

**PALA 2015: Creative Style, 15-20 July, University of Kent, Canterbury  
Conference Programme**

From / to	Wednesday, 15 July				
09:00 12:30	Registration and Welcome Lunch from 12:00 (Woolf College Foyer)				
12:30 13:00	Conference Opening (Woolf College Lecture Theatre)				
13:00 14:00	Plenary I (Woolf College Lecture Theatre) <b>Siobhan Chapman: "The book has begun to read very agreeably": the pragmatics of literary re-writing'</b> Chair: Billy Clark				
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Marina Lambrou	Chair: Brian Walker	Chair: Helen Ringrow	CRIME WRITING SIG Chair: Ilse Ras and Ulrike Tabbert	Chair: Tamara Rathcke
14:00 15:30	<b>Ralph Müller</b> Hyperliterality and Creativity	<b>Iris Gemeinböeck</b> Containing Chaos: compiling a corpus of eighteenth-century prose fiction	<b>Mao Ye</b> Evaluating English Translations of Ancient Chinese Poetry From a Stylistic Perspective	<b>John Douthwaite</b> Investigating the Linguistic Construction of a Crime Story	<b>Daniela Viridis</b> Creating an Interactive Style in Victorian Ecological Academic Discourse: citation in John Ruskin's <i>The Storm-Cloud of the Nineteenth Century</i> (1884)
	<b>Jean Boase-Beier</b> Style, Creative Reading, and the Translation of 'It'	<b>Catharina Nyström Höög</b> One Song with Different Tunes? The novels <i>Darling River</i> and <i>Lolita</i> and their intertextual relations	<b>Stephen Pihlaja</b> 'What about the wolves?': T=the reading and interpretation of scripture as social action in YouTube arguments	<b>Reshmi Dutta Flanders</b> Frame Analysis in Crime Narrative	<b>Chloe Harrison</b> Finding Elizabeth: archetypal roles and reference points in <i>Elizabeth Is Missing</i>

	<p><b>Saoko Funada</b> A Stylistic Approach to Animal Metaphors in Charles Dickens with Special Reference to First-Person Narrative Perspectives</p>	<p><b>Yuko Ikeda</b> Body Language in Jane Austen's <i>Emma</i></p>	/	<p><b>Ulrike Tabbert</b> What Linguistics has to Offer for Criminological Research</p>	<p><b>Coral Calvo Maturana</b> Exploring the Discourse of Adoption in Children's Literature: a textual and visual approach</p>
15:30 16:00	Tea Break				
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Stephen Pihlaja	Chair: Clara Neary	Chair: Tamara Rathcke	Chair: Ilse Ras and Ulrike Tabbert	Chair: Matt Davies
16:00 17:30	<p><b>Paul Bouissac</b> The Surrealist 'Image': a cognitive poetic approach</p>	<p><b>Rocío Montoro</b> The creative use of absences: Henry Green's <i>Living</i></p>	<p><b>Heidi Colthup</b> Playing Inside the Box: how medium constrains narrative</p>	<p><b>Andrea Mayr</b> Criminal Investigations: narrative conventions and aesthetics in Real Crime TV</p>	<p><b>Emma Overmaat</b> The Stylistic Features of Place Branding: The Case of DNA Zeeland</p>
	<p><b>Juhani Rudanko</b> Lexico-Grammatical Creativity in American Soap Operas: a Case Study</p>	<p><b>Akiko Watanabe</b> "Why so?": an analysis of an awkward discourse from <i>The Merchant of Venice</i></p>	<p><b>Charles Hannon</b> Visualizing Referentiality in <i>As I Lay Dying</i></p>	<p><b>Ilse Ras</b> 'The Alleged Fraud': modality in a corpus of corporate fraud news</p>	<p><b>Beatrix Busse and Jennifer Smith</b> Urban Place-Making in Zadie Smith's <i>NW</i>: creating allegiances, places and identities</p>
	<p><b>Maria den Hartog</b> The Mind and Brain of the Reader</p>	<p><b>Lorenzo Mastropiero</b> Race and racism in <i>Heart of Darkness</i> and in its Italian translations: linking corpus stylistics and translation studies</p>	<p><b>Craig Hamilton</b> Creative Doublespeak: conceptual blending in euphemisms</p>	<b>ROUNDTABLE DISCUSSION</b>	<p><b>Giuseppina Balossi</b> <i>I and the World</i> in Conrad's <i>The Shadow Line</i>: the first person narrator and its stylistic occurrence in the novel</p>
18:30 19:30	Guided tour of Canterbury				
19:30 21:00	Conference Reception (Cathedral Lodge)				

