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Stylistics Without Borders
BOOK OF ABSTRACTS

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The Stylistics of Love in Leigh Hunt's "Abou Ben Adhem"

Love has been viewed in many ways. It crosses all borders – physical and symbolic ones. It is, to borrow Pope's (1688-1744) terminology, a fire that naturally mounts upwards (West, 2013); a fire which, as it burns, consumes the lovers in a conflagration of passion. But love is also the water, which as it flows, inculcates vividness, life and vigour to human souls. This article addresses the representation of love as perceived by the British poet and essayist Leigh Hunt (1784-1859) in his poem "Abou Ben Adhem"; it is inspired by the Russian formalist theory of foregrounding, which comes to mean 'defamiliarization' (ostranenie, i.e., 'estrangement' or 'making strange'), a theory that was inaugurated into literary criticism by Shklovsky (1893-1984). In this article, I (a) unpack the stylistic features of the poem at the semantic and pragmatic levels, (b) probe into its topical theme by interrogating form and meaning, and (c) underscore its relevance for international English and poetry classrooms involving students of heterogeneous backgrounds – be they religious or otherwise.

Keywords: Abou Ben Adhem; Love; Leigh Hunt; Poetry; Foregrounding

Esterino Adami (University of Turin)

Polyphony, hybridity and language variation as strategies of (self)representation in the short stories by Hansda Sowvendra Shekar

Polyphony, hybridity and language variation (e.g. Allen 2000; Bakhtin 1981; Gibbons and Whiteley 2018; Talib 2002) are some of the strategies that writers, in particular from the postcolonial territories, utilise for the (self)representation of identity, as is the case with Hansda Sowvendra Shekar a contemporary author that belongs to the community of Adivasi, i.e. one of the marginalised ethnic groups of rural India. Rather than offering a reassuring portrayal of his own community, in his controversial short stories (2017), the writer provokingly deconstructs and unveils hidden sides of the Adivasi cultural identity thanks to a clever manipulation of the linguistic texture (Chakraborty 2017). Shekar's style, in fact, benefits from the amalgam of a wealth of different linguistic levels, not only including features of Indian English but also the abundant insertion of lexical items from the Santhali language (the mother tongue of this tribal group) as well as elements of specialised discourse (i.e. medical register).

I propose to look at this kind of polyphony and styles in voice not only for their aesthetic effects of defamiliarisation, but also for their ideological nuances, i.e. the author's unbiased idea of (self)representation of a specific cultural group and the readers' response and resistance to his hybrid narrative. To map out the stratifications of such complex fiction, a number of excerpts from Shekar's stories will be subjected to stylistic investigation. My research questions will specifically consider 1) the heteroglossia and intertextuality of the author's literary discourse enriched by diatopic varieties of English 2) the notion of (self)representation characterised by an inner perspective, i.e. a viewpoint within the community depicted in the text 3) the pragmatic effects of idiolectal and multi-voiced writing in terms of readerly acceptance or refusal, for instance via face threatening acts (Black 2006). Methodologically, this presentation involves integrating the frameworks and concepts of various disciplines such as postcolonial stylistics, narratology, and variational sociolinguistics.

Key words: polyphony, language variation, Adivasi, Hansda Sowvendra Shekar, identity

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Metaphors of Silence in Keats's Poetry

Silence has always been one of the most enduring themes of literature. The term 'silence' has received so much attention in romantic poetry; it is a frequent motif or a primary condition for creating poetry in many of Romantic poems (Price & Masson, 2002). In the poetry of John Keats, the term silence and its related forms are used frequently to serve different purposes. Some of the previous studies offered a thematic exploration of 'silence' (Harding, 1986; Fournier, 2010); others provided a psychoanalytical investigation of the term 'silence' in Keats (Watson, 1997). My analysis will differ from previous critics as my paper aims to examine the way in which silence is depicted in the poetry of Keats. It offers a stylistic approach with cognitive depth mainly to investigate how the concept of silence is constructed. Using this cognitive approach offers a better understanding of Keats's poetry, particularly the metaphors of silence. In this paper, I will argue that Keats's poems show evidence that the poet featured silence variously. In some of his poems, silence is presented symbolically, it can represent an intense experience, such as uncomfortable silence that disturbs and vexes the mind. It also can be a negative mental state or a mood which reflects the inner personal experience. Other forms of silence will be discussed in this paper too.

Keywords: Silence, Metaphor, Cognitive Approach, Romantic poetry, John Keats

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Emily R. Anderson (Knox College)

Divergent Rhetoric and Trump's "Big, Beautiful Wall"

This paper focuses on the rhetoric surrounding the current "immigration crisis" in the United States and the wall that Donald Trump would build along the border with Mexico. I argue that The Wall plays two roles: one, the literal structure that Trump would erect; and two, a barrier between white American citizens and those considered *other*.

I analyze Trumpian discourse, popular reporting, and experience-based accounts to demonstrate the ways in which the wall is positioned and framed differently – not just in content, but in *style* and *rhetoric*. In each case, any rhetoric surrounding Trump's wall is already imbricated in the surrounding politicized discourses.

The analysis shows that experience-based rhetoric – narrative or sociological – is more likely to emphasize the wall as a metaphorical border reinforcing an ideology of difference between "us" and "them." Conversely, overtly political rhetoric – Trump's own or that in popular reporting – is more likely to consider the wall in terms of whether there is, in fact, an immigration crisis and whether an actual structure would or should stem it.

Moreover, experience-based rhetoric is different stylistically, focusing on subjective analyses in which those affected, on either side of the border debate, see themselves as personally involved in the struggle. These analyses require reception-based theories to explain them as they appeal to the audience personally. Overtly political rhetoric, however, focuses on (purportedly) theory-driven and objective reasons for erecting a wall. Notably, this focus is the same independent of whether the reasoning is sound or fallacious. Traditional theories of exposition are best able to explain these communicative strategies.

Key words: politics, immigration, border wall, rhetoric, Trump

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Kira Andreeva (Tyumen State University)

The art of creation and innovations of Steven King's construal of literary textworlds

"Stylistics Without Borders" is an attempt to answer the call for contemporary studies of interdisciplinary approach to the creation, interpretation and analysis of texts. The obligatory step in this direction is the discovery of the innovative tool-box with technologies able to penetrate into the secrets of the authors' craft to arouse readers' interest, fascination, immersion into the newly-created text. The present paper reveals the desire to understand and study the phenomenon of the enormous success of the novels of the greatest American literary wizard: Steven King. His talent, to create so many "as if real" and fantastic textworlds with the effect of readers' instant immersion and almost physical perception, creates a research gap and calls for studies. Now such technologies continue to remain the matter of special interest for scholars. Literary tool-kit continues to be enriched by new methods. The list of only several of them includes: Cognitive, Qualitative, Synergetic, Statistical, Mapping, Embedding, "Mining" ones. Their selection becomes a problem. Our experiment was based on the results of the Senior Course students' written interpretations of St. King's saga: "The Dark Tower". Preliminary entry was provided by the Course of Lectures on Stylistics, Seminars of Interpretation, Lectures on Methodology. Each student was to analyse one novel by King. Only most general methodology was provided. The instruction was to enrich analysis by free chosen additional technology. Results displayed individual creativity, the latter call for special presentation.

KEYWORDS: textworlds, construal, methodology, tool-kit, creativity, experiment

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Sound-Iconicity in Poetry and Prose

One key question in the scientific study of literary style concerns the interplay between the linguistic form and the content of texts [1, 2]. It has been claimed that poetic language is characterized by a harmony between sound and meaning, i.e., between the articulatory-acoustic characteristics of phonemes occurring in a text and the meaning expressed in this text [3, 4]. Objective of our study was to monitor the occurrence of sound-meaning congruencies in short text-passages selected from three different genres (poetry, prose fiction, and newspaper articles). We hypothesized that sound-meaning congruencies are more frequent in poetry than in prose. We also tested whether sound-iconicity is restricted to content-words (i.e., nouns, verbs, adjectives) or whether it can also be found in function-words (e.g., articles, pronouns, prepositions). To test our hypotheses, we assessed the frequency of phonemes with specific articulatory-acoustic features around keywords that represented one side of a bi-polar dimension (such as small-large or active-passive). Our results show that the semantic classification of the keywords is a significant predictor for the occurrence of phonetic characteristics in words of their proximity. While, sound-meaning congruencies were found in all three genres, they were significantly more pronounced in poetry than in prose. There were also significant differences between the genres regarding the role of function-words, which showed a strong sound-iconic effect in poetry but not in prose. Our results deliver strong evidence for the role of sound-meaning congruencies in poetry and prose.

Keywords: Phono-semantics, corpus analysis, poetry, prose fiction, sound iconicity

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Giuseppina Balossi

Malcolm Lowry's *Under The Volcano*: The Representation of Death in the Mind-style of a Western Character.

Wonders are many, and none is more wonderful than man ... only against Death shall he call for aid in vain; but from baffling maladies he hath devised escape.

Lowry's autobiographical novel *Under The Volcano*, set in the Mexican city of Cuernavaca on the Day of the Dead in 1938, chronicles the last 24 hours in the life of Geoffrey Firmin, a chronically depressed alcoholic British consul. In this work, the theme of death appears to be prominent, as clearly evidenced in the opening epigraph to the novel from Sophocles' *Antigone*, in its being set on the Day of the Dead, against the backdrop of a looming World War, in a town at the foot of a threatening volcano, as indicated by the title, and the protagonist's tragic end. In the light of such evidence, the present paper aims to investigate *how* the representation of Death reflects the protagonist's mind style and conceptualise it from a personal but also Western perspective. The approach employed draws upon the fields of Cognitive Stylistics and Corpus Linguistics. Particular attention will be given to investigating the figurative language of Death through corpus aided tools, demonstrating how they can assist into the analysis of the linguistic and metaphorical use of Death.

Keywords: Lowry Malcolm, *Under The Volcano*, mind-style, Cognitive Stylistics, Corpus Stylistics.

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Tom Barney

Well-proportioned Borders: Stylistic Variation in Page Layout

Walker (2001) argues that, while many published guides to the layout of writing or print are principally concerned with the look of the page, a more important concern is the use of space and graphic devices to articulate the meaning of the text. Cooper (1964), for example, shows how, in a list of directors in a company annual report, layout and type size are used to convey information which would formerly have been conveyed by punctuation. In this paper I examine page layout as a component of the style of particular texts.

Layout is most obviously used in fields such as advertising, but it makes a distinctive contribution to books too. Baudin (1982), for example, compares the appearance of pages from two novels, one solid narrative, the other mostly direct speech with short turns. While features such as these are the responsibility of the author, the typographer works with a particular manuscript to design a page layout which best articulates its character; which presents the material elegantly and in a way that makes it consistently readable. The typographer, then, makes a contribution over and above that of the author to the style of the finished text.

I explore the nature of this contribution in printed books, examining how the block of text, margins and page size are varied so that together they give a typographic style suited to that of the material printed. I argue that this is a significant component of the style as a whole.

Keywords: graphology, typography, layout, stylistic variation, printed books

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Titles and Text Worlds

Text World Theory (TWT) has been used to account for a wide range of modes and genres, including realist narratives, absurd fiction, poetry, drama, newspaper discourse, multimodal narratives, advertising, route directions, and self-identity narratives. However, while applications of TWT to different discourse types have extended the theory's reach in innovative ways, pushing at the borders of the theoretical apparatus itself, some basic questions remain concerning the borders of the language phenomena TWT aims to account for. What are the functions – in TWT terms – of the borders of discourse itself, as represented by those paratextual elements, like titles, which exist as part of a text and yet somehow also stand apart from it?

This paper considers a neglected area in TWT, namely, the role of titles in text-world construction. We report on a pilot study in which we employ the text-change detection method (Emmott, Sanford and Morrow 2006; Sturt et al. 2004) and think-aloud protocols (e.g. Andringa 1990) to gauge readers' attention to, and interpretation of, the title of a poem. We attempt to situate titles in relation to all three levels of a discourse (discourse-world, text-world, and world-switch or modal-world). We conclude by suggesting some further lines of research, offering some tentative hypotheses into the potential differences in the ways in which titles are processed across different modes and genres.

Keywords: Text World Theory, titles, text-change detection, think-aloud protocols

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Monika Bednarek (University of Sydney)

Functions of dialogue in TV drama and beyond

‘Telecinematic discourse’ (Piazza et al. 2011) has become an increasing focus of linguistic analysis. In the last decade or so, there has been a growing interest in the stylistic analysis of not just films, but also of television series. Much of this research has focused on the important narrative function of dialogue to build characters (in conjunction with multimodal aspects). The creation of humour has also been investigated, mainly from pragma-stylistic perspectives. Other functions of television dialogue have seen much less attention (but see Richardson 2010, Sorlin 2016). In this talk, I will introduce a new categorisation of the multiple functions dialogue can fulfil in TV narratives (Bednarek 2018). The new framework significantly adapts, refines, and extends Kozloff’s (2000) pioneering research on film dialogue. The talk will illustrate the model with examples from the Sydney Corpus of Television Dialogue (www.syd-tv.com), which contains episodes from 66 US television series. The framework can be applied not just to TV series from the United States but also to other English-language series, and could be adapted for TV series in languages other than English. While the model focusses on *television* narratives, it could be modified for analyses of other fictional texts and could thus prove a useful interpretive framework for stylistic investigations of dramatic or narrative texts more generally.

Keywords: TV narratives, dialogue, functions, corpus

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Hannah Berry (University of Liverpool)

Empathy: the border between narratives

When considering and reflecting on language, do we empathise with the interlocutor by simulating thoughts, feelings and actions? Do we project ourselves into the narrator's shoes via simulation? Does this, then, create a boundary between the listener's understanding, the person's actual experience and their communication of the experience?

This paper will steer away from traditional literary-linguistic themes of stylistic analysis and will approach interdisciplinary narratives from phenomenological descriptions of experience and empathy. Lay understanding of the term 'empathy' suggests that you "put yourself in someone else's shoes" when considering another person's experience. However, no-one else's "shoes" fit in the same way and this creates a border between narratives. The traditional approach to empathy in narrative is an analytic simulation theory. An alternative to this approach, meanwhile, is Gallagher's 'empathy informed by narrative practice' (2012). I argue that this theory is also problematic, and propose another alternative.

I reject the concept of empathy as a fundamental part of human experience. Rather, understanding someone else's experience involves an understanding that another person experiences in the same way that I do, that a 'self' has consciousness of an object. This description arises from the phenomenological reduction, but we need to be aware that anything other than this description is context, and so cannot be experienced by anyone else. Consequently, narratives are simultaneously borderless (as everyone fundamentally experiences in the same way), and with borders (that experience is isolating and cannot be shared in its entirety with anyone else through communication, regardless of context). To *understand a narrative* is to negotiate this dichotomy.

Keywords: empathy, phenomenology, simulation theory

Mark Boardman (University of Huddersfield)

Grammatical agency and ironic persona in Emily Dickinson: an interdisciplinary corpus originated study.

This study uses a combination of computational, corpus and qualitative stylistic methods to isolate and analyse, from my own corpus of Emily Dickinson's 'fascicle' poems (Miller 2016), some syntactic and morphological markers which potentially construct the effect of an ironic authorial persona. Based on the results of a user-designed set of syntactic and morphological queries performed on the corpus by a rule based NLP software package called NooJ (Silberztein 2016), I suggest ways in which selected concepts from Cognitive Grammar (Langacker 2009) might be used to develop those computational results into a qualitative theory of how grammatical markers related to person and agency can be seen to instantiate some forms of irony. That it may be possible for corpus tools to point towards a link between syntax and irony is fleetingly suggested by Luow (in Baker et al 1993), but most of the software tools and packages commonly used in corpus based literary stylistics focus on lexical and semantic variables and do not incorporate features capable of analysing complex syntactic patterns. As NooJ is not reliant on stochastic algorithms and is entirely rule based, it allows the user to design bespoke syntactic and morphological queries as complex as the user's knowledge of grammar will facilitate. Because these queries are user-designed, erroneous results can be filtered out systematically by debugging the rules in the same way as programmer would debug computer code.

Keywords

irony; persona; corpus; literary; stylistic; computational; NLP; syntax; morphology; cognitive

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Léa Boichard (Jean Moulin University)

Orality and the silencing of the female voice: a stylistic approach to the language of domestic abuse in Roddy Doyle's *The Woman Who Walked into Doors* and *Paula Spencer*

The novels *The Woman Who Walked into Doors* and *Paula Spencer* form a diptych centred around the character of Paula Spencer, an alcoholic middle-aged woman who is the victim of domestic abuse. Roddy Doyle's style is resolutely oral: dialect – in the sense of the grammatical, lexical, and phonological specificities of a language variety (TRUDGILL, ([1974] 2000: 5) – and the characteristics of oral communication – as opposed to those of written communication (ONG, 2002; CHAFE, 1982) – are represented, sometimes to a degree of saturation. Roddy Doyle's constant play with the tension between orality and literariness gives rise to a particular style that I refer to as *orature* (from a term coined by HAGEGE, 1985). In the Paula Spencer novels, orality pervades the narration and is the main stylistic component both of the silencing of Paula Spencer's voice and of her retrieval of that voice in freeing herself from her abusive husband. This paper proposes to study how *orature* is used to create the stylistic conditions allowing for a very subtle and efficient criticism of the silencing of the female voice in cases of domestic abuse. I will present the toolkit for the study of literary orality that I developed in my PhD, and more particularly the typology of narrative orality that I developed from CHAFE and ONG and confront it with the tools of Critical Discourse Analysis in order to show that, in these two novels, *orature* emerges as a medium of literary feminist discourse.

Keywords: orality, dialect representation, literary feminist discourse, Critical Discourse Analysis, Roddy Doyle, phonostylistics.

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Daniele Borgogni (University of Turin)

Living and Conflicting Metaphors in Milton's Early Prose Works

In my paper I would like to discuss Milton's politics of religion from the perspective of recent theories of metaphor analysis. My attention will be devoted in particular to *Of Reformation*, a notoriously rough text which Don M. Wolfe characteristically described in a metaphorical way as a "hard pine log full of knots and unexpected twirls". While the argument of this tract is often so intricate as to challenge the reader's understanding, Milton's visionary conception of history and his apocalyptic strain rely on conflicting metaphors and metaphorical swarms to stimulate an imaginative vision in which concepts and images are inseparably welded together. Modern metaphor theories provide useful instruments to discuss and highlight the peculiar nature and scope of Milton's reliance on metaphors as privileged instruments for his "vindication of truth", but they also shed light on the relation between Milton's creativity and ideological violence. As a matter of fact, metaphors in *Of Reformation* do not only buttress self-authentication (or defamation), but open up new possibilities of signifying, and offer the opportunity of expressing religious ideas and ideological views in a different way, overcoming the typical problems of ambiguity which affected apocalyptic writing by reinterpreting stock images and epithets, and transforming them into original images.

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Imane Bouchakour (Coventry University)

Language Matters: *Normate*, *Deviant* or *Idiosyncratic*? Figuring Mind and Language in Faulkner's Benjy

This paper examines the construction of disability identity in Faulkner's *The Sound and the Fury* (1929). In this novel, Benjy, the mentally disabled character, narrates the first chapter, one of the angles from which the story is told. Faulkner attributes specific language features to Benjy to convey meanings that cannot be expressed through his brothers' narratives.

A corpus stylistic analysis of Benjy's chapter can chart the linguistic patterns that evoke his mental disability. This analysis can reveal how disability is constructed in Benjy's narrative, and allows for the examination of its role in relation to language and speech. The study links Benjy's mental disability to language use, narrative voice and structure to suggest that the metaphorical and aesthetic roles of disability are present in the narrative, and argue that disability is not just a medical condition that is mediated through a literary story, but also a representational tool that leads to multi-perspective and destabilized narrative.

The study incorporates different corpus techniques based on 'keywords/key semantic domains' 'transitivity' and 'modality' analyses. These analyses revealed interesting ideas that relate to Benjy's character, language, narrative voice and themes that support the construction of his disability. Their findings constitute the basis for my literary interpretations, that allows approaches and theories drawn from literary disability studies and social constructionism to be synthesized in support of my enquiry. This cooperative approach would result in a deeper analysis of the text, that would not have been possible by keeping the corpus methods and the literary theoretical approaches strictly separate.

Keywords: mental disability, language, identity, disability literary studies, social constructionism, narrative voice, destabilized narrative, *Normate*, *Other*, *Deviant*.

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Alex Broadhead (University of Liverpool)

The life of *pudge*: John Clare's dialect as "mediated vernacular"

The dialect employed by John Clare (1793-1864) in his poetry has led a remarkably active afterlife: 'remarkably', that is, because in most of his poems Clare tended to use dialect sparingly, if at all, and generally avoided drawing explicit attention to the fact when he did. In dictionaries, in reviews, in successive editions of his verse, in poetic tributes and parodies and in novels, John Clare's dialect has been singled out, quoted, censured, celebrated, glossed and imitated, often in ways which attach very different values to identical features. This article traces the course of a single dialect word (*pudge*) employed by Clare in a poem in order to throw into relief the complex dialogical processes by which the non-standard language employed by authors becomes invested with indexical values such as 'working-class', 'rustic', 'Northamptonshire' or 'authentic'.

In taking this approach to Clare's work, I draw on Agha's work on the 'social life of register[s]' (2003: 270) and Coupland's work on 'mediated vernaculars,' the concern of which is to show 'how vernacular styles and performances find their meaning in different contexts of mediation' (2009: 288). I seek to make a case for a wider reconsideration of the relationship between dialect poetry, the meanings attached to it and the multiple contexts through which it is mediated: one in which the dialect literature tradition might be viewed not as a body of discrete texts but as part of a much larger, multi-authored and open-ended series of linguistic performances.

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Sam Browse (Sheffield Hallam University)

Two strategies of (reader) resistance: Towards a critical cognitive stylistics of resistant reading

In this talk I use audience response data to investigate resistant responses to an op-ed piece by the British Conservative Prime Minister, Theresa May. The article appeared in *The Observer* in October 2018 and was an overture to Labour voters to switch their support to the Conservatives. The response data was collected online from 39 UK Labour Party members and activists. Participants were asked to complete a “think aloud” task in which they read one paragraph from the op-ed and then recorded their immediate thoughts before moving to the next. Using these written responses, I outline two different strategies – “top down” and “bottom up” – by which participants resisted the ideological and persuasive messages proffered by May. “Top down” strategies relate to how the participants’ pre-existing and preferred ways of conceptualising the topic under discussion clash with the Prime Minister’s representation of events (e.g. “she’s lying”). Conversely, “bottom up” strategies relate to the participants’ criticisms of how a particular event or situation has been represented (e.g. “yes, but she’s missed out...”, or “yes, but she’s taken ... out of context”). I use ideas from Cognitive Grammar specifically Langacker’s different facets of construal (see Langacker, 1987, 1991, 2008) to taxonomise these bottom-up strategies and argue that resistant responses can be accounted for by audiences ‘reconstruing’ (Browse, 2018a, 2018b) May’s proffered construal in terms of their own preferred conceptual models. I therefore offer a reception-oriented critical stylistics of the discourse-driven processes by which participants resist the ideological representations proffered in political discourse.

