrault's fairy tale, representing just one authoritative example). In this regard, the link between the fairy tale tradition and animated feature-length films, which have also allowed many fairy tales of European origin to gain world-wide acknowledgement, has been fruitful. As a consequence, the name of Walt Disney is inextricably linked to such universally popular animated films as *Snow White and the Seven Dwarfs* (1937) or *Cinderella* (1950) and more recently established companies, such as Dreamworks Animation, have also turned to fairy tales, albeit in less traditional a fashion, to release some of their major successes, such as the *Shrek* Saga (2001, 2004, 2007, 2010) or *Puss in Boots* (2011). In addition to that, a number of recent non-animated products for both the cinema and television have focused on the fairy tale tradition, such as *Snow White and the Huntsman* (2012) or *Mirror Mirror* (2012), and *Once Upon a Time* (ABC, starting November 2011), *Grimm* (NBC, starting October 2011) or *Beauty and the Beast* (The CW, starting October 2012), respectively. Interestingly enough, these products 'remake' the old stories and offer modern tales which question some of the most traditional tenets of the fairy tale genre, such as the neat division of gender roles or the stark opposition between 'Self' and 'Other', which, incidentally, become synonyms for 'good' and 'bad' – illuminating in this sense is *Once Upon a Time*'s Little Red Riding Hood, who is both the beautiful girl wearing a red hood and the wolf killing people and hunters.

The aim of this paper is precisely to focus on the most recent intersemiotic translation of *Little Red Riding Hood* in the two TV series *Once Upon a Time* and *Grimm*, and to subject it to a translational stylistic analysis (Malmkjær, 2004), which will also draw from pragmatics (Chapman, 2011; Huang, 2007), stylistics (Culpeper, Short, Verdonk, 1998; Douthwaite, 2000; McIntyre, 2008), narratology (Rimmon-Kenan, [1983] 2002; Simpson, 1993; Toolan, [1988] 2001) and multimodality (Kress, van Leeuwen, 2001; O'Halloran, 2004;)), which will shed light on the linguistic and narrative choices which have helped translate those old stories into modern tales.

Keywords: fairy tales, translational stylistics, intersemiotic translation, *Little Red Riding Hood*, *Once Upon a Time*, *Grimm*.

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