	Thursday, 16 July				
8:30 9:30	Registration				
9:30 10:30	Plenary II (Woolf College Lecture Theatre) <b>Peter Blair: 'Flash Fiction Now: theory and practice'</b> Chair: Andrea MacRae				
10:30 11:00	Coffee break				
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Alice Bell	Chair: Dan McIntyre	Chair: Ulrike Tabbert	CREATIVE WRITING SIG Chair: Jeremy Scott	Chair: Soe Marlar Lwin
11:00 13:00	<b>Anita Naciscione</b> Creative Metaphor in Literary Discourse: a cognitive approach	<b>Sean Murphy</b> Characteristic Language Forms in Shakespeare's Soliloquies	<b>Alison Gibbons</b> Building Hollywood in Paddington: text world theory, immersive theatre and Punchdrunk's <i>The Drowned Man</i>	<b>Nigel McLouglin</b> Slipping Unnoticed Across The Border: a cognitive poetic analysis of liminality in Paul Muldoon's 'Unapproved Road'	<b>Joseph Ushie</b> The Gender Agenda in Three Nigerian Female Poets: a stylistic study
	<b>Maria-Eirini Panagiotidou</b> Iconicity and Cognition: recreating van Gogh's "Starry Night"	<b>Linda Pillière</b> Curbing Creativity? The influence of style and form guides on contemporary fiction	<b>Arwa Abdulhamid Hasan</b> From Text to Image to Film, All You Need is PoV	<b>Nancy Gaffield</b> The Stylistics of Creativity: "...what she felt, she had heard as a girl"	<b>John Douthwaite</b> The Role of Creative Metaphor in a Literary Text
	<b>Thórhallur Eythórsson</b> The hero, the ghost and Mr X: Perspective, grammar and empathy in Old Icelandic narrative	<b>Pablo Ruano</b> Dickens's Verbal Dexterity: a corpus stylistic approach	<b>Jane Lugea</b> Tinkering with Text-world Theory: insights from cross-linguistic data	<b>Lynne Rees</b> Poetry of absence or an absence of poetry?	<b>Andrew Goatly</b> Metaphor, Creativity, Readability and Risk