Key words: critical reception, reader resistance, Cognitive Grammar, political discourse, Theresa May

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Steve Buckledee (University of Cagliari)

The Discourse of Reinforcing Frontiers: sovereigntism and xenophobia in the speeches of the Italian politician Matteo Salvini.

At the time of writing, Matteo Salvini is deputy prime minister, minister of the interior and one half of the “odd couple” – along with Luigi Di Maio – currently sharing power in Italy.

A recent census (CENSIS, 7 December 2018) revealed that the once reliably Europhile Italians are now dissatisfied with the EU and feel that Brussels is leaving Italy to cope alone with the continuing arrivals of African migrants. Salvini and his populist League party have been quick to exploit anti-EU sentiments and calls for a tougher immigration policy.

This paper analyses passages from Salvini’s speeches and interviews to identify the linguistic strategies he employs to establish a dichotomy between Italy’s interests on the one hand and the allegedly contrasting interests of the EU Commission on the other. The investigative tools will be those of critical discourse analysis (Wodak and Meyer) with specific attention to the discourses of identity (Omoniyi and White) and of race (Lin and Kubota). It emerges that Salvini’s strategies include: the extrapolation of a general trend from a single anecdotal instance, the reduction of highly complex issues to simple black-or-white choices, bullish body language and verbal vulgarity to cultivate a strongman image, and disparagement of “the other” (whether political or ethnic) through semantic derogation.

KEYWORDS: souverainism/sovereigntism, alterity

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Michael Burke (Utrecht University)

The Language of Julia Donaldson: Rhetoric, style and cognition

Julia Donaldson has been a highly successful children's author over the past twenty-five years. She has published more than 100 books and many of her works have been translated from English into other languages. In 2011 she received an MBE for services to literature and she was the Children's Laureate from 2011-2013. She has received honorary degrees from Bristol University in 2011 and from Glasgow University in 2012. In addition to being a writer of children's books, Donaldson is also a playwright and a performer. She has worked closely over the years on many of her stories with children's book illustrator Axel Scheffler. The number of books they have sold together runs into the millions. A pertinent question therefore that this study will address is just what it is that young listeners (and perhaps readers) are drawn to in the stories of Julia Donaldson? Is it just the plotlines, the characters and the illustrations or might something else also play an important role, for example, the style, the rhythm and rhyme, the narrative and the rhetorical arrangement in general. Moreover, might the embodied cognition that underpins these literary and linguistic phenomena, triggered by both text and images - also tell us something about what might draw young listeners (and perhaps readers) to the works of Julia Donaldson? This question is what this study sets out to investigate by means of rhetorical, stylistic and cognitive poetic analysis.

Keywords: cognition, Julia Donaldson, language, rhetoric, style

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Patricia Canning (Utrecht University)

We need to talk about Kelvin: Stories and Sources (and very blurry borders)

On 15th April 1989, at the FA Cup semi-final between Liverpool and Nottingham Forest, ninety-six people were killed in a crush in one of the worst football stadium disasters of our time. In the pursuit of justice, an Independent Panel (2012) reviewed over 450,000 documents and exposed an institutional cover-up predicated on the 'review and alteration' of police testimonies. In them, fans were systematically blamed for the crush and some of these allegations surfaced in the media. One particular newspaper, *The Sun*, edited by Kelvin Mackenzie, led with the (ironic) headline 'The Truth' (19th April 1989), in which Liverpool fans were depicted as 'tanked-up' drunks, who 'urinated' on and stole from the dead. Such stories cemented the 'hooliganisation' of Liverpool fans in the public's consciousness (Scruton, Jemphrey, and Coleman, 1995). My paper examines the treatment of these tabloid claims in witness statements and investigates who is doing the telling. Specifically, I am interested not in what is told *did* happen, but in what is told *did not* happen. Through stylistic analyses of seventeen Hillsborough residents' witness statements I offer categories of negation based on their pragmatic and forensic functions. I raise questions about inferences that may be drawn from these negated propositions. Additionally, I advocate for the role of stylistics in disambiguating the 'blurring of source distinctions' (Jönsson and Linell, 1998: 434) in dialogic forensic texts. I conclude by arguing for the importance of establishing collaborative relationships between police and stylisticians to safeguard the witness's evidential story, but also the police interviewer in what is undeniably an interactional and multi-vocal process.

Keywords: *witness statements, Hillsborough, negation, dialogism*

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Anna Čermáková & Michaela Mahlberg (University of Birmingham)

'His hands in his pockets' and 'her hands on her hips': Body language in children's literature

Body language makes up an essential part of textual patterns of characterisation (Korte 1997, Culpeper 2001, Mahlberg 2013). We explore in what ways body language is gendered, how it has changed over time and how it reflects structures of society. We work with two different data sets: the ChiLit corpus - a corpus of 19th century children's literature (4.4 million words, <http://clic.bham.ac.uk/>) and a corpus of contemporary children's literature (texts published after 2000) from the *Oxford Children's Corpus* (12.9 million words).

We use two methods to identify body language. We work with frequency lists and the most frequent lexical items referring to body parts and we use 5-word clusters to identify phrases that are relevant for body language descriptions (cf. Mahlberg 2013). We specifically select clusters that contain nouns referring to body parts (e.g. *hands, eyes*), bodily functions (e.g. *breath*) or (parts of) clothing (e.g. *pockets*). To identify and compare gendered patterns, we draw on the occurrence of personal and possessive pronouns (*he, she, his, him, her*) that serve as an approximation to calculate the overall population of male and female characters in the texts under investigation.

Our results are in line with findings from other relevant literature in that they confirm gender imbalance in fiction (e.g. Underwood et al. 2018). In our data, we only found one typically "female" cluster: *her hands on her hips*. Importantly, our study is innovative in the way it reveals how different usages of clusters indicate changes in social norms and contexts over time.

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Siobhan Chapman (University of Liverpool)

Billy Clark (University of Northumbria)

Pragmatic literary stylistics: taking stock

In this paper we will offer an overview of the current state of the art of pragmatic literary stylistics. Many of the main frameworks current in theoretical pragmatics (e.g. Grice 1975, Sperber and Wilson 1986, Brown and Levinson 1987, Horn 2007) have been applied to the analysis, interpretation and evaluation of a broad range of literary text types. With reference to specific examples, we will argue that the different frameworks need not be seen as competing with each other when developing stylistic analyses, but rather that each may have specific, potentially unique, insights to offer in our understanding of particular literary texts. Pragmatic theories have repeatedly proved to offer significant tools for the interrogation of literary texts. At the same time the consideration of such texts has proved fruitful to the processes of challenging, testing and developing pragmatic theories themselves. We will also consider some of the ways in which pragmatic literary stylistics relates to more traditional literary critical approaches. The two disciplines developed independently and might appear to have little in common, but we will examine some striking similarities in their founding assumptions and their main tenets, particularly in relation to various forms of reader response theory (e.g. Iser 1974, Todorov 1980) and to discussions concerning the legitimacy of making reference to 'author intention' (e.g. Wimsatt and Beardsley 1946, Murphy 2011). We will conclude with a consideration of some of the promising lines of future research in pragmatic literary stylistics, including further potential connections with ideas from other approaches.

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Urszula Clark (Aston University)

Enregistering and Indexing the Birmingham Accent and Dialect in the British TV Series *Peaky Blinders*.

This paper discusses representation of the Brummie accent and dialect in the hit BBC 2 TV series *Peaky Blinders*, which has run for four series since 2013 with a fifth due late in 2019. It draws upon the twin concepts of *indexicality* and *enregisterment*, Bakhtin's (date) notion of *double voicing* and Burke's (date) *frames of acceptance and rejection*. It also draws upon recent research into creative performance and dialect use that shows when it comes to creative performance, the performative imperative trumps actors mimicking a regional accent and dialect every time (Clark 2019). In a TV series such as *Peaky Blinders* then, any identified accent and dialect features become highly indexicalised, with a limited set of features 'standing in' for the accent and dialect as a whole. Speaking in dialect can also be viewed as a direct challenge to conventional assumptions about the ways in which standard English mediates the world. How accent and dialect are drawn upon in a series such as *Peaky Blinders* that employ dialect in highly indexicalised ways, can be said to mediate the world in a different way and through a different social lens than those represented entirely in standard English. Rather than dubbing such performance as 'working class', this paper explores how it can be viewed in terms of not only Bakhtin's concept of *double-voicing* (1984/1963) but also Burke's (1984/1959) notion of *frames of acceptance and rejection*, that challenge established stereotypes of the Brummie accent and dialect and in turn, working class culture (Scott 2016).

Key terms: *Peaky Blinders*; *indexicality and enregisterment*; *double-voicing*; *rejection and acceptance*; *accent and dialect*.

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Stephen Coffey (Università di Pisa)

A study of 'quoting' in newspaper headlines, with specific reference to the print editions of UK national dailies.

The presentation reports on a study involving two particular types of communicative unit: 'quotes' and 'newspaper headlines'. Each is very interesting in its own right, but in this study they come together. As part of a larger investigation into headline language, more than 2,300 headlines from eight British dailies were examined 'manually' in order to look for the presence of any form of quoting.

The presentation will first describe the various 'forms' of quoting which were found; examples can be seen in the following headlines:

'Disgusting claims are all fantasy'

Love: 'we tried too hard today'

We need drone aircraft, says police chief

Global warming 'may lead to smaller fish'

Banking 'horrors' hidden – until now

Photographs can also be of relevance, specifically when a quote by an unspecified person is adjacent to someone's photograph.

As with headlines themselves, quotes within headlines need to be seen, in the first instance, in relation to the text that follows. From this perspective, the study will report on the extent to which headline quotes mirror the reporting in the news item itself. Very differing situations were found in this respect, with the exact form of the headline quote being rarely present in the text. More usually, either a different form of the quote was present (slightly or considerably different), or else the quoted part of the headline appears to be a summary of meaning elements from within the text.

Comparisons will be made between the individual newspapers (*Express, Guardian, Independent, Mail, Mirror, Sun, Telegraph, Times*).

Keywords: *newspaper headlines, quotation, naming, reporting, journalism*

Some relevant literature

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Jacqueline Cordell (University of Nottingham)

'We need more (re)sources!' Towards a proposal for corpus studies in historical style

This paper seeks to expand the directional focus of historical corpus stylistics (hereafter, HCS) towards resource creation. The intersection of stylistics and corpus linguistics using historical text-types, HCS has experienced substantive growth over the past decade in the development of for-purpose theoretical frameworks (e.g. New Historical Stylistics) alongside a range of projects exploring the Old, Middle, Early Modern, and early Modern lexico-grammatical features observable via corpus methods. Of particular merit has been the ability of corpora to reveal relative language norms (Mahlberg 2013) that are replicable through quantitatively-grounded measures of significance, which can be used as points of departure for studying qualitative patterns of stylistic interest such as parallelism and deviation. However, despite the benefits attributed to HCS, it still constitutes only a fractional percentage of current literary-oriented investigations.

This presentation argues that the absence of ready-made datasets is the most substantive factor impeding wide-scale examination of historical materials otherwise rich in stylistic potential. I use the Middle English literary data drawn from my doctoral research (14th-15th century narrative poems) to examine issues with existing resources along parameters including suitability, accessibility, and usability. These observations are then contextualised into a framework underlying how theoretical aims and principles like those addressed in McEnery and Hardie (2012) compete with the practicalities of corpus construction in a stylistics context. I finally conclude by setting out a series of target objectives for resource creation which, if incorporated alongside other initiatives, should increase perception of HCS as a pragmatically feasible methodology and encourage greater amounts of scholarship in future research.

Keywords: corpus stylistics, Middle English, corpus construction, historical stylistics

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Yaxiao Cui (China University of Petroleum, Beijing)

Mind Representation in Science Fiction: A Stylistic Analysis of Peter Watts's *Blindsight*

The representation of fictional minds is a crucial aspect of literature. And science fiction, with its interests in exploring the potential consequences of scientific and technological innovations, provides new contexts and perspectives to depict intricate mental functioning and examine the essential characteristics of consciousness. Peter Watts's *Blindsight* explores consciousness through the story of a space mission probing an alien existence. The protagonist is a man who becomes adept at reading others' minds after a brain surgery that replaces half of his brain with technology, but at the same time, he is not capable of forming any emotional bond with others. This novel raises questions concerning the relationship between cognitive behaviours and consciousness, emotional experience and empathy, and the understanding of other minds. Drawing on the concept of Theory of Mind, combined with an examination of the narrative structure in this novel, this paper tries to illustrate how the textual features contribute to presenting cognitive processes that go beyond Theory of Mind and enhancing the representation of the 'posthuman' consciousness.

Keywords: consciousness; unreliable narration; stylistic analysis; Theory of Mind

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Nandini Das (University of Liverpool)

Border-Crossers: Keywords of Identity, Race, and Human Mobility in Early Modern England

‘Britons, wholly divided from the rest of the world’, Virgil had lamented (‘penitus toto divisos orbe Britannos’). Yet that was hardly true of multicultural, multilingual London in the late sixteenth and early seventeenth centuries, and an England that was changing, slowly but inexorably, thanks to human mobility, traffic, and trade. How did its subjects respond to this transformation? And how did changing English attitudes towards ‘strangers’ and ‘aliens’ develop alongside emergent definitions of race and belonging? Nandini Das uses the research of the TIDE project (www.tideproject.uk) into human mobility in the great age of travel and discoveries to make a case for crossing borders in research, using [TIDE: Keywords](#) and a few of TIDE’s case-studies about border-crossers, language-switchers, reluctant and voluntary explorers.

Matt Davies (University of Chester)

'ELF & SAFETY SNOWFLAKES BAN XMAS': 'Political correctness' and the trigger happy press brigade gone mad

This study uses a corpus of texts published in national UK newspapers to investigate the phenomenon of the rapid semantic shift of the term 'snowflake' to refer to individuals and their behaviour deemed to be overly-sensitive and / or easily offended.

The frequency of the pejorative use of 'snowflake' in the national UK press has escalated in the latter half of 2018 and continues to do so in 2019. For instance, between 3 October 2018 and 11 Jan 2019, the *Daily Star* used stories about the so-called 'snowflake generation' as its front page lead story no less than 11 times. These include headlines such as:

- "SNOWFLAKE BRITAIN... Now uni bans CLAPPING for causing stress" (3/10/18).
- "ELF & SAFETY SNOWFLAKES BAN XMAS. Council killjoys have banned Santa's sleigh this Christmas over bonkers 'elf and safety' fears" (16/10/18).

The study shows how 'snowflake*' collocates readily with 'millennial' and 'generation' and the extent to which it has taken on an almost exclusively negative semantic prosody, collocating with terms such as 'killjoy', 'force', 'dogooders', 'bigots', 'hysteria', 'whingers', 'easily-offended', and 'Hitler Youth'.

It also explores the contexts in which 'snowflake*' collocates with and/or is used as a proxy for the concepts of 'political correctness' and its variants when used in a derogatory sense to critique what the writers deem to be restrictions on freedom of expression to the point of censorship, e.g. "[i]f snowflakes and political correctness are the reasons we lost our jobs, then the world has gone mad" (*Daily Star*, 2018, December 20).

Keywords: Political correctness; Snowflake; News media; Critical Discourse Analysis; Ideology

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Gillian Dooley (Flinders University)

'Nothing was created in the West Indies': V.S. Naipaul's poetics of outrage and exasperation.

In this paper, I will revisit the chapter on Naipaul's early travel writings in my book *V.S. Naipaul, Man and Writer* (University of South Carolina Press, 2006). In his first non-fiction book, *The Middle Passage* (1962), Naipaul wrote, 'History is built around achievement and creation; and nothing was created in the West Indies' (29), a controversial statement which has often been condemned as both unfair and unhelpful. However, I argue that the placement of this sentence – both its immediate and broader contexts – is just as important as the explicit meaning of the words in understanding what Naipaul is trying to say.

Using this example as my starting point, I will look at similarly provocative statements in Naipaul's later travel writings and other non-fiction works. In his *Sunday Times* obituary of Naipaul in August 2018, biographer Patrick French wrote, 'If you are liable to be offended by words, Naipaul provides a cornucopia of source material.' However, the offence in itself is rarely, if ever, the point. I will explore how he channels his outrage and tempers his exasperation with the world he encounters, using a range of rhetorical techniques to resist sentimentality and to try and create order and meaning in the face of chaos.

Keywords: V.S. Naipaul; travel writing; rhetorical techniques

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Malgorzata (Gosia) Drewniok (University of Lincoln)

Helen Hargreaves (Lancaster University)

Pedagogical Stylistics and EAP

Stylistics as a tool can be useful in many areas, including English for Academic Purposes (EAP), a diverse English language development provision at HE level, ranging from pre-sessional and in-sessional courses to specialist modules embedded in degree programmes. These cover academic writing as well as study skills and research skills, and are usually aimed at international students.

In this paper, we want to discuss what pedagogical stylistics can offer EAP teaching. Stylistics has significant pedagogical value since it can be a tool for improving L2 performance, building language awareness, and developing analytical, critical and research skills (Fogal 2015: 56, Hall 2014: 240). So far, pedagogical stylistics has been discussed within EFL teaching. We would like to take it a step further and argue that this approach can be invaluable to the EAP field as well.

In the EAP context, using stylistic methods in the classroom would mean close reading of specific texts and deconstructing them. There are at least three benefits to EAP. First, it would develop language awareness necessary to tackle difficult academic texts and to read critically. Second, it would be useful with discipline-specific texts – showing how language can be manipulated (e.g. in marketing), be very precise (e.g. law, science) or cautious (law). And third, stylistic methods would allow learners to work on their own writing, developing the ability to analyse and evaluate their own linguistic/stylistic choices in a more systematic way.

We will not only provide examples of such use, but also try to propose a framework for pedagogical stylistics specifically in the context of EAP.

Keywords: stylistics, pedagogical stylistics, EAP, academic writing

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Malgorzata (Gosia) Drewniok (University of Lincoln)

'It sits beside the stark, ghostly white limbs of river red gums and weeping willows that dip their tendrils in waters': hotel blurbs, style and genre in Condé Nast Traveller descriptions.

Condé Nast Traveller is a monthly magazine on everything to do with travel – hotels, restaurants, useful information about destinations around the world. A big part of each issue is taken up by hotel 'blurbs', descriptions varying from a sentence up to 300 words. These short texts are very evocative, both in terms of imagery and emotional reaction. At first glance, this seems to be achieved by the use of complex noun, adjective and adverb phrases. At the same time, each text maintains the balance between emotive language and informative content, and ends with practical information about the hotel such as its website or the price per night.

In this paper, I want to examine these short but elaborate hotel blurbs, and suggest answers to three main questions: Are these texts a genre of their own? How is their specific style achieved? And what does it all mean for both readers and hotel brand managers? I will examine a small corpus of Condé Nast Traveller hotel descriptions, looking closely at the lexical and grammar choices, as well as any particular subgenres within this category – for example: is there a difference between how luxury hotels and more affordable ones are described? In this presentation, I want to show how the stylistic analysis can successfully be applied to travel writing.

Keywords: style, genre, travel writing

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Reshmi Dutta-Flanders (University of Kent)

A Linguistic stylistic approach to crime and culture: Megan Abbott's 'The End of Everything'

Why does 'The End of Everything' by Megan Abbott read more as a story of 'sibling rivalry', and not about the 'effects' of high school competitive sports in America that affected academic performance over decades?

'Pay-to-play-all-star-teams' are popular for admittance into elite or popular universities in the US. *For example, national pay-to-play organizations, such as Pop Warner Football came into being in 1929*

(<https://www.theatlantic.com/education/archive/2013/09/when-did-competitive-sports-take-over-american-childhood/279868/>) What is the background to crime, why is it I found this a story of sexual curiosity and rivalry, where 'boy-girl' Evie is competing with her older sibling Dusty, who is a 'deeply glamorous seventeen' and their father's favourite?

The way suspense is played out in lexical choices contextualises the narrator Lizzie's ignorance of her best friend Evie's motive, while prospective narration locates narrator present with its role as a participant in past when anticipating events in prospect. A 'hypothetical storyworld' emerges as a consequence, distinct from the 'retrospective storyworld' where the narrator and victim appear as perpetrators framing a suspect. Following the idea of 'double function' for storyworld analysis, I will show how the cultural theme of competitive sports in schools is a criminal scenario, which, in this case, is otherwise understood as a story of sexual abuse.

This paper examines the way crime fiction incorporates influences of society when telling a story of criminal activity.

Keywords

Culture, Storyworlds, Double function, Frame analysis, Framing, Narrative universals

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Matthew Evans (University of Huddersfield)

What Is *Love*? If only stylisticians had a way to find out

This talk reports on a project that will investigate the meaning of *love* and associated lexemes in a dataset of pop songs. The research aims of the project are to produce an annotated dataset of how *love* is used in pop songs and to use this data as the foundation for an investigation of whether and how the textual meaning of *love* has varied from the inception of the UK singles charts in 1952 to the present day. In particular, it aims to look at whether particular meanings of *love* can be attributed to particular decades.

Research into the textual meaning (Jeffries, 2010) of lexemes investigates how a lexeme's meanings are constructed in context. For example, previous studies have looked at how 'political' words such as *choice* (Evans & Jeffries, 2015), *austerity* (Jeffries & Walker, 20??) and *terror* (Evans & Schuller, 2015) have particular and ideological meanings in certain texts and groups of texts. The *love* project uses a similar approach, basing its findings on a dataset consisting of sentences in which *love* occurs, annotated for grammatical features such as naming (noun phrases in which *love* occurs), transitivity (*love*'s role in clauses) and negating (e.g. negative statements about *love*).

The *love* project builds on previous work by looking at literary language and by incorporating the analysis of metaphor into critical stylistic work. It also addresses methodological issues concerning the investigation of lexemes' meanings, seeking to demonstrate how manual annotation of lexemes and their textual context can provide a level of nuance that may be difficult to achieve through computer corpus methods.