	<b>Andrea Macrae</b> Be A Hero!: givers as heroes versus helpers in charity ads	<b>Haruko Sera</b> Depictions of emotions in Haruki Murakami's <i>Norwegian Wood</i> : a semantic analysis	<b>Clara Neary and Derek Alsop</b> Text, Intertext, Paratext: the creative text worlds of Sterne's <i>Tristram Shandy</i>	<b>Rosemary Huisman</b> The many dimensions of poetic art	<b>Funke Josephine Oni</b> The Rhetoric of Collocations in Nigerian Political Discourse
13:00 14:00	Lunch (Woolf College Foyer)				
14:00 15:00	Plenary III (Woolf College Lecture Theatre) <b>Joanna Gavins: 'Summoning the Spriggins in South East Cornwall: tourism, creativity, and cognition'</b> Chair: Paul Simpson				
15:00 15:30	Tea break				
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Eleni Kapogianni	Chair: Jane Lugea	Chair: Joe Bray	CREATIVE WRITING SIG (cont.) Chair: Jeremy Scott	Chair: Patricia Canning
15:30 17:30	<b>Mahmood Kadir Ibrahim</b> Conceptual map and Ideology in a Sheko Bekas's <i>Halbja</i> and Richard Aldington's <i>Living Sepulchres</i>	<b>Larry Stewart</b> Why Noone Will Like Emma: a computational analysis of style in Jane Austen's <i>Emma</i>	<b>Masayuki Nakao</b> Representation of consciousness in first-person autobiographical novel: a case study of Dickens's <i>Great Expectations</i> and Thackeray's <i>Henry Esmond</i>	<b>Sreedhevi Iyer</b> A Case for Overdoing It: resisting the stylistic norm	<b>Moniek Kuijpers</b> The Use of Text Manipulation in Empirical Literary Studies: case study and creative reflections
	<b>Kim-Sue Kreischer</b> Characters change because frames change: contextual frame theory in Ishiguro's <i>Remains of the Day</i>	<b>Suzanne Mpouli</b> Broadening the Horizons of Computational Stylistics: an experiment on automatic simile description	<b>Michaela Mahlberg and Johan de Joode</b> Reading Voices in Dickens's Fiction	<b>Val Jessop and Liesl Buckhardt</b> 'Celebrity Death Match': 'competing' approaches to textual analysis	<b>Eri Shigematsu</b> Directness of Indirect Representations of Consciousness

	<p><b>Sam Browse</b>  <i>Ethos</i> in Fictional and Non-fictional Oratory: a cognitive approach</p>	<p><b>Melanie Evans</b>  Between an epistolary and literary style? A forensic stylistic approach to the authorship of Aphra Behn's posthumously-published letters</p>	<p><b>Eric Rundquist</b>  Free Indirect Style and the Representation of Non-linguistic Mental Activity</p>	<p><b>Nataliia Kolbina</b>  Mimesis and Diegesis of Architectural Images in Contemporary English Novels</p>	<p><b>Ross McLachlan</b>  Jenny Diski's Cancer Diary and 'Rehumanizing' Illness</p>
	<p><b>Jennifer Sanchez-Davies</b>  A Cognitive Poetics of Characterisation Through Negation</p>	<p><b>Marc Alexander and Fraser Dallarchy</b>  Insipidity and Taste in Early Modern English</p>	<p><b>Violeta Sotirova</b>  The Status of the Narrator in Modernist Fiction</p>	<p><b>Craig Bolland</b>  Stylistics in the Creative Writing Classroom</p>	<p><b>Zsófia Demjen</b>  Metaphor, Creativity and Abuse on Twitter: the case of Caroline Criado-Perez</p>
<p>18:00 22:30</p>	<p>Tour and Supper at Shepherd Neame Brewery, Faversham</p>				

Friday, 17 July					
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Marcello Giovanelli	Chair: Michael Toolan	Chair: Jean Boase-Beier	READER RESPONSE SIG Chair: Sara Whiteley and Patricia Canning	Chair: Heidi Colthup
09:30 11:30	<b>Kyoko Arai</b> The creative style of haiku	<b>Christiania Gregoriou</b> The Fandom is Afoot: BBC <i>Sherlock</i> and its fan fiction at play	<b>Stephen Coffey</b> Lexical Creativity in Newspaper Headlines	<b>David West</b> Practical Criticism: an early experiment in reader response	<b>WRITING WORKSHOP</b> <b>Oksana Shkurska</b> Writing Metaphorically: unveiling the hidden power of metaphors in academic English
	<b>Stefan Blohm and Christine A. Knoop</b> On the notion of the poem	<b>Derek Bousfield and Dan McIntyre</b> 'You had best unfuck yourself or I will unscrew your head and shit down your neck!' Creative linguistic aggression in Stanley Kubrick's <i>Full Metal Jacket</i>	<b>Matt Davies</b> Reckless Spending and Sensible Saving? Or the Other Way Round? Constructed oppositions in news editorial columns in the 2010 and 2015 UK general election campaigns	<b>Alice Bell</b> Digital Fiction, Readers and You: an empirical approach to second-person narration in <i>The Princess Murderer</i>	
	<b>Lisa Nahajec</b> Linguistic negation in Dylan Thomas' <i>Under Milk Wood</i> : An examination of the textual effects of a limited use of negation and its contribution to isolation	<b>Jonathan Fitchett</b> Talking the Talk by Walking the Walk: towards a new language of playwriting through devised performance	<b>Katie Wales</b> Thing Theory meets Prosopodoeia	<b>Martine Van Driel</b> Facts and Feelings: Differences in Opinions after reading Live Blogs and Narrative News Articles	