Keywords

Stylistics, textual meaning, critical stylistics, metaphor, datasets

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Carolina Fernandez-Quintanilla (Lancaster University)

Narrative empathy and interpersonal borders: (non-)empathetic engagement with characters

This paper presents findings from an empirical stylistic reader-response study of narrative empathy. Narrative empathy, understood as the sharing of characters' perspective and emotional experiences, may be influenced by the perceived relationship between reader and character. Especially salient in scholarly discussions is the role of *group identity* (in-group and out-group identity) in the elicitation of empathy. Empathy is thought to be more often directed at members of the in-group, however defined (Hollan, 2012), since empathy thrives on "proximity, similarity and familiarity" (de Waal, 2009, p. 221). Thus, empathy may be facilitated by *autobiographical alignment* – when reader and character share autobiographical characteristics such as age, gender, race, ethnicity, religion, etc. (Sanford and Emmott, 2012).

Taking a qualitative approach, I conducted stylistic-narratological analysis on some short stories by Uruguayan author Eduardo Galeano. Then I conducted focus-group discussions with two groups of Spanish readers who shared their experiences with the characters in Galeano's stories.

The paper provides an overview of earlier research on narrative empathy in relation to group identity (Keen, 2006; László & Smogyvári, 2008). I then focus on the ways in which interpersonal similarity and difference may account for my participants' (non-)empathetic engagement with one perpetrator character – a torturer. With extracts from the focus-group data I illustrate mixed responses towards this character. On the one hand, a few readers voiced a distancing ethical positioning that placed the torturer in the out-group. But, interestingly, a higher number of readers reported an empathetic understanding of the character on the grounds of autobiographical alignment.

Keywords: empirical stylistics, group identity, narrative empathy, reader response research

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Anne Furlong (University of Prince Edward Island)

Better than the book: the transnational adaptations of Conan Doyle's Sherlock Holmes

Adaptations of crime and detective fiction cross boundaries readily, but not all survive the journey intact. There is nothing in the genre comparable to the transnational and multicultural retellings of Conan Doyle's stories, not in volume, range, depth, or success (commercial and aesthetic). While this fact can be partially attributed to a lucky confluence of social, cultural, and historical factors, notable by its absence is any serious claim as to the "literary" value of the source works. Instead, the *adaptor's* stylistic choices – more than mere aesthetic decisions – perform crucial communicative functions and create the intended emotional and cognitive effects of the new work. I adopt a relevance theoretic approach to examine a range of examples, from Japan, Russia, and the UK, arguing that, like much second-tier fiction, the Holmes canon provides the framework onto which adaptors can hang new versions which align with their specific concerns and worldviews. The underdeveloped and formulaic nature of the source works encourages eisegetical interpretation by their readers, who invest considerable cognitive effort in developing contexts which will satisfy the search for relevance, and thereby produce considerably more subtle and powerful contextual effects. Adaptors extend and externalise these "extra" contextual premises and assumptions, supplementing them (in the case of film, television, and *manga*) with rich visual, aural, musical, and linguistic evidence that will guide the audience to a non-spontaneous interpretation more rewarding than the source works might warrant or support.

Keywords: adaptation, relevance theory, crime and detective fiction, Arthur Conan Doyle

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Gabriel Galarza Tates (University of Liverpool)

Discourse Analysis of Julio Cortazar's 'Continuity of Parks'

This paper presents a discourse analysis of the English translation of the short story "Continuity of parks" by the Argentinian author Julio Cortazar, who was part of the Latin American Boom of the 1960s. He was an Argentinian writer and intellectual who has influenced a whole generation of readers and writers in the Americas and Europe. The author breaks the structures, canons and stereotypes of the formal literature in his time. The text displays a temporal and discursive transgression of the storyline. Undoubtedly, Julio Cortazar is a universal author who seeks the unusual in a realm of pure fantasy, dominated by an ironic intelligence. His work is characterized by his style that displays obscurities, inconsistencies and ambiguities. He prefers the issues that confront the contemporary humanity; the conflict for the meaning of life, around a motive that often becomes a symbol (Allen, R. 1969). This study has concluded that discourse analysis devices can provide an outstanding examination different from traditional stylistics analysis. On the other hand, the discourse analysis framework may be applied as pedagogical method to make sense when a literary text has complex chronological order of events. However, it also seems that few linguistic scholars have examined this text using discourse analysis notions and views. The concepts developed in this study were cohesion, references, repetition, ellipsis, appraisal, affection, judgement, appreciation, intertextuality, power and solidarity. It would also be of interest for further research to studying the difficult of adapting the story from Spanish to English since some words subtly lose meaning in translation.

Alison Gibbons (Sheffield Hallam University)

“Why do you insist Alana is not real?”: Visitors’ perceptions of the fictionality of Andi and Lance Olsen’s ‘there’s no place like time’ exhibition

The American video artist Alana Olsen died in 2016. Her experimental body of work has since been shown in iterations of a retrospective titled ‘there’s no place like time’ in galleries across the United States and Europe. There is, however, no escaping one complicating fact: Alana Olsen is not, in any empirical sense, real. She is a fictional character, first imagined by Lance Olsen in his novel *Theories of Forgetting* (2014). Whilst Andi and Lance Olsen are credited as the real creators, the text plate opening the exhibition is attributed to Alana Olsen’s (also fictional) daughter Aila, who purportedly curated the exhibition following her mother’s death. Visitor’s attention to the accompanying text(s) in the exhibition thus impacts their awareness of authorship.

This paper studies the experiential effects of ontological border crossings through empirical research. I report the results of a questionnaire study, completed by visitors to the exhibition showing at the Snite Museum of Art, based at the University of Notre Dame, USA (September–December 2018). To assess the impact of exhibition design on visitor response, I draw on psychological research in museum studies (Bitgood 2011). My analysis primarily uses the cognitive stylistic framework Text World Theory (Werth, 1999; Gavins, 2007) to consider the reception-oriented implications of the response data for theorisations of fictionality (Nielsen, Phelan, and Walsh 2015) and authorial intentionality (Stockwell 2016). The paper ultimately explores what happens when characters intrude into reality and seeks to capture the experiential resonance of such ontological slippages.

Keywords: Authorial Intentionality; Cognitive Stylistics/Poetics; Fictionality; Ontology; Text World Theory; Empirical Research.

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Marcello Giovanelli (Aston University)

Stylistics and the post 16/undergraduate 'border'

Whilst stylistics has grown as a discipline in higher education, it remains largely in the background in secondary education where English is compartmentalized as 'language' or 'literature' and at post-16 where 'English Language **and** Literature' is very much a minority choice. In addition, recent A-level reform has brought its own set of concerns regarding student transition and awareness of content (Giovanelli et al 2018; Macrae et al. 2018). There has, however, been growing interest in stylisticians working with schoolteachers to bring insights from recent research into the secondary and post-16 arenas (e.g. Giovanelli 2016; Cushing 2018) and A level specifications in English Language and Literature taught from 2015 appear, in varying degrees, to be more grounded in stylistics as a discipline (e.g. AQA 2015) than was previously the case.

This paper examines work at the post 16/undergraduate 'border' by firstly considering some curricular and transition issues related to 'language and literature' work at post 16 and undergraduate levels. It then reports on a survey of second year undergraduate students taking a stylistics module at a UK university, examining the extent to which they considered that their work at post 16 prepared them for undergraduate study and the ways in which they conceptualize subject identity and transition. Overall, the paper aims to encourage further reflection on what, as stylisticians, we can do to develop more meaningful connections between pre and post higher education versions of the subject.

Keywords: stylistics; post 16 English; transition; preparation

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Jóhannes Gísli Jónsson (University of Iceland)
Anna S. Guðfinnsdóttir Aðils (independent scholar)

Internal perspective in a first-person narrative

Although there are many different theories on narrative perspective (see Neary 2014 for a recent discussion), it is generally agreed that a distinction between an external and internal perspective needs to be drawn as it plays an important role in most works of fiction. This is true even of first-person narratives where the narrator and the protagonist are the same person and as a result the “outside” view of the characters and events of story and the “inside” view may be hard to distinguish. In this talk, we will discuss a particular example of this, the crime novel *Bettý* (2003) by the Icelandic author Arnaldur Indriðason. This novel features as the main characters the femme fatale Bettý, her wealthy partner Tómas, and her lover, the narrator Sara. The novel is strongly characterized by the internal perspective of Sara, a person hopelessly in love with Bettý and therefore easily manipulated by her. The narrator Sara sits in prison as a result of Bettý’s cunning plot to frame her for the murder of Tómas and thus her attitudes towards Bettý (and Tómas as well) are very different from those of the protagonist Sara. As we will show, the author uses various stylistic devices to signal to the reader that the narrative is predominantly seen from an internal perspective. These devices include the frequent use of questions, exclamations, sentence fragments, repetitions and adjectives like *stór* ‘big’ and *lítill* ‘small’.

Key words: narrative perspective, crime novel, first-person narrative

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Martin Gliserman (Rutgers University)

The VOICE: communicating the body across race borders and boundaries

The human voice is breath against vocal cords; sound waves breach the body and impact the tympanic membranes of those of others. The VOICE disrupts the air waves. When the disruption is completed, we might ponder the utterance, its motives and ramifications.

This presentation examines the lexical item of VOICE in one hundred canonical Anglophone novels from 1719-1997 to give context to a zoomed in examination of VOICE in Ralph Ellison's Invisible Man. The presentation will briefly look at the historical use of VOICE in the corpus – no discernible long-term pattern of increase or decrease. The highs and lows of VOICE are displayed in an incremental chart, which helps parse the use of VOICE, partly by seeing which novels use very little VOICE and what that signifies, and which novels have a high proportion of VOICE, and what that might tell us.

The presentation zooms in on VOICE in Ellison's novel because it is the most densely woven into that text – an outlier. The narrator, the titular “invisible man,” invites us to pay close attention to VOICE--its redundancy and all its cohesive variations. Each chapter of the novel advances the story using different sets of voices, making the novel a kind of jazz opera – yelling voices in one chapter, choir voices in another, rallying voices in yet another, etc. The narrator is “invisible man” but also “audible man;” he wants people to hear the invisible.

KEY WORDS: corpus, deep reading, voice, Invisible Man

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Eva M. Gomez-Jimenez (Universidad de Granada)

Translating graphology in E. E. Cummings' experimental poetry: a case study

Several decades after his death, E. E. Cummings' style keeps being identified from his particular use of punctuation and typography (Muldoon, 2014). Though this is more notably reflected in his experimental poetry, this part of Cummings' literary production remains mostly untranslated into Spanish. This comes about as a result of the few translations of his poetry into Spanish in general (Canales, 1964; 1973; Paz, 1971; 1974; González de León, 1977; Perednik, 1995; Casas, 1996; Fonseca, 2003; Cueto-Roig, 2006) and, more concretely, of the tendency to exclude the more avant-garde poems in these anthologies. The difficulty that these poems may entail for the translation process, as well as the sometimes negative critical reception of this part of his poetic discourse, may have played an important role in this situation. My overarching aim, thus, is to make E. E. Cummings' experimental poetry more visible for the Spanish-speaking general reader.

In order to do so, this talk approaches the poem 'it's jolly' (Cummings, 2017: 285) as a sample of Cummings' more experimental poetry. This will be analysed stylistically, with a strong focus on the notions of foregrounding and deviant structures, and then translated into Spanish. The theoretical background follows Boase-Beier (2006) and her work on stylistics and translation, which links the practice of translation with the analysis itself, heavily relying on the idea that style is essential to literary translation (2006: 112). This will serve as a first approach to the stylistics-based translation of the experimental poems by E. E. Cummings, which I plan to collect together and translate into Spanish in a bilingual anthology for the general public.

Keywords: translation, stylistics, E. E. Cummings, foregrounding, deviation.

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Katsumi Goto (Chubu University)

Is the Continuation of *The Mystery of Edwin Drood* a Posthumous Work of Charles Dickens? A Multivariate Analysis

Three years after Dickens' death, Thomas Power James (henceforth James) added a continuation to *The Mystery of Edwin Drood*, claiming that it was written by the 'spirit-pen of Charles Dickens, through a medium'. This study attempts to clarify whether the continuation can be considered a posthumous work of Dickens as James suggested, at least as far as the linguistic features are concerned. First, as a preparatory step, the effectiveness of authorship attribution techniques using multivariate analyses are assessed using six corpora of the leading Victorian novelists — two works by Dickens including *The Mystery of Edwin Drood*, two works by William Thackeray, and two works by George Eliot. Word preferences in these corpora are analyzed using Multi-dimensional Scale (MDS) and Hierarchical Cluster Analysis (HCA) to check the usefulness of these methods for authorship attribution. It is shown that these methods can successfully distinguish the works of each author from those of the rest. Secondly, the James' continuation is added to the six corpora, and analyzed with the same methods. It is demonstrated that the continuation is quite distinct from the works of Dickens's. If anything, it is even closer to those of Thackeray's. The results suggest that James' claim regarding the continuation is dubious.

Keywords: *The Mystery of Edwin Drood*, Thomas Power James, continuation, spirit-pen, multivariate analysis

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Christiana Gregoriou (University of Leeds)

Untranslatable Clues: Reader Manipulation and the Challenge of Crime Fiction Translation

What contributes to the popular crime fiction genre's persistent readability arguably relates to the author's intentional reader manipulation, which takes form through a range of language-specific techniques the discipline of stylistics can uncover. Repetition; schema-oriented language; gendered language; unclear, ambiguous and polysemous lexical choices and their associated inferences and associations (including early references to who turns out to be a killer); not to mention various language-specific grammatical restrictions are but a few aspects of many a crime fiction writer employs to cognitively misdirect their reader. Going a step further though, such misdirection skills are also required of the crime fiction translator who is required to translate more than the crime fiction story itself. Much like the source text writer, their translator is required to 'replay' the crime fiction cognitive game with their own target language reader, manipulating them just as effectively as the source text writer has. Through analyses of an English-Greek alongside a Greek-English crime fiction translation, Gregoriou evidences the precise challenges the crime fiction translator encounters who, limited by language-specific constraints, finds themselves needing to be crime fiction creatively-able also, and is sometimes destined to fail at manipulating their reader as capably as the source text writer has.

Keywords:

'Crime fiction', 'Translation', 'Misdirection', 'Greek-English', 'English-Greek', 'clues'

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Caterina Guardamagna (University of Liverpool)

Jonathan Culpeper (Lancaster University)

Shakespeare's Latin: Pragmatics and Stylistics

Ben Jonson's claim that Shakespeare had "small Latin" inspired scholars (Claflin 1921) to speculate on his motives for what looks like a sarcastic dig rather out of place in a eulogy. This paper sets out to critically evaluate this claim combining corpus linguistic methodologies (Baker 2006) with socio-pragmatics (Andersen 2014, Zenner & Van De Mierop 2017) and stylistics (Avery 1994).

First of all, preliminary quantitative results suggest that Shakespeare's vocabulary is more varied than that of his contemporary playwrights – in other words: Shakespeare's Latin may not actually be that "small". Then, the social distribution of Latin across Shakespeare's plays indicates a scale with middling/professionals as high users and the monarchy as low users of Latin. An in-depth study on *Love's Labour's Lost* suggests that Latin also contributes to characterisation: the noble/braggart, the professional/pedant and the wit/fool among the lower classes are cases in point. This shows that Latin holds different values depending on the social class of the speaker, thus becoming a suitable device for characterisation.

This paper concludes with some methodological reflections (e.g. problems in the identification of Latin borrowings) while also outlining some limitations due to the corpus make-up. Finally, some directions for further research are outlined, concerning the creation of a data-driven taxonomy of Latin borrowings, the study of metalinguistic comments on Latin and further comparative data with Early English Books Online (EEBO).

Keywords: Latin, multilingualism, sociopragmatics, characterisation, corpus

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Alice Haines (University of Nottingham)

Distance and diminishment in humorous fiction

Of the myriad theories proposed to explain how humour is constructed and recognised, a number involve the idea that there must be conceptual distance between the source of humour and those participating in humorous discourse. For example, the benign violation hypothesis (McGraw, Warren, Williams, & Leonard, 2012) proposes that distance (spatially, temporally, socially, or hypothetically) between source and humour participants enables the recognition of humour in tragedy. Superiority theories hold that to find a source amusing, humour participants must perceive themselves as being metaphorically above the source. This is also a conceptual distance, albeit one that is specifically vertical. Other theories, such as that of Apter (2007), require the source to become in some way diminished. I argue that this, in some instances, can be conceptualised as a distance.

Here I use a text world theory (Gavins, 2007; Werth, 1999) framework and passages from a variety of humorous novels to demonstrate how the stylistic features of a text create conceptual distance between source and reader to allow their recognition and appreciation of humour. Taking a view that humour is, in essence, dependent on there being greater proximity between discourse participants than between them and the source, I propose a spatial model of humour that links the cognition of humour to its social distancing and cohesion effects.

Key words

humour; fiction; cognitive poetics; text world theory

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Geoff Hall (University of Nottingham Ningbo China)

The Challenges of second language creativity. Ha Jin's *A Free Life*.

Stylistics as a discipline has thrived and grown historically by challenging itself and extending its own boundaries and remit while maintaining a principled empirical approach to its data and questions.

At the 2017 PALA conference, I took earlier writings of US diaspora writer Ha Jin as an example of new writings in English which stylistics has not sufficiently engaged with despite their linguistic and creative interest. At that meeting, I suggested Jin's later writings were less accomplished and less interesting to the stylistician.

Thus Jin's *A Free Life* (2007) to my first reading was simply an example of poor writing by someone with a tin ear for his second language who has spent too much time studying dictionaries and so developing book knowledge rather than competence for use. The device of frequent italicised dialogues is used to suggest many reported conversations originally took place in Mandarin, but this seemed evasive and merely an excuse again for clumsy use of vocabulary, lack of collocational sensitivity, failures in discourse coherence and others. In the dialogues, perhaps, unusual English of character speech can be read as a defamiliarisation device. But how to account for the third person narration, even if some of this is clearly attempted free indirect speech, mingling the weak or calqued English of the characters with the language of a narrator generally, but unevenly, using more standard forms?

This presentation investigates *A Free Life* as an example of the interest of new writing and creativity in second language writers who challenge norms of what is valued creativity in a language known for its ongoing and apparently ever-extending superdiversity and vaunted ability to incorporate innovation. How far is Ha Jin's perceived problem as a writer in English more my own problem as a first language reader of English used to reading and using more standard forms? How far is 'bad writing' or the value of novelty a purely linguistic judgment?

Jennifer Harding (Washington & Jefferson College)

Epistolary Cognition: Discourse, Creativity, and Culture in the Letters of Rosalie Calvert

Personal letters are a rich laboratory for the examination of cognition and language: they reveal how people present themselves in writing, how their language reflects thinking, how they work to maintain relationships, and how prior experiences and culture shape the communication. I will argue that letters are documented artifacts of embodied and social minds at work. A letter is not merely a simulated conversation, but instead a complicated mixed discourse type in which time, physical location, and bodies of writer and recipient are at times imaginatively integrated (Turner, 2014) and at times kept distinct (Milne, 2012). Because personal letters depend on a vast *common ground* shared by writer and recipient (Clark, 1996), what is said and unsaid depends on the nuances of relationships and cultures.

This presentation will focus on excerpts from the edited collection *Mistress of Riversdale: the Plantation Letters of Rosalie Stier Calvert 1795 – 1821* (Calcott, 1992). Stier was an American immigrant to in the late 18th century, who married and stayed in Maryland when her Belgian family returned to Europe. Her letters to them depended on and maintained common ground: while she remained in the U.S. her letters crossed the borders she could not. From a cognitive perspective, her letters reveal the imaginative work of the epistolary genre; from a complementary cultural perspective, they reveal her unique life as mistress of a plantation, socialite, mother, and wife: Calvert's correspondence demonstrates how letters are personal, discursive, cognitive, material, and cultural – making them truly compelling texts.

Keywords: correspondence, cognition, embodiment, conceptual blending, common ground

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Chloe Harrison (Aston University)

Re-reading as re-telling: Re-evaluations of perspective in narrative fiction

This paper explores the idea of re-reading as a process of re-telling. Building on reader response research by Millis (1995) and Bray (2007), this study suggests that re-reading a text facilitates a reevaluation of perspective, or a recognition of alternative points of view or voices, within the narrative. As the basis of the discussion, the paper considers Margaret Atwood's (2014) contemporary Gothic tale 'The Freeze-Dried Groom'; an example of a narrative which generates different experiences of the fictional world on a first and second reading in terms of 'atmosphere' and 'tone' (see Harrison and Nuttall, in press; Stockwell 2014).

In this paper the differences between readings of this short story in terms of perspective are examined and, specifically, readers' awareness of the multiple voices encoded alongside that of the main character-focaliser, Sam: the woman who kills him, a police detective, and the pathologist who performs his autopsy. A reader response study which compares readers' narrative accounts of 'what happens next' in the story as an indicator of such awareness is outlined, analysing responses from a Wattpad fan fiction competition alongside those from a classroom activity carried out with undergraduate BA English students of stylistics at a UK university. Finally, this paper suggests that re-reading this text facilitates a process of narrator re-evaluation, whereby a second reading invites readers to adopt an alternative point of view in their conceptualisation of the text.

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Arwa Hasan (King Saud University)

World-Building Walls in “Waiting for Hayla” and “The Collapse of Barriers”

In light of the rapid development and changes that are becoming prevalent in the region, revisiting short stories written by Arab women in the anthology *Arab Women Writers* (Cohen-Mor, 2005) provides a point of contrast and discussion of the societal role of the Arab woman in the modern and post-modern world. Genre blurring allows writers to transcend the borders of the narrative, and in a way, the confines of the segregated society where writing could thrust the authors under an unwelcome spotlight, especially when discussing what are considered as socially taboo topics. In this analysis, I attempt to shed light on some of these texts using Text World Theory (Werth, 1999; Gavins, 2007). This analysis will discuss how these short stories in English can reflect Arabic narrative techniques. The texts chosen display a type of genre blurring between the dramatic dialogue and the short story, and creates the effect of the reader catching fleeting glimpses of what goes on behind the veils of the female side of society. In “Waiting for Hayla”, for example, the narrative is reminiscent of the postmodern play set in a females-only social gathering, and “The Collapse of Barriers” is a dialogue that comments on the boundaries of sex, age, and social class within the confines of an elevator. These two stories, both taking place indoors, provide an insider’s interpretation of the role of Arab women, which both perpetuates and condemns the outsider gaze and stereotype.

Keywords

Narrative, feminism, Text World Theory , genre, discourse analysis

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Rod Hermeston (Leeds Trinity University)

Hearing Impairment and Disability Stylistics: A Study of David Lodge's Novel *Deaf Sentence*

This paper develops the new field of disability stylistics (Hermeston 2017) by applying it to the hearing impaired character Desmond Bates in Lodge's novel *Deaf Sentence*. I have proposed a critical stylistics of disability to explain the linguistic construction of frequently negative ideologies surrounding disability (Hermeston 2017). Applying theory from cultural disability studies, I show that particularly in the main body of the novel Desmond fulfils the comic stereotype of disability and that of the disabled person incapable of participating in communal life (Barnes 1992).

I have already suggested that the transitivity framework can be applied to disability (Hermeston 2017). I propose that with its power to account for the presence or lack of agency, it can be applied to representations of hearing impairment, particularly where events (conversations or hearing aids) appear to be out of Desmond's control.

However, a major part of the analysis will focus on the pragmatics of humour, using especially the descriptive framework of Grice's Maxims (Grice 1975; Goatly 2012) to analyse the multiple mis-hearings and inappropriate responses made by Desmond in the novel. These can be considered unintentional infringements of the Maxims, following Culpeper (2014).

The analysis will use selected passages from the novel which illustrate these points and offer a combination of qualitative and quantitative approaches.

The paper notes that, as the novel draws to an end and begins to deal with more serious issues, the author reduces use of these techniques, despite no evidence in the narrative for an alteration in Bates's hearing.

Keywords

Disability, stylistics, humour, hearing impairment

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Aoife Holohan (University College Roosevelt, Utrecht University)

A Conflict of Culture: An Analysis of Politeness and Persuasion in Commissioner Lin Zexu's letter to Queen Victoria

In 1939, Commissioner Lin Zexu wrote a letter to the young Queen Victoria in an attempt to persuade her to cease the export of Opium into China. He was to be unsuccessful with the outbreak of war and a career ending in disgrace. This study aims to analyse the persuasive capacity of Zexu's letter in relation to his western audience. A rhetorical analysis focusing on ethnocentric models of coercive persuasion, including compliance gaining techniques and negotiation tactics has been undertaken, as well as an investigation into principles of politeness. While some features in Zexu's letter correspond with the given frameworks, hinting towards a degree of universalism across these models, the overall dissonance between western strategies and Zexu's style is far more palpable. Applying instead major characteristics of ancient Chinese rhetoric to the Commissioner's letter it becomes apparent, with the ease in which they are identified, that his style corresponds with his cultural identity. While not codified as a singular field of study as in Ancient Greece or Rome, one must appreciate China's own rich rhetorical tradition. The combined force of historical and literary texts, alongside Confucianism, fostered the development of culturally specific persuasive tactics in China. The notion of "face" integral to Western conceptions of politeness stems from Eastern thought, however, cross-cultural variation in its actualization can be noted in the ineffectiveness of Lin's arguments which are not just unpersuasive but counterproductive, ultimately engendering hostility in his audience.

KEYWORDS: Coercive Persuasion, Comparative rhetoric, Politeness Theory, Style, Universalism

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Kirill Ignatov (Moscow State Lomonosov University)

Antecedents of intertextual references in contrastive stylistic analysis of poetry

Following the concept that 'the meaning of texts is always at one and the same time 'inside' and yet 'outside' that text' [Allen, 2000:38], the intertextual reference is understood as a direct mentioning of or an implicit allusion to the objects, processes or events of the extra-textual reality of a literary work. Thus, intertextuality shows the author's reliance on precedent texts in order to create imagery, present artistic content, and achieve aesthetic affect.

An important indicator of style can be not only the way references are made or the functions they perform, but also their referents. Practical research shows they can be grouped into the following antecedents: geographical names, literary reminiscences, historical facts, political names and events, social phenomena, objects of culture and science, cultural realia. The preference given by an author to this or that antecedent can be used as a marker of the author's style, as 'it is not that stylistics is uninterested in this or that local feature of a text, but rather that local or specific features have to be seen in relation to other features, against the background of the pervasive tendency of preferences in the text' [Leech and Short, 2007:34].

The paper compares the antecedents of references made in poems by two English authors: the complete poems by Philip Larkin (1922–1985) and more than 450 poems written of Roger McGough between 1967 and 2002.

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Sara Ingham (University of Huddersfield)

Cultural characters: The rhetorical processing of difference in the characterisation of Terry Pratchett's witches.

This talk will focus on how language and style combine with readers' social and cultural knowledge to model character. To do this, I will apply Emmott & Sanford's (2012) Rhetorical Processing Framework (RPF). This framework is particularly useful for modelling characterisation as it emphasises the comprehension of fictional narrative, suggesting that style controls reader attention and, in doing so, controls the construction of mental models. The first strand of the RPF, rhetorical focusing, illustrates how foregrounded textual features determine the type of mental model constructed. Figurative language (such as metaphor and idiom) is central to this process, and can be understood using the idiom principle (Sinclair, 2001) and conceptual metaphor (Lakoff & Johnson, 1980). The second strand, scenario mapping, suggests that mental representations of text are controlled by reader knowledge and expectation. The notion of cultural models (Strauss & Quinn, 1997) helps to explain how such knowledge is triggered by a text to guide characterisation. Finally, the emotion and embodiment of the reader is crucial to how foregrounded character information is processed and combined with existing knowledge. Together, the elements of the RPF provide a useful way of exploring how the foregrounding of language that emphasises social and cultural differences can be central to characterisation. I will focus Terry Pratchett's witch novels, as social and cultural references are key to the characterisation of their central characters. This research forms part of a doctoral project that aims to refine Culpeper's (2001) model of characterisation and the cognitive models on which it is based, which often underplay the importance of linguistic features in comprehension.

Key words: *characterisation, mental models, rhetorical processing, idiom, metaphor*

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Clémence Jacquot (Université Paul Valéry Montpellier 3)

Vannina Goossens (Université Grenoble Alpes)

Stylistic boundaries between French science-fiction and fantasy novels

PhraseoRom is an interdisciplinary ANR-DFG project¹ that analyzes the phraseology of contemporary novels. It brings together German and French researchers in the fields of corpus linguistics, stylistics and natural language processing. Its aims is especially a classification of recurrent lexico-syntactic specific patterns of fictional genres and their general functions as revealed by statistical methods of corpus-driven enquiry. This content-based approach, which needs to be complemented by linguistics and digital stylistics, opens up new perspectives for the theory of genres (Beauvisage 2001, Rastier 2011). This method thus makes it possible to question the concept of stylistic “motif” (Quiniou et al. 2012; Longrée & Mellet 2013), its recognition through statistical results and its relevance in distinguishing contemporary fictional genres (literary fiction, crime novels, science fiction, romance, fantasy, etc.).

Our study aims to explore the relevance of phraseological phenomena for the identification of two subgenres supposed to be close to each other: science-fiction and fantasy novels². Both genres belong to the same french editorial category called “littérature de l’imaginaire”. Therefore science-fiction and fantasy are sometimes difficult to distinguish, and some specialists argue about their literary, thematic and structural differences. Specialists explain they have disputed boundaries (Besson 2007), whose porosity is frequently analyzed. Many literary experts also underline the increasing hybridization of the two genres, especially in these last few decades. Thus, how to define thanks to stylistic “motifs” the “borders” between these subgenres? How can our particular contrastive approach provide us with stylistic answers to discuss these literary boundaries?

Keywords : stylistic “motif”, Science fiction, fantasy, phraseology, statistics

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¹ <https://phraseorom.univ-grenoble-alpes.fr/>

² The analyses are carried out on the syntactically annotated digital corpus created as part of the PhraseoRom project: 147 french science fiction novels and 104 french fantasy novels, corresponding to a total of about 13 million tokens per genre.

Longrée, Dominique and Mellet, Sylvie (2013) "Le motif: une unité phraséologique englobante ? Étendre le champ de la phraséologie de la langue au discours", *Langages*, 189, p. 68-80.

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Lesley Jeffries, Brian Walker and Dan McIntyre (University of Huddersfield)

Un)faithfulness in communication: an experimental approach to readers' tolerance of speech (mis)presentation.

A major contribution of Stylistics to textual meaning scholarship is the model for speech presentation first proposed by Leech and Short (1981 [2007]) and developed to include thought and writing (Short et al. 2002). First used to consider literary effects of different kinds of discourse presentation, its scope was later widened to include non-literary texts (e.g. Semino et al. 1997, 1999; Short et al. 1998; McIntyre et al. 1998) in order to describe and theorise the presentation of others' discourse in different genres and text types.

Recently this model has been included as a textual-conceptual feature in Critical Stylistics (Jeffries 2013) with the capacity to shape the perceived world of the text through the speaker's/author's choice of discourse presentation category. The model claims that faithfulness to the notional 'original' speech or writing is perceived to be stronger, the closer you get to the direct end of the spectrum.

The research reported here is a first step towards answering the following research questions:

1. Do the predictions about faithfulness in the DP model reflect reader's expectations?
2. What is the range of tolerance of unfaithful reporting in everyday communication?
3. How does this tolerance of misrepresentation of others' speech transfer to communication in the public realm (e.g. politics and news) and with what effect(s)?

The talk will report on a mini-pilot project using an experimental approach which attempts to answer the first question and also on the ongoing process of designing further, more intricate experiments to answer RQs 2 and 3.

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Iván H. Jiménez Williams (University of Buraimi)

Case Study of UAE University Inquiry-Based Theater Courses: Theatrical Performance and the Literary Component in Second-Language Learning.

My inquiry-based learning theater courses at UAE University (2011-2015) examined the interdisciplinary topics of drama and theater with the objective of eliminating the usual gap between the curriculum for second-language learning (L2) and the teaching of the literary component. The course was solely for freshman Arab females. The inquiry-based learning encompassed reading and viewing dramatic texts, workshops in semantic synchrony and the application of critical thinking through class discussions and written reports. In time students were able to deconstruct that gap through acting Luis Valdez's *Zoot Suit* (1978) in its original Western American English laced with Chicano Spanish accent, idiomatic expressions and sentences. Students had to read it a few times while they watched the Broadway Production (1979) and the film adaptation (1981). In the process they enhanced L2 via a bilingual understanding of code switching and mixing. That approach served as a type of immersion into the target language, clearly displaying how theatrical performance improves through bilingualism the acquisition of the target language. To make the exercise more interesting, students were also supposed to render an Anglo-Arabic version of two of the scenes in the play by using their everyday Emirati Arabic as well as their use in public of Arabic-English that was even laced in some instances with Hindi-Urdu. Ultimately, students learned via different adaptations of the literary component to differentiate between their imbedded bilingualism and the proper use of an inner-circle English variety, specifically Western American English.

Keywords: theater, drama, second-language learning, literature, semantic synchrony.

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Sara Håkansson and Mats Johansson (Lund University)

Corpus stylistics and literary characterisation: Visual moments in George Eliot.

This paper focuses on the creation and development of literary characters as unveiled through what we refer to as visual moments within literary texts. Such moments are identified as portions of the narrative where characters are engaged in visual interaction. Each visual moment can be described in terms of a looker, a “looker”, a description of the manner of looking or seeing, the context of looking, and the form of narration, as well as other textual clues.

While a great deal of previous scholarship on visuality in George Eliot’s fiction is concerned with ekphrasis, our focus is on the function of visual interaction between characters. Specifically, we propose that visual moments significantly contribute to literary characterisation. Furthermore, we suggest that George Eliot, to a large extent, locates characters’ personal beliefs and ideologies in visual exchanges.

We identify visual moments in Eliot’s *Daniel Deronda* through the use of fairly simple corpus linguistic methods, to wit KWIC concordances, which not only allows us to reveal the frequency and range of lexical items related to the visual, but also proves valuable to the systematicity and objectivity in the analysis and to the close reading of visual moments in the text. By systematically analysing and categorising visual exchanges, we trace and unravel character construction and development, thereby complementing or qualifying the composition of character as presented through the combination of direct speech, free indirect discourse and the agency of a reflective and analytical narrative voice.

Keywords: character, corpus stylistics, visuality, George Eliot, *Daniel Deronda*

Raya Harbi (University of Nottingham)

Race, Politics, and Affiliation: A Text World Theory Approach to Racial Discourse and Reception on Social Media

In the age of social media, audiences have become active participants in the discourse. Social media (i.e. Twitter) has allowed users from different spaces and backgrounds to share and respond to discourse. Through an audience's interactions with a particular incident/text and with another audience, conversations occur and the social intertwines with other aspects of that discourse (e.g. racial, political). There are instances of particular importance for sociolinguistic research as when a post actually invites versatility in respondents.

This study utilises Critical Discourse Analysis (CDA) combined with the cognitive poetic approach of Text World Theory (Werth, 1999; Gavins, 2007) to understand how and why participants respond the way they do with regard to their particular contexts. The current study investigates responses to a racial post on (Twitter, 2015). The study aims to investigate how audiences' points of view are uttered or expressed in such shared contexts in response to racially or politically charged discourse, and how the presence of the respondents' backgrounds subsided or intensified in their conversations as they interacted with other respondents.

The responses and their contexts will be explored linking posts to their ethnic/religious positioning. Ethnicity and religion are two variables in this case which stand as a proxy for ideological outlooks of the respondents. Investigating these responses offers an opportunity to understand how respondents' mental representations resist or assimilate to racial discourse and how the borders between groups tend to blur in response to mischief.

By using Text World Theory and CDA, this paper considers the influences on the construction of mental models by respondents and how they resist racial discourse by affiliation and through using a parallel conversation which model on fellow responses as background knowledge applied to their own mental representations.

Keywords: Text World Theory (TWT), Critical Discourse Analysis (CDA), reader-response, reception, positioning, social media, Twitter, racial discourse

Ragnheiður Jónsdóttir (University of Iceland)

Literary names and naming techniques: A case study from *Brekkukotsannáll* (1957)

A name is much more than a mere label. Names represent a core component of any literary work and naming techniques should not be dismissed merely as a stylistic embellishment (Butler, 2013; Iliescu, 2015). As a case in point, the novel *The Fish can Sing* (*Brekkukotsannáll*) by the Icelandic Nobel laureate Halldór Laxness (1902-1998) is saturated with onomastic effects and the characters' names reinforce the theme of the story.

The story takes place in Reykjavík in the early 20th century. The narrator, *Álfgrímur*, lives with his adoptive grandparents who represent the modest and serene, but disappearing, generation of commoners. The name *Álfgrímur* is composed of the names *Álfur* and *Grímur*. His biological mother wanted him to be named *Álfur* but his grandmother wanted him to be named *Grímur*, like her late sons. *Álfgrímur's* mother left Iceland in search of a better future in America, like many others did around the turn of the century, and therefore his name represents the conflict between different times in the history of Iceland.

In stark contrast to the upper class characters who carry Danish surnames, *Álfgrímur's* last name is *Hansson*, a name usually given to fatherless children in Iceland. A good example is the great opera singer *Garðar Hólm*, who turns out to be a commoner named Georg Hansson, who is neither rich nor famous. A powerful merchant, who carries the Danish surname *Gúðmúnsen*, paid for the singer's education and created his false reputation from scratch.

Keywords: name, literature, onomastics

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Akio Katami (Aoyama Gakuin University)

Figures of Speech in Religious Prose: With Special Reference to Directive Speech Acts in Middle and Early Modern English

Speech act theory concerns with the linguistic acts made while speaking, which have some interpersonal and pragmatic effect. It does not refer simply to the act of speaking, but to the whole communicative situation to explain linguistic meaning in terms of performance.

This paper attempts to examine the various manifestations of directives in religious prose and figures of speech from the fourteenth to eighteenth century. I examine works by mystics in the fourteenth century (Richard Rolle, Walter Hilton, Julian of Norwich, Margery Kempe), and *The Pilgrim's Progress* by John Bunyan, which has appealed to an extraordinary large and varied readership

As the aim of religious prose is to move the disposition of its listeners and readers to assent to, and follow their religious percepts by conveying their ineffable experience, we can assume that there are numerous persuasive techniques of rhetoric.

I will also explore stylistic effects of some pragmatic and stylistic effects from the point of figures of speech, which is popularly associated with such expressive language devices as metaphor and simile.

In rhetoric, in addition to that, figures of speech are much more numerous and diverse. According to Plett (1977), the figure is 'the smallest deviant language unit,' which departs from the linguistic norms of ordinary language in some respects. Thus, Wales (2011) includes 'repetition' in figures of speech as not only rule-breaking but also over-regular as instances of deviations. We can say that figures of speech closely connect with tropes as foregrounded regularities. Regarding foregrounding effects, word pairs (binominals) are also argued.

A list of key words: directive speech acts, figures of speech, repetitions, word pairs, religious prose

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Timothy Kenny (University of Liverpool)

How to get away with murder: a Text World Approach

‘There, all at once, the male population had been slain ruthlessly by the transgressions of the women in the preceding year’ (A.R. 1.609-10). These are the opening lines of preliminary exposition offered the reader by the *Argonautica*’s narrator as the epic’s heroes draw near the island of Lemnos. The poem’s third century BCE Alexandrian readers would already be familiar with a deed that was notorious and proverbial e.g. ‘First at the head of legendary crime stands Lemnos. People shudder and moan, and can’t forget – each new horror that comes we call the hells of Lemnos (Aeschylus, *Choephoroi*, 631-4, trans. Fagles).

The reader of the *Argonautica*, however, encounters two versions of the myth as the heterodiegetic narrator’s analepsis is later countered by a second presentation in character-text; the version offered by the Lemnian queen, Hypsipyle. How is the reader to reconcile the two accounts? Whose ‘truth’ are we swayed by? Whilst previously I’ve analysed e.g. the evaluative language employed to influence the reader, I propose here to apply the fine-grained analysis made possible by Text World Theory to explore what elements these narratives share and how they might differ in the number and variety of elements we process to create their Text-Worlds. What, if any, are the dominant elements? What elements are underdetermined? What type of relational processes do we find and in what mode? It is through the construction and comparison of their two text-worlds, that I’ll investigate how the Lemnian women get away with murder.

Keywords: Greek Epic, Murder, Exposition, Text Worlds

Susanne Klinger (Hacettepe University)

Translating the Italian Resistance for a German Audience

Building on Murray Smith's (2006) notion of three levels of engagement (recognition, alignment and allegiance) as well as Dan McIntyre's (2006) approach explaining how readers navigate deictic fields, in previous work (Klinger 2015) I analyse how postcolonial texts narrating the colonial conflict construct the Western reader's alignment with and allegiance to the "other". Unlike postcolonial literature aimed at writing back to the erstwhile Empire, however, Italian resistance literature is primarily aimed at a domestic audience. Hence, a shift in alignment and allegiance is to be expected when this literature is translated into the language of the "other", as the new audience comes not only with its own cultural narratives but also because its default deictic field is a different one.

Such shifts can be counteracted by but also enforced through the paratext as well as the linguistic choices in the translation itself. In order to illustrate this, I analyse the German translations of Renata Viganò's 1949 novel *L'Agnese va a morire* (*Agnese goes to die*). The first German edition appeared 1951 in what was then East Germany. Praised in East Germany by reviewers as portraying the strength of a working-class woman in her fight against fascism as well as showing the opportunism of the Allied Forces, it was dismissed as propaganda literature in West Germany and never appeared in a West German edition. Only 65 years later, it was published in a revised edition in the now reunified Germany.

Keywords: Resistance literature; translation; levels of engagement; Deictic Shift Theory; *L'Agnese va a morire*

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Moniek Kuijpers, Berenike Herrmann (University of Basel)

Karin Kukkonen (University of Oslo)

Crossing the border between real world and story world. An empirical examination of interoceptive anchors in literature

Novels' opening sections have a critical function; they mark the entrance into the fictional text world. The attention to narrative beginnings is a tradition going back to antiquity and rhetoric. Tapping into this tradition, literary criticism agrees on a number of tasks that opening sections carry out, such as (re)presenting the rest of the oeuvre in terms of narrative elements and technique *in nuce*; establishing some version of the fictional pact between author, narrator and reader; and persuading the reader to go on with reading (Rabinowitz, 1987).

In this contribution, we will present preliminary results of an exploratory empirical study investigating how textual anchors of interoception, in the opening paragraphs of a literary text, draw readers in. Interoception is the perception of inner bodily states (Garfinkel et al., 2015), and can be evoked in a literary text through descriptions of characters' or narrator's bodily sensations, or implicitly by mimicking certain bodily sensations through the rhythm of a text ("boom, boom, boom", rather than "she felt her heart pounding in her chest") (cf. Kukkonen, under review).

These interoceptive textual anchors can align a reader with the perceptive events of characters and narrators and thereby facilitate a 'smooth transition' into the story world. We will combine approaches from computational stylistics with empirical approaches from experimental psychology, such as eye tracking and heart rate variability, to investigate whether and how the use of interoceptive anchors in the opening of a literary text facilitate absorption in the world (cf. Kuijpers, 2014).

Key words: Opening sections of novels, reader response, interoception, absorption

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Alex Laffer (Goldsmiths, University of London)

Representations of migration in *The Boat* and *The Boat*: affordances for empathy across print and digital fiction.

This paper presents ongoing research into metaphors of migration, reader empathy and digital fiction, investigating the borders between self and other, reader and text and traditional and contemporary forms of fiction.

In order to examine the development of empathy through the interaction between reader and text, Cameron's discourse-dynamic approach (Cameron, 2010) is adapted to position the text as an element within a complex system of literary production and reception. This is exemplified through an analysis of the short story *The Boat* by Nam Le (2008) and its adaptation as a digital graphic novel by Matt Huynh (2012). Focussing on metaphor, alongside other linguistic and multimodal features, the affordances for empathy provided by these texts and across these forms are examined, highlighting the potential for relatively-novel modes to detract attention from characters and influence the development of empathy.

The findings of the textual analysis will be supported by preliminary discourse-analysis of the online reception of the text, looking for evidence of empathy and empathic understanding in reader reviews and discussions of the book.