	<p><b>Yanna Popova</b> The Creativity of the Ordinary in the Poetry of Wallace Stevens: can stylistic choices be expressive of phenomenal experience and how?</p>	<p><b>Nanna Zheng</b> The Functions of Normal Non-fluency Features from Ibsen to Chekhov</p>	<p><b>Helen Ringrow</b> Problems and Solutions: marketing the young, ideal body</p>	<p><b>Jessica Norledge</b> Cognitive Estrangement and the Experience of Dystopian Reading</p>	<p><b>Salvador Alarcón-Hermosilla</b> Profiling and Windows of Attention in John McGahern's <i>The Dark</i></p>
11:30 12:00	Coffee break				
12:00 13:00	<p>Plenary IV (Woolf Lecture Theatre) <b>Marina Lambrou: 'Narratorial Style and Tellability in the Mediated Personal Experience of a 7/7 Survivor: Martine's story'</b> Chair: Rocío Montoro</p>				
13:00 14:00	Lunch (Darwin College Conference Suite)				
	Room 1	Room 2	Room 3	Room 4	Room 5
	Chair: Katie Wales	Chair: Christiana Gregoriou	Chair: Alison Gibbons	READER RESPONSE SIG Chair: Sara Whiteley and Patricia Canning	Chair: Davide Castiglione
14:00 15:30	<p><b>Nicola Snarey</b> The multiple perspectives of lyric poetry</p>	<p><b>Chantelle Warner</b> Deixis and Authenticity Effects in the Film <i>Her</i></p>	<p><b>Kristin Berberich and Nina Dumrukic</b> Multimodal analysis of burying strategies used for plot-construction purposes in BBC's <i>Sherlock</i></p>	<p><b>Louise Nuttall</b> Readers Between the 'Camps' in <i>We Need To Talk About Kevin</i></p>	<p><b>Anne Furlong</b> The Director as Audience: intention and adaptation in the interpretation of plays</p>
	<p><b>Ilaria Rizzato</b> Translating Metaphor in Shakespeare's <i>The Two Gentlemen of Verona</i>: a stylistic Approach</p>	<p><b>Elisabetta Zurru</b> Old Stories, Modern Tales: a translational stylistic analysis of fairy tales on screen</p>	<p><b>Ruminko Oyama-Mercer</b> Reading Multimodal Literature: The transformation of literary texts between visual images and writing</p>	<p><b>Dave Peplow and Sara Whiteley</b> Reading Group Discourse and the Boundaries of Stylistics</p>	<p><b>Mingyu Tseng</b> Describing Creative Products in an Intercultural Context: towards a pragmatic and empirical account</p>