Key words: Empathy, Migration, Metaphor, Borders, Digital Fiction, Readers, Reception

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Marina Lambrou (Kingston University)

'JFK Jr. Would Have Run for President': counterfactual thinking or *what might have been*

On the 17th October 2017, the American lifestyle magazine *Town & Country* published an online article with the headline, 'JFK Jr. would have run for President'. JFK Jr. or John John, was the son of President John F. Kennedy and First Lady Jacqueline Kennedy who died at the age of 38 in a tragic accident when the plane he was flying crashed into the Atlantic Ocean also killing his wife Carolyn and sister-in-law Lauren Bessette. Counterfactual thinking or human counterfactualizing, a discipline associated with social psychology, can be defined as 'a hypothetical alteration in a past sequence of events that changes the events in a *factual* sequence in order to create a different, *counterfactual* outcome' (Dannenberg, 2008: 119). The above headline can be seen as an example of a historical counterfactual as these scenarios offer '*consciously virtual* alternate versions of the past world' (Dannenberg, 2008) as it asks *what would have happened if?* and suggests a hypothetical deviation from real-world history and the conditions that would make this alternative version of the world exist. Roese and Olson (1995a; 1995b) claim that creating alternative versions of past or present outcomes are part of human consciousness, while research in understanding the functions and motivations for counterfactualizing describe a distinction between *upward* and *downward* counterfactuals to express positive (satisfaction) or negative (regret) experiences. This talk explores the prevalence of counterfactual thinking in factual and fictional scenarios (Lambrou, 2019) to understand the discourse of modals of lost opportunity in 'what "should have been"' (Roese and Olson, 1996: 200).

Keywords: counterfactual thinking; counterfactualizing;

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Kelvin Lee (University of Sydney)

Characterising Lelouch Lamperouge: A Case Study of First-Person Pronouns in the Science Fiction Anime, *Code Geass: Lelouch of the Rebellion*

This study examines how different aspects of a fictional character's identity can be expressed through their choice of terms of self-reference, specifically first-person pronouns. In this paper, a newly constructed corpus of dialogue from the science fiction *anime* (i.e. Japanese animation) series, *Code Geass: Lelouch of the Rebellion* (2006-2007) is used to analyse the discursive construction of the title character, Lelouch Lamperouge. The case study focuses on how social meanings indexed by first-person pronouns in the real world are recontextualised to construct fictional characters and foreground aspects of their identity. Combining corpus linguistic analyses with a sociolinguistic approach, this study draws primarily on the sociolinguistic concept of *indexicality* in the discussion of the language and its relationship to (character) identity. This study shows that first-person pronouns in a character's established linguistic repertoire index, in addition to gender, different personae. More specifically, the use of different first-person pronouns highlights the different roles the character plays – be it the leader or the spokesperson of an organisation – and the traits associated with these roles.

Keywords: corpus linguistics, first-person pronoun, indexicality, Japanese, language and identity, sociolinguistics, television dialogue.

Andrea Macrae (Oxford Brookes University)

The textual geopolitics of Brigid Brophy's *In Transit* (1969) and Steve Katz's *The Exaggggerations of Peter Prince* (1968).

Steve Katz's *The Exaggggerations of Peter Prince* (2017 [1968]) and Brigid Brophy's *In Transit: A Heroi- Cyclic Novel* (2002 [1969]), published a year and an ocean apart, are both radically experimental multimodal novels. The former expresses the anxieties of a cold war America newly ensconced in capitalist commodification and media spectacle. The latter is a polylingual, multigenre, transgender narrative of flux in the face of globalisation (set in an airport), climaxing with a dystopian, feminist, trade unionist revolution. This paper examines how the radical multimodality of these novels functions to serve their postmodern metafictional and ideological ends.

The paper draws on theories of textual multimodality and genre (Genette, 1997; Gibbons, 2016). These ideas are used to analyse the ways in which Katz and Brophy exploit the affordances of the material space of the page and the conceptual space of the storyworld to disrupt the conventions, and conventional borders, of those spaces as part of their metafictional deviation. Analysis of selected extracts illustrates how Katz blurs the physical, material text and the conceptual diegesis and extradiegesis to construct and collapse a Chinese-box-like ontological structure. The ontological structure of Brophy's narrative, on the other hand, is formed into a cycle, while its narrative progression is made plural. The paper models multimodal and genre-focused stylistic analysis and supports an argument for renewed critical appreciation of the literary and cultural significance of these novels.

Keywords: multimodality, ontology, space, genre, postmodernism

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Tinna Jóhanna Magnusson (University of Iceland)

V1 in eddic poetry and the distinction of the *ljóðaháttur* metre

This paper will discuss the preliminary results of a study on verb-first (V1) structures in the eddic poems of *Codex Regius* (GKS 2365 4^{to}), particularly in the *ljóðaháttur* metre. This is part of a larger research project I am currently doing for my MA thesis, concerning the syntactic, prosodic, and stylistic features of the *ljóðaháttur* metre which distinguish it from other metres of eddic poetry.

Icelandic is a V2 language, which means that the finite verb obligatorily occurs in the second position, the normal word order being *subject-verb-object* (SVO). This is true of both prose and poetry. However, like in other Germanic language, constructions with the initial position of the finite verb (V1) do occur. One example of this is the so-called *narrative inversion*, a typical stylistic feature of the Old Icelandic sagas. Extensive literature already exists on exceptions to the V2 word order in Icelandic, but it has mainly focused on narrative prose. The purpose of this study is to look at V1 structures in eddic poetry³ and determine the motives for using these. Some can be explained by alliteration, but this is not always the case. If the initial placement of the finite verb is not governed by metre alone, it may be explained more fully by considering the syntactic and stylistic features of the eddic metres.

Keywords: Eddic poetry – *ljóðaháttur* – verb syntax – Icelandic

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³ The following is an example of a V1 structure in eddic poetry (bolding mine):

Drekkr mjöð Mímir | morgun hverjan (*Völuspá*, 28.11f)
drinks mead Mímir | morning each (i.e. Mímir drinks mead every morning)

Susan Mandala (The University of Sunderland)

Time for a 'Critical' Pragmatic Stylistics? Lessons from the Representation of English Language Learners in British and American Popular Culture

As Stamou (2014) has pointed out, representations of multilingualism and diversity 'pervade late modern mediascapes' (119). From 'Geordie' speakers besting Captain Obvious in hotel.com advertisements to characters such as Raj in *The Big Bang Theory* and Rosario in *Will and Grace*, our mass-mediated popular culture texts seem increasingly polyphonic and polycultural. Particular attention has been paid to English as it crosses national borders to feature in other language advertising (e.g. Kuppens 2010); vernacular Englishes (King and Wicks 2009) as represented in mainstream English media; and second language speakers of English as portrayed in American films (Lippi-Green 1997). One area that has thus far received little attention is the representation of second language English (ESL) learners *as* learners in our popular culture. Addressing this gap, I offer a pragmatic stylistic analysis of ESL learners who feature as characters in mainstream American and British television and radio drama. What do these representations reveal about the way differences between native and non-native speakers are generally perceived? Given the clear connections here with issues of migration, equality, and social justice, this study concludes with a discussion of the way pragmatic stylistics may connect to disciplines such as media studies and critical applied linguistics (as articulated by Pennycook 2001), raising such questions as whether our analyses should proceed as though there were a border between the text and the world, and whether textual analyses of popular culture have a direct role to play in social transformation.

Key Words: pragmatic stylistics, ESL Learners, popular culture, native speakers, non-native speakers

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Isabella Marinaro (University of Rome)

Pedagogical Stylistics in an EFL context: Salman Rushdie's *Midnight's Children* in Italian schools

The aim of this paper is to explore the power of pedagogical stylistics, as a daily practice of integration of language and literature in teaching and learning English as a foreign language (EFL) in Italian secondary schools (15-18 years old). Stylistics, as a thorough method of investigation of language, can be proposed at school with a prominent role in L2 classroom practice with the task of improving students' performance in EFL, of building a more solid language awareness, and of raising young learners' sensitivity to language use. Stylistics may become an effective and customary EFL teaching tool in Italian secondary schools, re-orienting the present paradigm of teaching language and literature (Hall:2014; Fogal:2015; Viana and Zyngier:2017).

In my case study, a stylistic analysis of the lexis and of the narrator's focus is posited to support the exploration of Salman Rushdie's *Midnight's Children* – a text that is not usually included in Italian school syllabus.

The analysis will be part of a teaching module of Content and Language Integrated Learning (CLIL), an experimental didactic methodology, recently inaugurated in Italian Secondary School (Lopriore:2014).

As the module will not be devoted to the teaching of Literatures in English, but to the specific teaching of historical and philosophical disciplines, a stylistic analysis will be proposed to Italian students with the aim of stimulating a debate and critical considerations regarding 'historical truths', a crucial concept in Rushdie's production. As several studies have proved, in Rushdie's novel, Indian history and characters' personal stories are weaved together to achieve a truth which is always partial, but not false. (Crane:1991; Rama Devi:2016).

Key words: pedagogical stylistics, foreign language, teaching and learning, *Midnight's Children*, history and story.

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Héctor L. Grada Martinez (National Autonomous University of Mexico)

An analysis of perceptual aspects of Philip Larkin's "Mr Bleaney"

In order to complement the paper "Relevance theory and poetry: An inferential analysis of Philip Larkin's 'Mr Bleaney'," presented at the 2018 PALA Conference, I now concentrate on "perceptual" effects in the same poem. Such effects are to be understood as related to the senses and not reducible to inferential or conceptual meaning. More precisely, I focus on sensorial effects created by rhythm and metrical patterns, considering that the analysis of inferences in the interpretation of a poem is just one aspect of the poetic effects it may elicit. The interaction between emotional aspects and conceptual content is essential to define literature, as argued by many, including Kolaiti: "conceptual effects in art are just part of a bigger picture whose ultimate end is aesthetic experience" (Kolaiti 2009: 182).

In this paper, I take my previous, relevance theory-oriented analysis of the poem as the basis for approaching non-conceptual poetic effects. To do so, I use stylistic approaches to rhythm and rhyme as developed by Fabb and Halle (2008) and Simpson (2004). Specifically, I analyse how the overall metrical regularity of the poem allows for specific disruptions that create effects and emphasize the conceptual content of the poem. My main argument, following Kolaiti, is that the ultimate end or *telos* of literary response is not interpretation, nor the construction of a concept or meaning. This is not to deny the importance of conceptual aspects, but there is a need to achieve balance between these two poles of aesthetic response.

Keywords: Philip Larkin, poetry, relevance theory, stylistics, Mr Bleaney.

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Jessica Mason (Sheffield Hallam University)

Books in Books. Intertextual references to imaginary tales.

This paper explores intertextual references to books that don't exist. Specifically, it examines the phenomenon of 'dummy narratives': texts created by authors within their own works, and the various ways in which they are put to use. The creation and use of dummy narratives can be observed both in spoken discourse and in written narratives. In spoken discourse it typically takes the form of imagined scenarios or hypotheticals whereas in fictional texts it more often involves the actual creation of specific texts, with titles, plots, characters and so on. This paper will focus on the latter.

The paper will draw on examples from J. K. Rowling's *Harry Potter* and John Green's *The Fault in Our Stars* to explore this surprisingly common practice. These instances of authorial creativity and trickery offer an excellent space for investigation of the role of intertextuality in reading experiences, and the ways in which recognising or missing references can affect a reader's sense of identity. The analysis will offer a range of rationales as to why authors might employ dummy narratives instead of 'real' ones, focusing in particular on the concepts of 'spoilers' and expectations of readers' prior knowledge.

Key words

Intertextuality, identity, dummy narratives, recognition, fictionality.

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Applying reader response approaches to translation studies: Racism and dehumanisation in *Heart of Darkness* and its Italian translations

It is widely accepted among translation theorists (e.g. Hermans 2014, Lefevere 1992) that translating, far from being an act of neutral reproduction, inevitably alters the original and results in differences between the source and the target text. However, despite the wealth of research that has showed the linguistic nature of translational alterations (e.g. Mastropierro 2017, Čermáková 2015, Winters 2010) the discussion of the effects that these alterations can have on the target reader's response to the text remains mostly at the level of hypothesis. With this paper, we aim to make a contribution to the under-researched application of reader response approaches to translation studies. We present the results of a reader response study of Joseph Conrad's *Heart of Darkness* and two of its Italian translations. Specifically, data from an online questionnaire are used to test whether English and Italian readers respond differently to the potential racist implications of the fictional representation of the African natives. Whereas one translator removes completely all occurrences of *nigger(s)* and *negro*, the other adds additional uses of the slurs which are not present in the original. We explore with empirical methods whether these translational alterations have an effect on the readers' perception of dehumanisation, discrimination, and racism in the text, comparing responses to each translation with responses to the original. Our findings show evidence of significant differences in the responses between one translation and the original, but also suggest that other linguistic and extra-linguistic factors could be influencing readers' response.

Keywords: Reader response, translation, racism, dehumanisation, manipulation, *Heart of Darkness*, Joseph Conrad

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Suzanne McClure (University of Liverpool)

A corpus-based examination of constructed opposition in D.H. Lawrence's *The Plumed Serpent*

One of Lawrence's stylistic tendencies is to explore contrasting patterns and radical solutions to conflicting psychological forces. Lawrence desired to write an American novel and sought inspiration from the native people of Mexico whom he viewed as tragic victims of modernisation and capitalism. His preconceived ideas of these people influenced his initial account and over time, he developed a more authentic sense of their existence, which is explored extensively in *The Plumed Serpent*. The Mexicans in *The Plumed Serpent* want to eliminate Christianity and bring back the Aztec religion, which will have a divine human leader and a new social order where women are subordinate to men. In this novel, stylistic polarity is a primary concern in the examination of his common literary themes of life and death, love and hate, and destruction and creation.

This paper utilises a corpus designed to identify lexical semantic and constructed opposition in D.H. Lawrence's prose fiction. Specifically, constructed oppositional relations can exist beyond words as they are often represented as concepts and sometimes unconventionally so. For instance, a search of the syntactic frame *not X but Y* in *The Plumed Serpent* revealed the following negative contrastive structure:

And the soldiers and the officers and clerks of the Jefatura, watching her with fixed black eyes, saw, **not the physical woman herself, but the inaccessible, voluptuous mystery of man's physical consummation.**

Here, Lawrence is treating the physical appearance of a woman oppositionally to what men think when they look at her, which emphasises the mutual exclusivity of seeing a woman as *herself* contrasted against male sexual desire. This paper shows how such linguistic-stylistic constructed opposition helps to define and add depth to Lawrence's novels while simultaneously serving as a platform for exploring his polarising literary motifs.

Keywords: DH Lawrence, Opposition, Corpus, *The Plumed Serpent*, Mexico

Dan McIntyre (University of Huddersfield)

Speech presentation, faithfulness and (un)reliable reporting in Bob Woodward's

The most widely used stylistic framework for the analysis of speech presentation is that proposed by Leech and Short (1981) and developed by Semino and Short (2004) and Short (2007), among others. This framework is based on the concept of faithfulness to a supposed original utterance, with the various categories on the speech presentation cline indicating the degree of narrator 'interference' in the presentation of that speech. Short's most recent work on the topic introduces the notion of speech summary (Short 2012) in order to preserve the concept of faithfulness in cases where speech is being presented but not reported. In this talk I discuss an unusual speech presentation phenomenon in Bob Woodward's book *Fear: Trump in the Whitehouse*, a piece of investigative journalism focusing on the Trump presidency. Woodward frequently makes use of a technique that splits direct speech across both the reported and reporting clauses, leaving the reader unsure as to the faithfulness of the report. Through the analysis of a number of examples from the book, I consider the relationship between this technique and the concept of speech summary. I also argue that the use of such a technique is likely to impact negatively on how reliable the reporting is perceived to be.

Keywords faithfulness, non-literary language, politics, speech presentation, speech summary

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Nigel McLoughlin (University of Gloucestershire)

What Time is it? A Text-World Analysis of the liminal in Richard Wilbur's 'In Limbo'

Richard Wilbur's poetry has been praised for its subtlety and intelligence, and the way in which his best poems contain a 'double structure' whereby the plot functions as an 'accessible surface' while underneath 'an unstated but implied second meaning' exists (Gioia 2000) that often hints at language's incapacity to fully 'pin reality down' (Espaillat 2009). His poems often 'submerge' ideas in objects and people and 'surround them with a weather of feeling' (Wilbur quoted in Espaillat 2009). The deeper levels of Wilbur's poems quite often have religious (Gioia 2000) or perhaps more precisely spiritual and metaphysical concerns.

In this paper I propose to use Text World Theory (Gavins 2007) to analyse Richard Wilbur's poem 'In Limbo' (Wilbur, 1988: 63-64). The poem offers a deep meditation on the nature of time and how we experience it. It also explores how liminal states can create an awareness of our uncertain position with regard to how we occupy time, leaving the reader with the suggestion that time is only fixed through our living of it. Thomassen (2015) classifies liminality according to experiential, temporal, spatial, and scalar dimensions. 'In Limbo' touches on all of them, sometimes through the surface narrative, sometimes through the unstated level, sometimes through the relationship between them. This paper will use Text World analysis to explore how liminal and resonant qualities emerge in the poem, and how we may build the unspoken or hidden world.

Keywords: Text World Theory, Liminality, Cognitive Stylistics, Time, Poetry.

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Jana-Katharina Mende (Uniwersytet Wrocławski)

Polyphony and Poetical Code-switching in the Parisian lectures of Adam Mickiewicz (1840-1844)

The Parisian lectures of the Polish romantic author Adam Mickiewicz, given at the Collège de France between 1840 and 1844, and published subsequently in Polish, French, and German, are by now considered to be highly poetic multilingual texts in which code-switching is used as a linguistic and poetical tool. I view multilingualism in texts as a continuum between borrowing and code-switching (cf. Matras 2009, 113). The publications and manuscripts of the lecture notes provide a unique example of multilingual writing strategies in Romanticism. The lectures show examples of code-switching between French as a matrix language and several other languages like Polish, German, Italian, Russian etc.

The lectures cover a range of topics from Slavonic literature to history to romantic poetics. Stylistically and poetically Mickiewicz borrows from his literary writings and his oral improvised poetry to turn the lectures into a poetical event. Himself a polyglot he uses code switching between different languages as a stylistic and poetical device, thus crossing (linguistic) borders between different European languages and (romantic) literatures.

My analysis examines the instances of code-switching in the lectures, using Anokhina's approach to multilingual writing techniques to evaluate the stylistic choice of multilingualism in the texts (cf. Anokhina 2015). Applying Anokhina's theory to texts from the 19th century allows us to deepen the historical and theoretical understanding of code-switching in literary texts. The analysis contributes to understanding code-switching in the works of Adam Mickiewicz while at the same time reflecting on the theory of code-switching in (historical) literary texts.

Keywords: Code-Switching, Romanticism, French, Polish, Multilingualism

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Marija Milojkovic (University of Belgrade)

Philosophical foundations of corpus stylistics

Post-Wittgensteinian philosophers of language, namely Austin, Grice and Searle, depart from logical atomism and the idea that language as code reflects the structure of the world. Instead, aware of the multiple meanings that may be ascribed to an utterance, they opt in favour of the contextual approach. Corpus stylistics studies authorial expression at the level of word combinations in its context of situation (Firth 1957) by establishing how it deviates from the reference corpus norm. This norm is viewed not only as a frequency list of lexico-grammatical collocations, but also as a sample of the world as well as of the language. By bringing together particular expression, language as a system and its contextual dimension, corpus stylistics revives logical atomism. As for Gricean maxims, they seem incapable of refining a corpus stylistic analysis - rather, they themselves stand in need of corpus verification.

Key words: corpus stylistics, semantic prosody, corpus-derived subtext, philosophy of language, Wittgenstein, Gricean maxims

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Samantha Mineroff (West Chester University of Pennsylvania)

Scripts, schemas and negative accommodation in Jamison

This paper applies schema theory, text world theory, and schema criticism to Leslie Jamison's chapter titled "Empathy Exams," an excerpt from her book of essays, *Empathy Exams: Essays*. In this particular chapter, Jamison expresses her experiences as a medical actor by using fictional patient scripts that contribute to the reader's understanding of the role of a medical actor as well as the particular role/character Jamison must play. This paper looks at patient scripts and how they are used to effectively create (and challenge) the patient/doctor schema while simultaneously structuring the essay in a way that evokes and explores empathy as a major theme. This paper also explores negative accommodation with Jamison's use of strike-throughs, which occur in passages about the internal feelings she refuses to reveal to her doctor, but does reveal these feelings to the reader. This evokes an empathetic feeling from the reader and gains their trust. Jamison's use of props, such as the fictitious patients' scripts she is given as a medical actor, are re-written to challenge the role of the patient. By inserting herself into these scripted, clinical environments, Jamison's imaginative, expository voice meets the structure and clinical context of a fictional patient character's script. The effect of this creates a unique experience for the reader who witnesses a duality of voices that connect the major theme of empathy to the larger work.

Keywords: Negative accommodation theory, props, schema, scripts, schema criticism, text world theory

Kazunari Miyahara (Kwansei Gakuin University)

Stories and Emails and Time Taken to Respond: Poetics of Textual Gift Exchange in Sally Rooney's *Normal People*

One possible critical approach to discussing Sally Rooney's 2018 novel *Normal People* is to examine its frequent references to contemporary online communication tools. While this, in itself, is hardly surprising for a writer who has the widely accepted nickname 'a Salinger for the Snapchat generation' (dubbed by her editor at Faber and Faber), I would like to argue that the heavy use of emails and texting in this novel should be considered in contrast to the importance of the production and reception of literary texts – a virtue that this novel is clearly trying to advocate. In so doing, the novel seems to pay particular attention to the difference in temporal aspects between the two forms of textual exchange: online exchange *versus* giving and receiving of literary writings. What matters to this novel is how much time is required of each means of communication before getting a response. The present paper proposes making use of the anthropological and sociological concept of 'gift exchange' in order to explain the quality and effects of this difference, drawing on Pierre Bourdieu's idea of the relationship between the nature of gift exchange and the 'habitus' concerning the length of time until response. Then this study will try to relate the above discussion to a consideration of the alternate use of narrative tenses adopted in this novel by loosely utilising Harald Weinrich's concept of 'tense metaphor.'

Keywords: gift exchange; online exchange; literary text; time until response; narrative tenses.

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Rocío Montoro (University of Granada)

Carol Shields and Literary (Auto)Biography: Crossing the Boundaries of Life Writing

In 1978, Carol Shields stated: 'It is a mysterious fact that literary critics are fond of citing cases in which writers of fiction have incorporated autobiographical material into their books. There is sometimes a gleeful pouncing on this fact, as though they, the critics, have caught the writer out, have found her guilty of major trespassing. [...] In much the same way, a writer of autobiography is chastened when she bridges a synapse of memory with a fictional connective' (Shields 1978: 49-50). Plenty of critics (e.g. Hansson 2003) have highlighted Shields's recurrent crossing over the fictional/biographical boundaries but few have focused on how this 'trespassing' is linguistically marked. In this paper, I consider the boundaries of the dichotomy (or is it a continuum?) (auto)biography/fiction. Using a corpus stylistics methodology, I analyse Shields's *Mary Swann* (1987) and *The Stone Diaries* (1993), the two novels in which the apparent trespassing of boundaries is most clearly and deftly displayed. I use Biber's Multi-Dimensional Analysis (Biber 1988) to implement intra- and inter-textual analyses of the two novels. I argue for the suitability of corpus stylistics to linguistically assess the extent to which literary (auto)biography actually departs from life writing concerns.