	<p><b>Natsumi Deguchi</b> The Changing Value of Words During World War I</p>	<p><b>Jóhannes Gísli Jónsson</b> Creative Ways of Hiding Gender</p>	<p><b>Jozefina Piatkowska</b> The Grounding Function of Tense/Aspect Morphology in Lyric Poetry</p>	<p><b>Patricia Canning</b> Text World Theory and Real World Readers: from literature to life in a Belfast prison</p>	<p><b>Sabina Longhitano Piazza</b> Communicating the Ineffable: a pragmatic account of literariness</p>
15:30 16:00	Tea break (N.B. Room 5 no longer in use)				
	Room 1	Room 2	Room 3	Room 4	
	Chair: Derek Bousfield	Chair: Chantelle Warner	Chair: Christina Kim	READER RESPONSE SIG (cont.) Chair: Sara Whiteley and Patricia Canning	
16:00 17:30	<p><b>Keiji Nishioka</b> Noun Phrase Types and Their Distribution in Francis Bacon's Essays</p>	<p><b>Martin Billingham</b> There's Something Seriously Funny About the English Language</p>	<p><b>Hazel Price</b> How Is Brand Identity Linguistically Encoded? A case study of 'BrewDog'</p>	<p><b>Davide Castiglione</b> Why so difficult? A stylistic and empirical model for the study of poetic difficulty</p>	
	<p><b>Lina Fisher</b> Emotional Writing and the Translator's Engagement with the Text</p>	<p><b>Agnes Marszalek</b> Getting into the Mood (for Comedy): the atmospheres of humorous fiction</p>	<p><b>Brett Francis Larson</b> Concept Albums: Vološinov and intertextuality in Coheed and Cambria's <i>Amory Wars</i> saga</p>	<p><b>Yaxaio Cui</b> Reader Responses to Shifts of Narrative Point of View</p>	
	<p><b>Hiroko Furukawa</b> Connie's Language and Sexuality: <i>Lady Chatterley's Lover</i> in Japanese</p>	<p><b>Mohamed A.H. Ahmed</b> Code-switching in Exophonic Texts: the question of readership</p>	<p><b>Rodney Hermeston</b> Language and Resistance: the role of implicature in the music hall songs of Marie Lloyd</p>	<p><b>Andrea Olinger</b> On the Co-Constructed Nature of Style: a qualitative case study of writing (and reading) 'style' in psychology</p>	
	17:35-18.15 <b>ROUNDTABLE DISCUSSION</b>				
19:30 21:30	Kentish Wine Tasting – Woolf College Foyer				



Saturday, 18 July				
	Room 1	Room 2	Room 3	Room 4
	Chair: Anne Furlong	Chair: Michael Hughes	Chair: Tom Barney	PRAGMATICS SIG Chair: Billy Clark and Siobhan Chapman
9:00 11:00	<b>Esterino Adami</b> Spoiling suspense? Anticipatory structures as creative narrative devices in diasporic fiction	<b>Marcello Giovanelli</b> Text world theory and 'teacher-oriented grammatics': facilitating creativity, reading and writing in the classroom	<b>Saza Abdulla</b> A Stylistic Characterisation of the Fictional Portrayal of Don Tillman in <i>The Rosie Project</i>	<b>Saskia Ottschowski and Susanne Riecker</b> 'Apparent Flouting' in Fictional Texts
	<b>Emily Anderson</b> Style, Narrative Discourse, and Signification	<b>Bojana Kalanj</b> Creativity in English Nonnative Academic Essays	<b>Jane Demmen, Lesley Jeffries and Brian Walker</b> Is there a Baron in the Commons? The lexis of labour relations in parliamentary language across time	<b>Yanwei Hu</b> The Pragmatics of the 'Social Man' in Talk Exchanges
	<b>Feng Duan</b> Focalization and Counter-focalization: Perspective, Dialogues, and Narrative Distance in J. M. Coetzee's <i>Disgrace</i>	<b>Masako Nasu</b> A Qualitative Analysis of Successful Foreign Language Learners' Oral Histories	<b>Sara Nittve</b> The Use of 'Naked Nouns' as a Stylistic Device	<b>Sean Murphy</b> Am I Politic? Self-(im)politeness in Shakespeare's soliloquies
	<b>Katherine May</b> Stories with Ragged Edges: evolution, gossip and online narratives of the self	<b>Masayuki Teranishi</b> Stylistics and Translation in the EFL Classroom	<b>Elisabetta Perra</b> Exploring the Language of Gliglish in <i>Rayuela</i>	<b>Kate Scott</b> Null Subjects, Relevance and Stylistic Effects
11:00 11:30	Coffee break			