Keywords

(Auto)biography, Carol Shields, corpus stylistics, life writing, multi-dimensional analysis.

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Lisa Nahajec (Liverpool Hope University)

Linguistic landscapes and world building: A multi-modal analysis of written language objects in filmed drama.

When audiences watch on-screen drama they are viewing more than just a script, they are making sense of a complex network of linguistic and non-linguistic cues that both build the text world (Werth 1999) and develop a narrative. McIntyre (2008) suggests that although there are methodological hurdles to overcome in analysing drama performances, systematically paying attention to non-linguistic and paralinguistic features alongside script and stage directions provides a fuller and more rigorous analysis and account of audiences' interpretations. In his analysis of Ian McKellen's ...performance of Richard III, McIntyre points out the importance of landscape and objects within a landscape in building text world features (Werth 1999), particularly the use of banners in contributing to the construction of a fictional 1930s fascist world. This paper focuses specifically on linguistic objects within the landscape in filmed drama, examining the role of linguistic landscapes in the BBC's adaptation of China Miéville's *The city and the City* and ITV's adaptation of Georges Simenon's Maigret novels. Drawing on the insights from the developing field of Linguistic Landscapes, the analyses examine the use and effects of top down (official e.g. street and road signs, governmental/ municipal signs) and bottom up (non-official e.g. shop signs, posters, advertising billboards, graffiti) (Sutherland 2015, Gorter) in the constructed physical environment of these dramas. The field of Linguistic Landscapes is in large part concerned with issues such as linguistic diversity and vitality in multilingual societies, the relationship between language, languages and power and language ideologies. I suggest that the observations made in this field can go some way to explaining the potential effects of the placement and nature of linguistic objects on screen. For example, the constructed languages on street signage in the city and the city contribute to the creation of a divided world, while in ITV's English speaking adaptation of the Maigret novels, the use of public signage in French seems to be designed to create a sense of an authentic French setting.

Keywords: Drama, Linguistic Landscapes, multi-modality

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Masayuki Nakao (Tottori University)

Memory, Narrative, and Authenticity in Kazuo Ishiguro's *A Pale View of Hills*

Kazuo Ishiguro's first novel, *A Pale View of Hills* (1982), is a first-person narrative of a middle-aged Japanese woman Etsuko living alone in England, who is guilt-ridden over the recent suicide of her daughter Keiko. This tragic circumstance awakens her memories of a particular summer event in Nagasaki when she was pregnant with Keiko. Unlike Dickens's first-person autobiographical novel *The Personal History of David Copperfield*, *A Pale View of Hills* is not written in the form of 'History'. It takes the form of *memory*. Each narrative form (*history* vs. *memory*) has its own relationship between authenticity and (un)reliability. A novelist, who calls a novel a history, attempts to associate its authenticity with the narrative grounded on truth or reliable, 'pre-existing fact' (Miller, 1974: 457). Memory, in contrast, to use Etsuko's own words, 'can be an unreliable thing; often it is heavily coloured by the circumstances in which one remembers...' (Ishiguro, 1982: 156). Ishiguro himself affirms the unreliability of his narrators and views it as 'authentic' in terms of 'human nature', since 'any of us, when asked to give an account of ourselves over any important period of our lives, would tend to be 'unreliable'' (Ishiguro, 2015).

This paper discusses Ishiguro's idea of authenticity demonstrated in Etsuko's unreliable narrative. It examines how she (un)consciously reconstructs, distorts, and invents her memories – and thus how she indirectly comes to terms with her responsibility for her daughter's death.

Keywords

Kazuo Ishiguro, *A Pale View of Hills*, memory, unreliable narrative, authenticity

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Clara Neary (University of Chester)

'What did I see?': applying theories of cognitive and musical grammar to Radiohead's 'Pyramid Song'

Following on from work undertaken on another Radiohead song (Neary 2019), this paper analyses 'Pyramid Song' from their 2001 album *Amnesiac*, this time augmenting Zbikowski's CG-informed theory of 'musical grammar' (2017) with analysis of the song's lyrics using Cognitive Grammar (Langacker 1987, 1991). Zbikowski's is an innovative approach endeavouring to solve the problems inherent in analysing referential modes such as music by emphasising the close structural and compositional parallels between music and language, thereby enabling application of the kind of objective yet meaning-orientated framework used for stylistic enquiry to cross generic borders into the territory of music. As Zbikowski's focus is on how musical arrangement makes meaning, augmenting his approach with the application of Cognitive Grammar to the song's lyrics offers a satisfactorily multi-modal means of analysing contemporary songs which has been largely absent thus far. In this instance, it enables detailed engagement with what Radiohead's lead singer Thom Yorke claims is one of their greatest songs, the subject of long-standing debate over its time signatures (Thompson 2009), and one whose repeated use of allusion prompts enquiry into how Cognitive Grammar accommodates devices such as intertextuality.

Keywords:

Cognitive Grammar; musical grammar; multimodality; song lyrics; Radiohead.

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Miyuki Nishio (Kindai University)

Investigating Dickens's style of the reporting clause

In recent years some qualitative and quantitative studies on the reporting clause have been made by using corpora. Semino and Short (2004) do a qualitative analysis on speech, writing and thought presentation by using a corpus. Mahlberg (2013) investigates the Dickens's style by using a cluster analysis and demonstrates that there are two groups of labels in the character speech: Reporting Speech Label and Speech Label. Not so many studies, however, have been carried out concerning the specific authors.

Yamamoto (1950) explains the feature of the reporting verbs in Dickens's works by using the term "pregnant verbs," that is, "verbs that contain a condensed meaning which may be analysed into two or more notions to be denoted by two or more words." (Yamamoto 1950: 364)

The aim of my research is to investigate one of the Dickens's style in terms of the reporting clause, not only the reporting verbs but also reporting adjuncts such as adverbial phrases and so on.

Dickens's writing includes rhythmic sounds, lots of repetition, long lists of words and so on. Repeating the character's actions and appearance in the novels contributes to the characterization, which is embedded in the reporting adjuncts.

This paper describes the characteristic feature of Dickens's reporting clause and reveals one of the Dickens's style.

Key words: Dickens, corpus, stylistics,

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Jessica Norledge (University of Nottingham)

Ethics, Authenticity and the Dystopian Reader

This paper examines the presentation of realism and authenticity in contemporary dystopian fiction, zoning-in on the representation of women's rights and female autonomy in Leni Zumas' (2018a) *Red Clocks*. Taking a Text-World-Theory perspective (Gavins 2007; Werth 1999), I investigate the implications of text-world 'closeness', analysing the believability of Zumas' speculative future which, through its linguistic mirroring of contemporary politics, is very much of the present moment. In doing so, I explore the impact of text-world-discourse-world relationships on world-building, analysing the resonance of authentic dystopian text-world creation and the ethical 'preferred responses' (Stockwell, 2013) such conceptual crossovers invite.

Hailed as a modern-day successor to *The Handmaid's Tale*, Leni Zumas' (2018) *Red Clocks* epitomises a new form of feminist dystopia, presenting a not-so-distant speculative future that 'is actually happening, maybe next week' (Zumas, 2018b) – a future Zumas refers to as being 'paratopian'. In exploring the readerly conceptualisation of these 'near' worlds, as presented from the perspective of five, alternating female narrators, this paper aims to examine the apparent didacticism of 21st-century dystopia and the ethical experience of engaging with dystopian worlds.

Keywords

Text World Theory; ethics; preferred responses; paratopia; feminist dystopia; *Red Clocks*

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Takuji Nosé (Fukuoka Jo Gakuin University)

"Force of Meaning" in Dialogical Speeches in Eugene O'Neill's *Mourning Becomes Electra*

"Force of meaning" termed by Jonathan Culler is thought to mean the power to bring "narrative coherence" to the development of a plot in a narrative structure. *Mourning Becomes Electra* (1931) is Eugene O'Neill's dark trilogy using Greek tragedy as its narrative plot, and is regarded as one of the best examples among his dramatic works that describes characters tossed about by the "force behind" and their self-destructive struggles. This paper aims to consider the force of meaning of Ezra Mannon's death in "Homecoming," the first play of the trilogy, through a corpus stylistic analysis. As Ezra's death is the final and biggest event of "Homecoming," it is worthwhile examining dialogical speeches between Christine (the mother) and Lavinia (the daughter) Mannon which show the multiple layering of malicious plotting and vengefulness which advance the narrative development of the play, resulting in Ezra's death. Therefore, through a corpus stylistic analysis, this paper attempts to consider how the dialogical speeches between the two Mannon women depict their confrontation and hatred leading to Ezra's death as essential to the narrative coherence of the plot.

Key words: Force of Meaning / Eugene O'Neill / Corpus Stylistics / Dialogical Speech Analysis

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Louise Nuttall (University of Huddersfield)

Chloe Harrison (Aston University)

Wolfing down the *Twilight* series: metaphors for reading in online reviews

Popular fiction such as Stephenie Meyer's *Twilight* Series (2005-2008) attracts thousands (in some cases millions) of online reviews by readers, which are often highly polarised. Recent work in stylistics has used such data as a source of insights into felt, experiential aspects of reading, applying the same stylistic frameworks to the reviews as those applied to the texts themselves. In this paper, we analyse the metaphors used by reviewers to describe contrasting experiences of *Twilight* (Book One), and their framing of the reader in terms of agency, immersion and resistance.

Drawing on Cognitive Metaphor Theory (Lakoff & Johnson, 1980), previous research has identified three main conceptual metaphors as reflecting readers' engagement with texts: READING IS TRANSPORTATION, READING IS CONTROL and READING IS INVESTMENT (Stockwell, 2009). We test and develop these observations by examining a sample of 200 reader reviews collected from the online forum, Goodreads. Comprising 100 of the most positive (5-star) and most negative (1-star) reviews of *Twilight*, these responses to the text are submitted to qualitative analysis using NVivo software, and metaphors for reading are grouped and analysed using a cognitive discourse analytical approach (Semino et al., 2016). Applying concepts of 'construal' and 'action chains' from Cognitive Grammar (Langacker, 2008), we explore the creativity with which readers employ and extend metaphors for reading in this discourse context, and the nature of the embodied experiences that these metaphors suggest.

Keywords

Reader responses; Cognitive Metaphor Theory; Cognitive Grammar; construal; immersion; resistance.

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Louise Nuttall (University of Huddersfield)

Transitivity, agency, mind: what's the 'lowest common denominator'?

The system of transitivity described in Hallidayan systemic-functional grammar is a key analytical tool in stylistics and critical discourse analysis. This model has been used in both disciplines to identify the grammatical/semantic patterns through which texts present a mind style or ideology. Simpson (1993) demonstrates that similar linguistic choices in two novels: Golding's *The Inheritors* and *Pincher Martin* result in two significantly different mind styles: a Neanderthal and drowning man, respectively. Despite this contextual difference in interpretation, Simpson goes on to suggest that there is, however, an 'interpretative "lowest common denominator"' underpinning these texts (1993: 113). In this paper, I investigate this common low-level effect and attempt to characterise it empirically.

Starting with previous analyses of mind style in texts by Conrad (Kennedy, 1982) and Hemingway (Fowler, 1996), I model the interpretative effects of transitivity choices using Cognitive Grammar (Langacker, 2008) and controlled alteration of two narrative extracts. In order to test these cognitive hypotheses, I describe an online reader experiment carried out with 167 participants recruited via Amazon's Mechanical Turk. The results of this study suggest that combinations of specific grammatical choices can produce predictable cognitive effects in readers across different contexts; specifically, a diminished or heightened sense of intentionality, awareness and control in the (human) agent depicted. I propose that the interpretative effects of transitivity observed in stylistics and discourse analysis are, at a low level, effects for 'mind-modelling' (Stockwell and Mahlberg, 2015), or the attribution of specific mental states to the individuals portrayed.

Keywords:

Transitivity, systemic-functional grammar, Cognitive Grammar, reader response, mind-modelling.

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Jim O'Driscoll (University of Huddersfield)

Discourse presentation as participation-framework presentation

This talk suggests that two branches of linguistics may have something to say to each other. A recurrent theme in stylistics scholarship is discourse presentation. A recurrent theme in interactional sociolinguistics / sociopragmatics is participation status. The former addresses degrees of narrator intervention and to some extent the narrator's attitude (e.g. Short et al 2002: 356). The latter addresses various possible participant roles and the defining features of each (Holt & O'Driscoll, forthcoming).

Starting from Goffman's (1981) notion of footing, and encouraged by McIntyre et al's (2004) finding that discourse presentation models work just as well for speech as for writing, this talk explores whether particular configurations of participation status might be mapped onto discourse reporting verbs. Some scholars (e.g. Levinson 1988, Hanks 1990) have already considered grammatical categories as evidence for orientation to participant roles. This talk considers substantives for the same purpose. To what extent does the reporting clause evoke particular production formats and/or participation frameworks? On the production side, many reporting verbs seem to index whether the speaker is to be held accountable for propositional content and whether s/he has composed the words used. On the reception side, it seems clear that different reporting verbs entail, or at least imply, very different numbers and types of receivers.

The suggestions made in this talk are introspective and confined to the English language. They would need to be tested by corpus work, and similar research in other languages could point to cross-cultural comparisons.

Keywords: discourse presentation, participation framework, production format

Kieran O'Halloran (King's College London)

A postdigital literary pedagogy using mobile phone filmmaking

The norm in literary interpretation is exegesis ("reading meanings out of a text"). The opposite, eisegesis ("reading meanings onto/into a text"), is usually frowned upon in literary interpretation (whether stylistics-based or not). One must use evidence from the text to *support* interpretation, rather than starting with ideas about the literary work and then forcing these meanings into it (Kusch, 2016: 19-20).

What about a film of a poem? This genre is unavoidably eisegetical in filling out phenomena in the poem (e.g. character roles for explicit / implicit personae) or imposing things on the poem which have no traces within it (e.g., audio-visual effects, alternative character roles, alternative scenarios). As the postdigital paradigm of literary studies/pedagogy increasingly encroaches on mainstream literary studies/pedagogy (Abblitt, 2019), and with mobile phones commonly owned by students, such conditions open up the radical possibility that an eisegetical approach based in cinematic digital performance can become a regular way of interpreting poetry for undergraduates, and perhaps secondary school students too.

With reference to an undergraduate module that I have designed ("Film, Poetry, Style"), I highlight a new role for stylistic analysis. This is within a postdigital literary pedagogy where students interpret a poem by filming it on mobile phones. Crucially, students employ stylistic analysis of the poem to *drive* the creative development of their eisegetical cinematic ideas. Importantly too, creative thinking is enhanced via this postdigital, and thus different, way of interpreting poetry. The presentation is illustrated by a film poem made by a student on the module.

Keywords

creativity and stylistics; film poems; mobile phone filmmaking; pedagogical stylistics; postdigital literary pedagogy

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O'Halloran, K.A. (forthcoming in 2019) 'Filming a poem with a mobile phone and an intensive multiplicity: a creative pedagogy using stylistic analysis', *Language and Literature*.

Film, Poetry, Style module, King's College London: <https://www.kcl.ac.uk/study/courses-data/modules/5/Film-Poetry-Style-5SSEL025.aspx>

David Oakey and Victorina González-Díaz (University of Liverpool)

“Incredibly wild and monstrously hideous ...”: Adjectival degree intensification in H.P. Lovecraft stories.

In commenting on the style of H.P. Lovecraft, literary critics long formed an enduring consensus that his writing was “florid” (C. Wilson, 1962, p. 2; Bloch, 1982, p. 14; Joshi, 2012, p. 509). When specific language items are criticised, adjectives are often singled out, particularly his use of “clumps of florid adjectives” (cf. E. Wilson, 1945/1980, p. 48) such as “unclean, uncanny, unwelcome, abnormal, and detestable” (Lovecraft, 1921, p. 48). Few of these high-profile commentators have systematically investigated the frequency of linguistic features in Lovecraft’s work, however, and many statements about his style lack support from quantitative analysis. This paper consequently seeks to add empirical validation for this view by presenting a corpus-informed investigation of Lovecraft’s style, focussing on a related linguistic pattern that has hitherto gone unnoticed by literary critics: adjectival degree intensification (ADV + ADJ e.g., *abominably suggestive*, *barbarously alien*).

Our research shows that Lovecraft’s ‘florid’ style is associated with a systematic use of three main intensifying patterns: (a) adverbs with ‘dual’ manner and degree readings (e.g. *frankly non-human*; *unutterably hideous*; *densely stupid*); (b) mismatch of degree scales between intensifier and adjective (*hugely remote*); and preferences for maximizer + totality adjective combinations (e.g. *utterly stupendous*). More generally, the paper makes a contribution to the wider field of historical linguistics by showing how well-known clines of grammaticalisation and patterns of intensifying-recycling (cf. Traugott, 1990; Peters, 1994; Nevalainen & Rissanen, 2002) can be exploited for literary effect.

Keywords

HP Lovecraft; corpus linguistics; literary criticism; adjective modification; degree intensifiers, grammaticalisation

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Soichiro Oku (Kanto-Gakuin University)

A corpus-based approach to 'crossing borders' in children's literature

'Crossing borders' is one of the important themes in children's literature, and it remains essential for our human futures. The most obvious kind of borders are geographic, and the physical spaces that separate people can be the steps to overcome. Children's literature has always brought glimpse of life in faraway places, and the readers can explore interesting and unusual worlds. Thus 'crossing borders' is the important theme for the genre of fantasy and adventure. In this presentation, I examine different kinds of literary techniques for crossing borders, which will be related with the stylistic devices used in children's literature. Through this technique, by intentionally using modals and aspects, the adult writer compels the children readers to wonder how much crossing borders should be impressed. In detecting the stylistic effectiveness in crossing borders such as in *Alice's Adventures in Wonderland*, it seems more useful to adopt a corpus-based approach. The corpus tools definitely enable us to track the distribution, frequency and semantic relations. My research questions are as follows: Can a corpus-based approach explore the scenes of crossing borders in children's literature effectively? Focusing on basic corpus methods, I explore modals, aspects and collocations for depicting crossing borders. Further, by comparing some extracts, it is possible to shed light on the new aspects of crossing borders in children's literature.

Keywords: crossing border, corpus stylistics, collocations, children's literature

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Rumiko Oyama-Mercer (Meiji University Japan)

Multimodal stylistics: “Reading” Literary Texts Visually

The question that this paper initially addresses is what it means to *read* literature. With the advancement of IT and shifts in the landscape around communication, reading is no longer a matter of getting meaning from writing only. Reading literature has conventionally meant reading words on the page, in other words, the reader of literary works is engaged in the act of inputting information through words.

The paper aims to focus on the output by the reader. It has been long established that literary works are transformed into other modes of communication such as films and musicals. It is understood that ‘good’ literature can be transformed into a number of modes of communication. Among other forms of transformation of literary texts, the current paper focuses on its visual interpretations. The textual data to be analyzed are drawings done by literature-major undergraduates, who read short stories (in both 1st pronoun and the 3rd pronoun narrators) and asked to visualize what they considered as the main theme of each story.

One notable finding is that there is a close relationship between what the reader grasp about point of view through writing and its visual representations. It was also revealed that there is a strong connection between which character the reader identified most with who is visualised with salience. By reading literary text beyond the border of writing, interpreting in terms of visual representations, the paper proposes its pedagogical merits of reading literary texts using the visual mode of communication.

Keywords: multimodality, visual narrative, cross-modal interpretation

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Kimberley Pager (University of Huddersfield)

Pathetic Fallacy: Towards an Updated Model.

Pathetic fallacy is a key literary technique used to build characters' emotions and that portrays them to the reader through a "projection of human emotion" onto natural elements (Lodge: 1992). This technique has been researched mostly from a literary point of view, but no linguistic model exists to define it. It is difficult to identify it precisely or universally since definitions and uses vary, and it is often seen as personification. After taking a survey of English teachers to sense what they thought pathetic fallacy was and what texts features this technique, it is obvious that an updated definition is needed to identify pathetic fallacy clearly and point out why and how it is used, but also to consider its impact.

In this paper, I will present the updated linguistic model of pathetic fallacy I have assembled, using texts analysis, survey data and literature review of the term. From my research I have found that pathetic fallacy has three uses: to express explicitly an otherwise implicit emotion; to illustrate clearly and universally what the narration does not, and to influence how the reader perceives characters. I have found that pathetic fallacy occurs when key criteria are present at once. I will therefore highlight how each criteria of pathetic fallacy work together to feature it in a text, using a systematic stylistic approach. It is also crucial explore the impact this literary technique has on the process of characterisation overall (Culpeper: 2001), as it contributes the reader's perception of characters.

Key words:

Pathetic Fallacy, Stylistics, Characterisation, Linguistic Model, Imagery, Emotions.

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Lucy Peacock (University of Nottingham)

Picturing a Poem

Text World Theory and other world theories of text processing focus on the mental representations - or images - that readers create in their heads as they read (Gavins, 2007). Such theories emphasise the role of personal experience in the creation of those images, and of course the content of text-related mental representations will vary from reader to reader, but how can that variation - and any similarities between readers - be investigated?

Using drawings created by primary school students and others in response to the poem *Easter Monday* by Eleanor Farjeon, I will argue that the features and relative position of objects in readers' drawings can tell us a lot about the prominence of some text worlds over others, and that these observations can be directly connected to cues in the text. I will go on to discuss the possible significance of those observations regarding the difficulty and emotional impact of the poem.

Gavins, J. (2007) *Text World Theory: An Introduction*, Edinburgh: Edinburgh University Press.

Keywords: Text world theory, poetry, point of view, emotion

Stephen Pihlaja (Newman University)

‘Okay okay Mashallah’: The Use of Arabic ‘Allah Phrases’ in the Muslim YouTube discourse

This presentation focuses on the ways in which Arabic, particularly ‘Allah phrases’ such as *supanallah* (Glory to Allah), *mashallah* (As Allah has willed), and *inshallah* (If Allah wills it) are used in videos made by Muslims engaged in *dawah*, or Islamic teaching and outreach, on YouTube. The use of ‘Allah phrases’ as discourse markers has been explored in Arabic discourse (Clift & Helani, 2010). In English-speaking *dawah* videos, Arabic phrases appear to function both as discourse markers and markers of religiosity. Looking at videos made by the YouTubers Alidawah and John Fontain, this presentation investigates how Allah phrases function both as discourse markers and markers of religiosity. This presentation looks at instances of the so-called ‘Allah phrases’ in 27 videos (five hours, fifty-seven minutes) made by both users, investigating both their grammatical function in utterances and how they contribute to positioning the speakers in relation other interactants. The findings show that Arabic phrases can also function as discourse markers in English showing shifts in topic, backchanneling, and acting as fillers. Findings also show that Muslim YouTubers are more likely to employ these phrases in interaction with other Muslims, both on camera and to an imagined audience, and less likely to employ them with Christian or secular audiences. The findings suggest that the use of Allah phrases mark religiosity and position the speaker as oriented towards religious belief and practice.

Keywords: religious discourse, Islamic discourse, discourse markers, pragmatics, media, YouTube

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Linda Pilliere (Aix-Marseille Université)

Translating cultural identities: internationalizing cultural values

Before winning the 2014 Nobel Prize for literature, only eight of Patrick Modiano's thirty novels had been translated into English, and many of those translations were difficult to come by. His relative obscurity led Duncan White to write in *The Telegraph* "Who the hell is Patrick Modiano" under the headline "Patrick Modiano: the Nobel Prize-winner nobody had read". However, in the past few years, there has been an increased interest in his writing leading to translations of his most recent works, but also to retranslations and/or re-editing of earlier translations. The present study will examine the "migration and transformation of discursive elements between different discourses" (Robyns 1994). Using Robyn's (1992) framework of translation attitudes and adopting a multimodal stylistic approach (Nørgaard 2018), I will seek to discover how far cultural identities have been adapted or transformed in these translations. In the case of Modiano, we are faced with translation not only into British English but also into American English, suggesting that beyond the linguistic features, other ideological factors need to be taken into account. I will thus seek to analyse the choices made by translator and editor in order to discover what the changes in linguistic features "suggest about attitude, world view, or ideology" (Boase Beier 2014:394).

KEYWORDS: Translation, multimodality, cultural identity

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Daniel Pinder (Sheffield Hallam University)

The poetic effects of short line-length

According to relevance theory (Sperber and Wilson 1995:222), poetic effects arise when peculiar linguistic form is used to achieve relevance through the communication of a wide range of weak implicatures. Pilkington (2000) explores how verse features cause lengthier activation of a text's lexical and encyclopaedic material, thus giving rise to a range of additional contextual effects, deemed poetic within a relevance-theoretic sense. Although Pilkington (2000: 131) states that line-length can lead to interesting poetic effects, he limits his investigation of poetic form to the topics of metrical variation, rhyme and alliteration. The present paper posits that short line-length introduces relatively more processing gaps into the reader's basic perception and representation of the text's rudimentary logical form. Such processing gaps cause the text's logical form to be constructed in a relatively more fragmented fashion, which introduces relatively higher levels of indeterminacy into the inferential processes involved in the construction of the text's explicit-propositional form and its wider contextual effects. Thus, short line-length causes the explicit-propositional content and wider implicit import of a given text to be perceived and processed in a relatively more poetic light than would have been the case had the text been arranged over relatively fewer, longer lines. This finding gives rise to the newly derived notion of a *visuospatially generated poetic effect* which is derived alongside those communicating poetically at a more linguistically determined level.

Key words – line-length, poetic effects, relevance theory

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Dan Powell (University of Leicester)

The shape of the British short story in the mid-twentieth century: developing a preclosural methodology for writing short fiction.

While Preclosure Theory has been proven both as a pedagogical strategy for reading short fiction and a critical tool for turning intuitions about narrative into data, previous studies (Lohafer, *Cognitive Approach to Storyness*, 1996; Lohafer, *Preclosure Theory*, 2003) have focused primarily on the development of stories in the American tradition, with little investigation of preclosure in the British short story and no attempt to explore how findings from such studies might inform the writing process itself.

This paper seeks to address these gaps by relating the findings from my preclosural study of fifteen British short stories written between 1935 and 1960. The structural and linguistic trends evidenced in the sample will first be analysed and then compared with trends evidenced in my previous preclosural analysis of contemporary British short fiction written between 1995 and 2015. This paper will then explain how data from this analysis was used to generate a preclosural framework for the construction of short stories in the mid-twentieth century British mould.

Critical evaluation of the story's writing process will reveal how the implementation of the preclosural writing frame impacts the writing process, asking whether it is useful for the author-practitioner to consciously engage with what is usually such an intuitive part of the creative process. In closing, this paper will argue that preclosural staging is an essential tool for the crafting of a short story whose impact is far greater than the sum of its words upon the page.

Keywords: closure, preclosure, story structure, writing practice

Hazel Price (University of Huddersfield)

Mental health *problems, issues and conditions*: changing stylistic tendencies in a corpus of press reports

The language of mental health and illness has received increasing attention in recent years within the fields of linguistics and stylistics (Atanasova et al., 2019; Demjen, 2015; Demjen et al, 2019; Harvey, 2012; Knapton; 2013). To date, however, there has been no exploration of the terms ‘mental health’ and ‘mental illness’ in use to see how (i) these two terms are used in contemporary language data, (ii) whether the usage of these terms has changed over time and (iii) what effect such potential diachronic change has on the representation of mental illness in the press.

In this paper, I use a 52 million-word corpus of UK regional and national newspaper articles reporting on the topic of mental health and illness to show that the meanings of ‘mental health’ and ‘mental illness’ have changed over time. Moreover, I show that word frequency and collocation information provide insight into the establishment of a manifest discourse around mental health. I argue that the change in the meanings of these lexical items, and the creation of new ones, is consistent with pragmatic accounts of language change whereby change is socially motivated (Ariel, 2008; Clark, 2016; Traugott & Dasher, 2002). Specifically, I argue that the changes in meaning I have identified are in keeping with accounts of language change that focus on euphemistic usages of a lexical item - here ‘mental health’ being used to refer to mental illness. Crucially for stylistic purposes, I provide evidence from the corpus to show that ‘mental health’ and ‘mental illness’ elicit different semantic prosodies and different naming practices.

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Riyukta Raghunath (Sheffield Hallam University)

Crossing Ontological Boundaries – Historical Reality and Fiction in Roy's *The Ministry of Utmost Happiness*

Roy's *The Ministry of Utmost Happiness* (2017) presents a patchwork of stories of minorities and marginalised communities whose lives are affected by violence emerging from religious and political tensions in India. The novel focuses on two women – Anjum, a trans-woman, and Tilottama, a maverick young woman. The narrative around Anjum is concerned with the identity and treatment of *hijras* in India and Tilottama's narrative focuses on the civil war in Kashmir. The novel continually shifts from the political to the personal and as such political history and the personal lives of the characters within the textual actual world (TAW) are closely linked.

As a novel that is set against the backdrop of political conflict in India, it relies upon readers utilising their knowledge of the actual world to construct the TAW. Within Possible Worlds Theory, Ryan (1991) describes this process as being “of primary importance to the phenomenology of reading” and terms it the “principle of minimal departure” (PoMD) (51). Building on Ryan's PoMD, I introduce reader-knowledge worlds (RK-Worlds) to label the domain that readers use to interpret such fiction. The kind of RK-Worlds that readers possess is integral to interpreting the TAW that heavily relies on political/historical knowledge which is specifically rooted in India. I argue that a reader who is unaware of Modern India's historical frictions will be unable to fully interpret the political tone highlighted in the novel. In this paper, drawing on the importance of RK-Worlds, I provide a nuanced analysis of Roy's novel that presents a portrait of a post-colonial and neo-colonial India from the perspective of the marginalised.

Keywords: The Ministry of Utmost Happiness, Principle of Minimal Departure, Possible Worlds Theory, Political Fiction, Indian History

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Ilse A. Ras (Oxford Brookes University)

Developing the Victim and the Offender in Peter Robinson's *When The Music's Over*

This paper examines the archival material held by the University of Leeds's Brotherton Library Special Collections relating to Peter Robinson's *When the Music's Over* (2016).

Christie (1986, p.19) suggests that the ideal victim is innocent and weak, as opposed to the "big and bad" ideal offender, also noting that less ideal victims and offenders are less likely to be recognised *as* victims and offenders. Given the role of surprise in crime novels, it is perhaps unlikely that these stereotypes are maintained.

Furthermore, as Robinson's novels are police procedurals, which emphasise the realism of its stories by focusing on policing methods (Scaggs, 2005), the victims and offenders in the examined novels may be expected to be more 'real' and less 'ideal'. On the other hand, some level of idealisation/stereotyping may be necessary for reader appeal. As such, this paper aims to explore how Robinson has negotiated these competing interests.

This negotiation will be examined through critical stylistics (Jeffries, 2014). This study firstly focuses on the portrayal of victims and offenders in the published versions of this novel, by selecting relevant passages and exploring how these characters are described, what they do (or not do), and to what extent this information is prioritised. It secondly selects these passages (where present) in previous versions of the manuscript and explores whether any of these elements have been altered or introduced over the course of writing and editing. Finally, it examines the notes accompanying the manuscript(s), where available, for further information on these characters.

Keywords: police procedural; critical stylistics; ideal victim; ideal offender

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Susan Reichelt (University of Greifswald)

“Vote Vote Vote” - Multimodal Meaning-Making in *Jane the Virgin*

This paper follows Androutsopoulos’ (2012) proposed three-level analysis of telecinematic discourse and explores how the fictional television series *Jane the Virgin* positions itself and its characters within ongoing debates on immigration policies in the U.S.

Jane the Virgin (Urman et al., 2014) is a self-aware telenovela as told by a voice-over narrator (referred to as Latin Lover Narrator) that revolves around the lives of multiple generations of Latinx characters. This study focuses specifically on the title character, Jane Villanueva, as well as her mother Xiomara and grandmother Alba.

A repertoire analysis of the series’ initial four seasons highlights the characters’ specific linguistic choices within a multilingual setting. Alba, at the beginning of the series an undocumented immigrant, almost exclusively speaks Spanish while both Xiomara and Jane predominantly use English. The juxtaposition of codes here consistently contextualizes the genre of telenovelas itself, as well as the diversity of identities at play. Code-switching, as a character analysis of Alba shows, is used specifically to highlight moments in which her identity as an immigrant is challenged and shifted. Finally, a brief scene analysis calls attention to the meta-discursive narration provided multi-modally by the narrator, e.g. “vote vote vote” appearing in red, white, and blue on screen as characters discuss immigration policies.

In sum, the paper presents an analysis of the multiple levels of negotiation between the series and current immigration policies and how the diverse voices are consciously employed to represent political stance.

Keywords:

telecinematic discourse, register, code switching, immigration, multimodality

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Kay Richardson (University of Liverpool)

Public/speaking

The study of media discourse is an established line of semiotic and stylistic/linguistic enquiry, with plenty of attention directed at newer forms of digital multimodal texts including blogs, tweets, and text messages. An important outcome of ongoing changes in the contemporary mediascape relates to the conditions of 'publicness', no longer controlled by gatekeepers but in principle open to all. Anyone can have a voice online. This is not a new insight, either in academic research or in the wider public sphere. We also know that, globally, the power to speak is well short of universal in practice, and that the power to speak does not entail the power to be heard. What is less often critiqued is that very often, discussions of public speaking in its new manifestations are actually discussions of public writing, or else indifferent to distinctions of mode. I will attempt to open up a space for the discussion of 21st century public speaking (speaking in public; the public, speaking) by linguists and others with reference to media that are 'audio' by design, rather than those which also deploy visual resources. I will focus in particular on a minor but historically significant series in British radio broadcasting, The Listening Project, and to the burgeoning sphere of podcasting.

Rosalee Ross, (University of Edinburgh)

Investigating the Literary Construction of Female Identities Across Linguistic Borders

In recent decades, insights from queer, poststructural, and postcolonial theories have challenged the hegemony of second-wave feminist identity politics, arguing that any stable definition of 'woman' whitewashes out differences between women, treats lived experience of gender as homogenous, and excludes those who do not fit the mould (see for example Butler, Spivak and Crenshaw). Yet, political action, such as that necessary to effect change in the material circumstances of women around the world, is problematised if the participants do not associate as a group. Against this background, this paper will present findings from an ongoing research project which investigates how contemporary speculative fiction serves as a space for authors to dramatise the paradigm of the individual versus the collective which underlies these feminist debates on identity and difference.

In an original cross-cultural comparison of Naomi Alderman's *The Power* published in the UK in 2016 with a utopian novel by Nicaraguan author Gioconda Belli, *El país de las mujeres* (2010), this presentation will highlight examples of language use in these literary texts which contribute to constructing a (politicised) vision of female subjectivity and to framing the collective. In particular, a critical linguistic model of narrative point of view, first developed by Roger Fowler, will be employed to analyse how spatiotemporal, psychological and ideological perspectives in the novels mediate the representation of individual and collective female identities. These findings will then be considered in the context of feminist discourses on identity politics.

Keywords: Critical linguistics, Speculative Fiction, Identity, Narrative Point of View, Feminisms

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Martti Juhani Rudanko (University of Tampere)

Campaign Rhetoric in Wartime: a Case Study from the Early American Republic

The study examines the campaign rhetoric of Alexander C. Hanson, who ran successfully for a seat in the United States House of Representatives in the autumn of 1812. At that time the United States was involved in the War of 1812. The war was controversial, and the study begins with a survey of the political situation and the two parties in 1812, the Republicans and the Federalists. Hanson, a Federalist, was strongly opposed to the war. He was the co-editor of a newspaper, the *Federal Republican*, and his campaign took place after unrest directed against his newspaper. Articles published in his newspaper are the source of first-hand material for understanding the way Hanson sought to frame the central issues of the election. For specific analytic methods the study draws on the theory of informal fallacies. For instance, the appeal to "Guilt by Association" (Walton 1998) is found to be prominent in Hanson's rhetoric against his Republican adversaries, as is the appeal to fear (Walton 2000). The study thus sheds light on practices of political rhetoric at a formative stage of American political culture, and illustrates the benefits of using methods of informal logic for this purpose. It also invites follow-up work to consider practices of campaign rhetoric and the role of informal fallacies in them in later election campaigns.

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Maria Angeles Ruiz-Moneva (Universidad de Zaragoza)

Pretense and Echoic Irony in Swift's *The Drapier's Letters*

Within his literary production devoted to "the Irish Question", in his *Drapier's Letters* Jonathan Swift (1724) undertook to admonish the Irish, against what he believed to be the deleterious consequences of the granting of a patent to an individual, Wood, which let him coin copper money for Ireland. Swift did so by adopting the *persona* of a drapier.

The use of a *persona* recurs in some other works by Swift: the drapier may be regarded as a continuation or a replica of the wool trader that he used in "The Present Miserable State of Ireland" (1721). In these two works, Swift draws a character which makes him stand by his target audience. In contrast, however, the persona of the projector in *A Modest Proposal* (1729) remains distant and aloof. Moreover, in *The Drapier's Letters* a peculiar feature in Swift's use of personae or fictional characters stands out: this has to do with the interplay between the persona of the drapier and Swift himself.

The present paper sets out to analyse the uses of irony made in this anthology of *Letters*; in particular, the aspects connected with either pretense or echoic irony. It is our contention that, on the one hand, Swift sought to express his criticism and distance towards the state of affairs that he denounced as unfair; on the other hand, one of the ways in which he did so was through a persona that both joined him with his target addressees and also distanced him from the criticism raised in the works.

Keywords: *echoic irony, pretense, attitude, relevance theory*

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Eric Rundquist (Pontificia Universidad Católica de Chile)

Conveying *the Fear*: the narration of drug experiences in first-person novels

In this presentation I analyze the depictions of drug experiences in three novels – Thompson's *Fear and Loathing in Las Vegas*, Burroughs' *Naked Lunch* and Benjamins' *On Hashish* – contrasting the first-person narrative techniques the narrators deploy to convey their altered psychological states in the past. I draw on concepts from traditional narratology such as *voice*, *focalization* and *speech and thought categories*, as well as cognitive linguistic concepts such as *conceptual metaphor*, *schema* and *construal*. The presentation aims to distinguish between narrating-self and experiencing-self and to explain the relationship between the language of narration and the narrator's mind. It also explores the implications of specific linguistic choices for the narrator's mental state and cognitive processes. Finally, I use these narratives as a context for examining the distinction that McIntyre (2005) and Nuttall (2018: 28) draw between discourse that serves as a "rhetorical strategy" and that which expresses a "cognitive trait", discussing the implications of this distinction for mind-style analysis.

Key words: consciousness presentation; mind style; voice; focalization; cognitive linguistics

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Aiko Saito (Setsunan University)

“Ophelia and her linguistic behaviour: a close study of *Hamlet* [F1] as a (tran)script”

This study aims to clarify a famous theatrical character's linguistic behavior in community which is often overseen before the impact of visual presentations and conventional interpretations of the end of her life in the story. The analysis will use the play script as linguistic evidence by multiple speakers, instead of literally trusting how they describe the character in question. Ophelia, the target of this research in Shakespeare's play *Hamlet*, is generally considered powerless whether in politics, family, and romantic relations. As shown in paintings by Sir John Everett Millais, Arthur Hughes, Waterhouse and other Pre-Raphaelites, visual art and theatrical performance tend to focus on the tragic element of the heroine. However, Ophelia's visual beauty is mentioned only in Hamlet's love letter, which her proud father reveals to audience, and her defenseless end is only in the report by Queen Gertrude who had heard the news from another. Our vision of Ophelia largely depends on second-hand information in the play. A close study of Ophelia's language use in *Hamlet* shows a different picture of her. She turns out to be an influential and powerful figure in linguistic interchange than a helpless victim in the court or in the family or in love. Multiple characters highly value and treat her well. She owns a kind of force which is different from skillfulness of her father or passion of Hamlet. The paper will compare Ophelia and other characters when they try to persuade or accept others with language.

Keywords: Ophelia, Shakespeare's *Hamlet*, play script, evidence, interchange

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Nami Sakamoto (Okayama University of Science)

A case study of ALT identity construction through narrative inquiry: sociocultural and stylistic perspectives

The purpose of the present study is to clarify the process of identity construction in an Assistant Language Teacher (ALT) working for a Japanese public senior high school through textual analysis of informal interviews with a Japanese teacher of English. In order to examine how the native English teacher traced his professional development as an ALT in Japan, we will take two different approaches, qualitative and stylistic, to the same narrative data. First, focusing on the contents of his oral narratives, a sociocultural analysis investigates the process of his identity (re)construction in the social and cultural relationships among participants in the language classroom. In particular, the analysis clarifies how he carefully constructed relationships with students in his original lessons, going back and forth between the position of a teacher with professional expertise and that of a friendly presence. Second, a stylistic analysis is conducted to check and consolidate the findings of the qualitative analysis, examining the narrator's use of particular stylistic features, including sentence length and complexity, transitivity, repetition, modality, and thought representation. Through the analysis and discussion, we consider to what extent the mixture of sociocultural and stylistic analyses of the oral narrative contributes to a deeper understanding of the narrator, and in particular of his teaching theory and teacher development as an ALT in the professional world.

Key words: Assistant Language Teacher (ALT); narrative inquiry; identity; sociocultural theory, narrative stylistics, retrospective narratives

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Haruko Sera (University of Hyogo)

A corpus-based approach to reader responses: what emotions do Kazuo Ishiguro's readers feel?

When we read a work of literature and write a review of it, we usually comment about whether we like the book or not, and how we feel about it. The results of my previous research, which semantically analysed several works of fiction and their reader responses, showed that the readers were more emotional than the narrators or the characters, and that the emotions expressed in the novels and those felt by the readers were sometimes closely related and sometimes rather unrelated. Focusing on reader responses to some of Kazuo Ishiguro's works, this paper aims to find out what emotions the readers feel and how they are related to the story. As is pointed out in Hogan (2003:156), they could be derived from 'individual words, patterns of imagery, scenes, characters, narrative sequences'. The reader reviews data were collected from the *Goodreads* website. The analyses were carried out both quantitatively and qualitatively, using Wmatrix and other corpus analysis tools. Each software has its own semantic categories and its own distinctive ways to assign each word to each category. However, according to the results of analyses done using two different tools, words belonging to certain semantic categories of emotion occur in the reader responses to several of the novels at similar rates. The results of the analyses also suggest that the frequency of the words in the semantic category SAD is highly correlated with reviewers' ratings. This paper further considers the significance of 'sadness' in reader responses to each work.

Keywords: corpus stylistics, emotion, reader response, Kazuo Ishiguro

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Eri Shigematsu

Expressing character's point of view in the present-tense narrative: The case of Ali Smith's *How to Be Both*

Present-tense narration has become one of the prevalent narrative styles in English literature since the late twentieth century. However, the effects of using narrative present tense do not seem to have explored enough. As a case study, this paper examines the ways in which narrative point of view is handled in Ali Smith's present-tense novel, *How to Be Both* (2014). As in the traditional past-tense narrative, in the present-tense narrative, character's point of view is technically shown by the use of narrative devices such as *free indirect thought* and *narrated perception* in the context of internal focalization (Genette, 1980), or figural narrative situation (Stanzel, 1984). The present-tense narrative, however, often features not only the reflector-character's thoughts and perceptions but also his/her vague awareness of actions in order to foreground the character's point of view. Damsteegt (2004, 2005) identified a type of internal focalization expressing the reflector-character's vague awareness of his/her own actions, and call it *Internal Focalization of Awareness* (IFA). As for the representation of action in fiction, Palmer (2004) suggests that it can be discussed in terms of fictional consciousness. This paper illustrates how action can be regarded as one of the important parts of fictional consciousness in the present-tense narrative. It will consequently show that present-tense narration opens up more possibility of weaving character's point of view in narrative than past-tense narration, as it can make what may seem to be a narratorial report of action the representation of character's point of view.