	Room 1	Room 2	Room 3	Room 4
	Chair: Vikki Janke	Chair: Michael Hughes	Chair: Michael Burke	PRAGMATICS SIG (cont.) Chair: Billy Clark and Siobhan Chapman
11:30 13:00	<b>Tom Barney</b> Event Coding in Archives: the foundation of a creative process	<b>Vassallo Odette</b> Individual or Collaborative Creativity in the Stylistics Classroom	<b>Joe Bray</b> Jane Austen and the Stylistics of Creativity	<b>Eleni Kapogianni</b> On the Pragmatics of Textual Parody: literary and non-literary genres
	<b>Soe Marlar Lwin</b> Intersection of Creativity and Narrativity in Call-and-Response Oral Storytelling	<b>Michael Toolan</b> Harris and Leech on Creativity and the Teaching of Poetry	<b>He Huang</b> A Stylistic Study of Discourse Structure in Molly Bloom's Monologue	<b>Billy Clark</b> The Inferential 'Texture' of Alice Munro's <i>Postcard</i>
	<b>M'Balía Thomas</b> 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	<b>Soichiro Oku</b> Corpus and Style in the Classroom: an EFL case study	<b>Iryna Tryshchenko</b> The Expressive Potential of Register Mixing	<b>Susan Mandela</b> <i>The Inheritors</i> : a re-reading on pragma-stylistic grounds
13:00 14:00	Lunch (Darwin College Conference Suite)			

	Room 1	Room 2	Room 3	Room 4
	Chair: David Hornsby	Reader Response SIG (cont.) Chair: Patricia Canning and Sara Whiteley	Chair: Vasallo Odette	PRAGMATICS SIG (cont.) Chair: Billy Clark and Siobhan Chapman
14:00 15:30	<b>Jim O'Driscoll</b> Discourse Presentation and Goffman's Production Format: can they work together?	<b>Katalin Balint and Frank Hakemulder</b> Readers' Perception of a Stylistic Deviation During Absorbed Reading: a qualitative interview study on foregrounding	<b>Ivan Ghio</b> 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.	<b>Andrew Caink</b> Lexical Pragmatics in the Context of Structural Parallelism
	<b>Aishat Umar</b> Exploring Creativity in Narrative Fiction: A Stylistic Analysis of Characterisation in Gimba's <i>Witnesses to Tears</i>	<b>Anezka Kuzmicova</b> Correlations Between Foregrounding, Reading Strategy, and Theory of Mind	<b>Riyukta Raghunath</b> What If...? A Possible Worlds Analysis of <i>Fatherland</i>	<b>Roberta Piazza</b> When Cinema Borrows from Stage: theatrical artifice through explicitness in <i>The Cook, the Thief, His Wife and Her Lover</i> and <i>Dogville</i>
	<b>Judit Zerkovitz</b> About Creativity in Spinoffs: the case of Jo Baker's <i>Longbourn</i>	<b>Richard Finn</b> Using Reading Group Discussion to Understand Comics about Mental Illness	<b>Daria Tunca</b> Towards an 'African Stylistics'	<b>ROUNDTABLE DISCUSSION</b>
15:30 16:00	Tea break			

16:00 17:00	Plenary V (Woolf College Lecture Theatre) <b>Jennifer Riddle Harding: 'Similes and Puns: a rescue mission'</b> Chair: Michael Burke
17:00 17:15	Conference Close (Woolf College Lecture Theatre)
17:15 18:15	AGM (Woolf College Lecture Theatre)
19:00 23:30	Conference Dinner (Whitstable Castle)

	Sunday, 19 July
10:00 18:00	Conference excursion to Leeds Castle