Keywords: present-tense narration, narrative point of view, internal focalization of awareness (IFA), fictional consciousness, Ali Smith

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Bernardo Silva (University of Nottingham)

Considering authorial revisions in the analysis of ironic narrative modes

This study offers a detailed analysis of the revisions that John Dos Passos made to the manuscripts of different portions of his acclaimed *U.S.A.* trilogy (1930-1936) and discusses the implications of this analysis for narrative theory and stylistic practice. Despite the heteroglossic structure of the *U.S.A.* trilogy, poeticsians have argued that it is a fundamentally modernist text since its heteroglossia is made to integrate 'into a single ontological plane' (McHale 1987: 166). The style of *U.S.A.* is described as being created by 'retaining the basic syntactical patterns of [the modes of discourse representation] but undermining them' through the manipulation of stylistic registers. The irony that ensues is argued to be what confers *U.S.A.* its global thematic coherence (McHale 1978). Problematically, later narratology has explained away the ironic effect of Free Indirect Discourse as arising out of the clash between textual and cultural norms (Fludernik 1993). Seeking a solid way to analytically bridge this gap between culture and text, this study looks at Dos Passos' manuscript revisions and identifies patterns in the manipulation of the syntactic and semantic features of narrative modes. These are taken to be indicative of the author's intentions (Sotirova 2014) and his sense of irony is shown to be fundamental to the organisation of the text. As a consequence of this analysis, it is suggested that considering manuscript revisions can empower not only stylistic analysis per se but also our understanding of the poetics of (ironic) texts.

Keywords: Manuscript revisions, intentionality, irony, narrative modes, John Dos Passos

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Sandrine Sorlin (Paul Valéry University of Montpellier)

'You' across and beyond borders

What makes personal pronouns a fascinating topic is their ability to disconnect their semantics and their pragmatics. Due to their flexibility (Hogeweg & de Hoop 2015) and polysemy (Wales 1996, 2015), these “pronominal impostors” (Collins & Postal 2012) indeed often stage a discrepancy between form and meaning/effect. This talk will focus on the second-person pronoun across diverse text types and is based on the intuition that it has invaded many discursive genres and media today if only to produce some fake intersubjectivity. After giving examples of what I perceive as an “expansion” of the use of you in advertising, marketing strategies, political slogans, web publicity, Twitter, etc., I will focus on the specific genre I’m interested in: fictional and non fictional narratives using the second-person pronoun. Literature has indeed also taken its “you turn” as well documented by many scholars. What I attempt to do here is to propose my own model of narratives using the second person pronoun as a broader category than what is traditional conceived as “you narrative” (that is “a pronoun (or term) of address [used] in reference to the main protagonist of a story”, Fludernik 2011). For me, non-fictional written documents such as essays or autobiographies deserve to be integrated in the same analytical model. Thus rather than adopting a narratological approach, I suggest to go back to the linguistics of ‘you’ in face-to-face interactions and adapt this default model to written narratives, thus adopting a rhetorical approach that takes into account the author-reader channel (Phelan 2017). To illustrate the potential categories of reference for ‘you’ identified in the model, I will take Orwell’s *Down and Out in Paris and London* (1933) as an instance of the rhetorical specificity of the pronoun and the powerful cognitive and pragmatic effects it manages to create.

Violeta Sotirova (University of Nottingham)

The Incoherence of the Modernist Text

Modernist writing has characteristically been described as difficult, obscure, and exhibiting indeterminacy (Diepeveen, 2003; Perloff, 1999). Such critical qualifications are meant to capture the readers' experience of incoherence or the reader's difficulty in constructing a coherent interpretation. This paper will explore incoherence and how it manifests in its linguistic counterparts – syntax and cohesion – with a view to explaining some of the most powerful artistic achievements of Modernism.

Adamson (1999) delineates some of the linguistic mechanisms that lead to the breaking of hypotaxis. Through studying specific textual examples of both Modernist poetry and narrative, I will demonstrate where we can locate incoherence linguistically and try to explain its local significance. My aim will be to account for the various strategies that lead to incoherence as part of a wider aesthetic programme that can be traced in Modernist writers' own critical writings, as well as in some phenomenological philosophical theory. Thus, I will complicate the explanation of incoherence, afforded by Eliot's statement that 'the ordinary man's experience is chaotic, irregular, fragmentary' by relating the Modernist linguistic practices of incoherence to some wider philosophical concerns being articulated around the same time.

Dr Simon Statham (Queen's University Belfast)

Dr Helen Ringrow (University of Portsmouth)

Dortspeak: “strangled middle-class mid-Atlantic airhead accent” or anti-antilanguage?

Dortspeak is the language variety associated with ‘D4’, an area of south Dublin widely recognised as the most affluent in Ireland. Dortspeak has received a comparatively disproportionate level of attention in the Irish media, which generally says little about the dissemination of non-standard varieties of language, and has garnered commentary from some established scholars in Irish English (Dolan, 2013; Hickey, 2016). Much of this attention, largely impressionistic in terms of the media, tends to view Dortspeak solely in accentual terms, essentially considering many of its lexical items as conscious corruptions of pronunciation motivated by the economic and social superiority of the denizens of D4. In considering how this language variety is embedded in its social and national context, this paper will introduce a project designed to assess whether something more linguistically and discursively significant is represented by Dortspeak. In particular, we consider the role of the Ross O’Carroll Kelly novels of Paul Howard in the proliferation of lexical features of Dortspeak in Ireland, in some cases well beyond the geographical scope of the influence of Dublin English. Furthermore, many of the lexical items in this language variety are constructed by a similar process of relexicalisation utilised by established antilanguages (such as Cockney Rhyming Slang). Given that antilanguages are a type of oppositional discourse often used as a form of counter-power by subordinate groups (Halliday, 1978), we consider the antilanguage credentials of Dortspeak in light of origins which, rather than be socially deprived, are representative of excessive socio-economic influence.

Keywords: Language variety; Dublin; Dortspeak; Antilanguages; Ross O’Carroll Kelly.

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Peter Stockwell (University of Nottingham)

Mind-modelling speech and thought

One of the most successful and most discussed areas within the discipline of stylistics has been the analysis of presentation of speech and thought (and later, also writing). Developments in the exploration of this dialogic discourse in literary texts have evolved in parallel with the evolution of stylistics itself. So, for example, an initial emphasis on the textual form of speech and thought in terms of syntactic and deictic arrangement gave way to a more pragmatic and social approach. This was concerned with the perceived effects of speech and thought and a sense of fidelity to an original or inferred utterance. In turn, this approach was then augmented by corpus linguistic and corpus stylistic empirical studies.

However, speakers and thinkers and writers in literary fiction are primarily minds that are modelled by a reader. In this paper, I take the established cognitive poetic work on mind-modelling, and use it as the prism through which to understand the stylistics of dialogic discourse afresh. Key issues addressed include:-

- the apparent freedom and autonomy of characters;
- the texture of a fictional world in which there are apparent correlates of telepathy;
- the effects on empathy and immersion of mind-casting across world-boundaries;
- consequences for the discrete category boundaries between direct, indirect, free indirect and deflected or narrativised forms of discourse presentation.

Keys: mind-modelling, speech, thought, FID, texture, cognition

Fransina Stradling (University of Huddersfield)

Linguistic patterning and narrative empathy in Kate Chopin's *The Story of Hour* (1984)

Reading fiction usually involves the experiential meeting of minds between the reader and the story's characters. One emotional effect of this meeting of minds is *narrative empathy*, i.e. the vicarious sharing of a fictional character's thoughts and feelings (Keen 2011). Whilst an important cognitive process in narrative reading, narrative empathy remains relatively underexplored within Cognitive Stylistics. This is unsurprising given its phenomenological complexity and regular co-appearance with other affective responses to text. Fiction being an inherently textual phenomenon, however, means the role of linguistic patterning in narrative empathy merits attention.

This paper considers how the linguistic features of *The Story of an Hour* by Kate Chopin (1894) prompt and exploit narrative empathy for storytelling purposes. Immersion into the third-person narrated thoughts of Mrs Mallard, the story's protagonist, makes the reader experience her emotional response to the story's drama from a close yet slightly removed aesthetic distance up until the story's shock ending.

Reader responses to the text point to two main instances where readers struggle to empathise with Mrs Mallard. Using Cognitive Grammar (Langacker 1987, 1991, 2008), I show that the loss of empathy at these two points results from an interplay between the story's construal operations and overarching schematic patterning. Both times Mrs Mallard's eventual response does not fit the reader's incrementally built-up expectation of this response, resulting in their change of empathetic engagement. This paper then aims to explore the role of linguistic patterning in narrative empathy and to demonstrate Cognitive Grammar's valuable contribution towards explaining empathetic engagement.

Keywords: Cognitive Grammar, narrative empathy, construal patterns, storytelling

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Ayano Takeuchi (University of California)

Qualitative Meets Quantitative: A Textual Analysis Case Study on the Text of Kaimami Scenes in *The Tale of Genji*

This study examines the textual aspects of *The Tale of Genji*, a representative classical Japanese literary work, which was written in early 11th century. The ultimate goal of this analysis aims to incorporate into textual analysis two different methodologies: a quantitative method and a qualitative method. Textual analysis on the tale has been limited to qualitative analysis utilizing the methodology of close reading. However, recent innovations provide an opportunity to make a shift in this research tradition: development in corpus linguistics and availability of the corpus of classical Japanese literature that come from the same time period of *The Tale of Genji*. The current study mainly investigates sentences of narration that read as if the reader were experiencing the scene or feelings of a character on his own. This type of sentence, Banfield (1982) and Kuroda (1973) claim, is rendered by using linguistic elements associated with subjectivity, which contribute to creating this phenomenon in literary texts, though realization of subjectivity in texts may vary in different languages. Focusing on linguistic elements associated with subjectivity, such as auxiliary verbs, the current study thus investigates the distribution of these linguistic elements across different text types (narration, conversation and short poem) and analyzes how they are utilized to create this effect while previous studies heavily investigated the use of honorifics. Utilizing large data of corpus enables us to take an inductive approach to the data of texts and provide an empirical perspective on the text analysis of *The Tale of Genji*.

Key words:

Corpus linguistics, textual analysis, classical Japanese literature, The Tale of Genji,

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(Original work published 1973)

Alexandra Talmon (University College Roosevelt, Utrecht University)

Pushing the Boundaries of Interpersonal Power: Impoliteness Strategies in *Sleeping Giants*

Sylvain Neuvel's novel *Sleeping Giants* makes use of the unconventional method of conveying its story primarily through transcripts of interviews, conducted by an unnamed male character and a variety of named ones. Through this choice of narrative structure, Neuvel's readers gain information about the nameless interviewer solely through his interactions with those he interviews, and their response towards him. Information about the interviewee's employment is given in the title of the chapters, which creates certain expectations with regards to how the conversation will develop, as their rank gives the reader an idea of where they stand within society. The interviewer's position is ambiguous throughout the novel, but he is shown as the superior speaker in the majority of the book's chapters. He uses impoliteness strategies as well as politeness regularly, both of which figure prominently in, for example, a conversation with an NSA employee at the beginning of the book, which is the first chapter where the interviewer's "behind the scenes power" is foregrounded this strongly. By analyzing a variety of chapters with the use of Grice's conversation theory, Brown and Levinson's expansion on it, as well as concepts from impoliteness theory (Culpeper et al.), the reader gains a deeper understanding of the interviewer's power, and his position in the novel's society.

Keywords: Politeness, impoliteness, dominance, conversation theory, Sylvain Neuvel

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Peter K W Tan Jang Yi Wong (National University of Singapore)

Dramatised Heteroglossia: race as heteroglossic in a Singaporean play

Bakhtin was fascinated with the genre of the novel in that it incorporated a variety of voices, and hence demonstrated heteroglossia (many-voicedness) (Bakhtin 1981) as a principle of its structure. It is not a stretch to consider a dramatic text as demonstrating heteroglossic tendencies too.

In this paper, we consider Chong's (2011) play *Charged* which tackles the issue of race head-on, and revolves around an inquiry over the deaths of a Singaporean Chinese and a Singaporean Malay recruit soldier, apparently a murder and suicide. The play is then structured as a series of interactions where each recruit who was with the dead soldiers earlier provide mutually incompatible accounts of the events that led up to the tragedy, coloured by their own race-based biases and stereotypes and personal agendas. Because of this it could be said that heteroglossia functions as a technique and a structuring principle to give voice to the various race-based perspectives of the events.

The play is significant from this point of view because it exists against a backdrop of official documents and policies where race is seen as a given in Singapore and questions are not to be asked; race is beyond what is called the 'OB marker' (or out-of-bounds marker, a term borrowed from golf). These documents and policies would constitute 'authoritative discourse' for Bakhtin that are inherently monologic.

We examine how the heteroglossic structuring in the play enables it to examine the tensions and conflict surrounding the question of race in Singapore.

Keywords: heteroglossia, dialogism, race, stereotypes, Singapore

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Lucy Taylor (University of Leeds)

'The story began like this': A Text World Theory analysis of children's volitional writing

In literacy studies the discontinuities between home and school literacies has been a matter of debate for some time. The tensions between the understanding of literacy as socially situated practice (Street, 1995; Bloome et al. 2019) and literacy as a set of skills which need to be taught have become particularly apparent with regard to children's writing. The challenge for literacy educators and researchers has been that criteria for analysing and measuring children's writing are closely aligned with the requirements of the National Curriculum in England, which reflect a narrow definition of what 'counts' as writing in terms of both genre and style. This in turn has had an impact on the way children in primary schools have been taught writing, with a view to meeting the required criteria. In this paper I report on my doctoral research project in which 178 samples of volitional writing were collected from 38 children. By using stylistics, specifically Text World Theory (Gavins, 2007), as a framework with which to analyse the writing my approach seeks to break down hierarchies associated with National Curriculum expectations for children's writing and offer new ways of looking at children's texts. A Text World Theory analysis of children's writing offers insights into the ways that they use language to narrate, to build worlds and to negotiate the complexities of multimodal texts. I argue that connections between stylistics and literacy studies are important and offer considerable potential for future research.

Keywords: Text World Theory, children's writing, primary school, narration, multimodality

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Masayuki Teranishi (University of Hyogo)

Stylistics as a bridge between literature and medicine: Embedded focalizers in the nonfictional narrative of *Brain on Fire*

In narrative medicine the “unpractical” skill of reading literature is employed for the “practical” purpose of curing patients. The aim of the current study is to examine how stylistics can contribute to this interdisciplinary field. First, I will explain the essence of Rita Charon’s narrative competence training targeted at medical students. According to Charon et al (2017), the first step of narrative medicine is *attention*, in which a doctor learns to pay attention to a patient’s words, facial expressions, attitudes and so on, to elicit potential messages. As an exercise oriented towards this skill, “close reading” of literary texts is conducted in the classroom. However, there is no reference to stylistics, which shares its principle and aim with close reading, and should have the same pedagogical effect. In this presentation, I will consider why stylistics is “excluded” and then consider the potential of stylistics in narrative medicine.

Finally, I conduct a stylistic and narratological textual analysis of Susannah Cahalan’s non-fictional illness narrative, *Brain on Fire* (2012), by focusing on the presence of embedded focalizers in the character-narrator’s single voice, and consider whether and to what extent the “language awareness” developed by reading and analyzing literature can help us to understand an illness narrative and the narrator (=patient) accurately and deeply.

Key words: narrative medicine, close reading and stylistics, Free Indirect Thought, poly-subjectivization, versatility of stylistics

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M'Balia Thomas (The University of Kansas)

Raphael Carneiro (Universidade Federal de Uberlândia)

Amy Quirin (The University of Kansas)

The Great Dumbledore Debate: A Corpus-Stylistic Inquiry into the Epistemic Repertoire of Albus Dumbledore

A “stylistics without borders” encourages scholars across fields to examine questions of mutual interest and benefit. Coming from the field of Teacher Education (Thomas & Quinn), we cross geographical and field borders to explore the use of corpus stylistics (Carneiro) to address issues of teacher knowledge, knowing, and self-efficacy through J. K. Rowling’s *Harry Potter* series.

Specifically, we consider the controversy surrounding Albus Dumbledore, the Headmaster of Rowling’s fictional Hogwarts School. Framed in the novels as the more knowledgeable other to whom many characters turn for answers, fans and scholars alike have challenged “the conventional view of Dumbledore’s saintliness (Darby, 2011, p. 44). Collectively they posit that “lies and disinformation” (Caviglia & Delfino, 2009, p. 43) – rather than a lack of knowledge, experience, or information – constitute Dumbledore’s relationship to other characters.

To address these claims about Dumbledore, we examine textual evidence across the 7 (U.S.) editions of the series. Using a computer-aided approach, we conduct a Narrative Inquiry (Clandinin & Connelly, 2000) of Dumbledore, examining the speeches, letters, private lessons, and stories that mark his textual existence as an educator. From within the “I”-centered texts this inquiry provides, we identify the explicit and implicit textual cues (Culpeper, 2001) – verbal, adverbial, and adjectival expressions of (not) knowing – that constitute Dumbledore’s epistemic stance and characterize his epistemic repertoire.

In the end, it should be clear what Dumbledore knew, when he knew it, how he expressed this knowing, and what implications the characterization of his epistemic style has for educators.

Key Words: Characterization, Corpus Stylistics, Epistemic Repertoire, Dumbledore, Narrative Inquiry

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Aidan Thompson (University of Birmingham)

Matthew Collins (University of Birmingham)

Poetry and pop: shaking off pop's stigmas

Responding to the theme of 'stylistics without borders', this paper examines the idea that the lyrics of pop songs can be studied as poetry in their own right.

In 2017, Bob Dylan was awarded Nobel Prize for literature, raising debates about pop music's status as literature. We develop Bradley's (2009; 2017) call for a poetics of pop by suggesting that stylistics, especially cognitive poetics, is best suited to pop lyric analysis.

Our analysis is conducted using a set of Taylor Swift songs as a representative corpus of popular music. Looking specifically at collaboratively-written songs, we focus on how features such as metaphor and concepts of embodiment can provide a theoretical framework to analysing pop songs as poems. In doing so, we seek to interrogate writing methods divests evaluative judgement that pervades discussions of canons on the basis of literary worth.

Literary worth is assessed in relation to poetry's function. If, as Bradley argues, "they call us to experiences rather than being experiences" (2017: 2) what is the value of the experiential function of pop music? Considering pop's pervasive influence, can these values be assessed from a neo-Aristotelian perspective regarding both any ethical content and the impact they have on a listener's moral development? In asking these questions, we address the ethical potential for cognitive poetics (Stockwell, 2013: 266), and offer an analysis of Swift's lyrics as a case study and provocation, to ask what a poetics of pop might look like and what its potential educational benefits might be.

Keywords: pop music, poetry, cognitive poetics, character, ethics

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Tomoji Tabata (University of Osaka)

Tracing Thematic Transition in Dickens's Literature and Journalism

This paper applies topic modelling to a corpus of major 18th- and 19th-Century British fiction (Osaka Reference Corpus for HIstorical/Diachronic Stylistics, ORCHIDS) with a view to tracing thematic transition in Dickens's literary works. Topic modelling is a machine learning method for uncovering hidden semantic structures in a corpus of texts. Based on a probabilistic inference algorithm called latent Dirichlet allocation (Blei, et al., 2003), the technique makes it possible to identify sets of frequently co-occurring words, or topics that characterize texts, thereby helping to classify texts into meaningful groups defined by inferred sets of strongly associated topics. Topic modelling can thus allow us to take a new semantic approach to a distant reading.

A typical application of topic modelling uses a list of stopwords, words excluded from analysis (function words, including pronouns, preposition, demonstratives, connectives, and frequent proper nouns, among others), in order to shed brighter light on content words in texts. While the research this paper draws on also takes advantage of removing stopwords, all the texts in the corpus are part-of-speech (POS) tagged so that we can focus our attention to a particular POS or grammatical classes (nouns, adjectives, or adverbs) where necessary.

Emerging results from this study include identification of topics that characterize Dickens's texts: topics related to facial/bodily gestures, element of suspense, child, description, motions, and quotative markers. Within the Dickens's set, sub-clusters are formed according to text genres and chronology: Dickens's early works, his major serialized novels, and texts categorized as sketches and travel literature.

Keywords: Dickens, topic model, semantic structures, corpus stylistics, stylometry

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Michael Toolan (University of Birmingham)

Literary revision and re-drafting: does it really demonstrate “an optimal balance between cognitive effect and processing effort”?

Deirdre Wilson’s absorbing and wide-ranging final chapter, ‘Relevance Theory and Literary Interpretation’, which appears in Cave & Wilson (2018) generates many cognitive effects in this reader at least. Wilson makes many points about the ad-hoc nature of concept-postulation in the course of interpretation, perhaps especially literary interpretation, and about the inadequacies of any code model of communication. She also revisits the relevance theoretical idea that “the key to utterance comprehension is the search for implications”. Her commentary makes me wonder, not without irony, whether after all Relevance Theory and Integrational Theory might be on a collision path with regard to the nature of literary interpretation. I will discuss Wilson’s account of literary interpretation, and in particular her idea of there being an optimal balance between cognitive effect and processing effort in addresser’s formulating of utterances – even in the case of much-worked-over literary texts.

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Keywords: relevance, implication, the processing effort-cognitive effect balance

Emily Trivette (University of Birmingham)

Our Relationships with LGBTQ+ Characters: talking about how LGBTQ+ people respond to LGBTQ+ representation on television

The formation of beliefs about groups of people as a result of television representation of those groups has been described as a 'normal consequence of television viewing' (Perse and Rubin, 1989: 61). There is evidence to suggest that a lack of positive representation influences how individuals feel about themselves with respect to their gender and/or sexuality, and a direct correlation has been observed between erasure within media and the high rates of mental health issues reported by LGBTQ+ individuals in comparison to cisgender heterosexuals (Oxley and Lucius, 2000). It is, therefore, of significant importance that television representation is analysed and improved, especially in ways noted as important by LGBTQ+ people based on their own experiences.

After interviewing groups of LGBTQ+ individuals about representation, I used Martin and White's (2005) Appraisal Theory to analyse their evaluations in order to obtain a systematic overview of how they view and respond to the representation they have witnessed. This presentation discusses some results found, particularly concerning the respondents' relationships with LGBTQ+ characters.

Despite the fact that the LGBTQ+ community constitutes diverse and varied groups of people, studies concerned with LGBTQ+ media representation have tended to either focus primarily on gay men and lesbians or have treated the community as a homogenous group.

This presentation, therefore, aims to address this by focussing on the responses given by different groups within the LGBTQ+ community, investigating reasons as to why these responses may vary, and providing an analysis which could offer potential solutions to the issues raised.

Key words: LGBTQ+ representation, appraisal theory, media representation

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Daria Tunca (University of Liège)

**The Ethics of Editing: Negotiating Spoken and Written Discourse in
*Conversations with Chimamanda Ngozi Adichie***

It is now common in linguistics to encounter reference works that contain entire chapters devoted to the grammar of spoken discourse (e.g. Biber et al. 1999; Carter and McCarthy 2006). Among the features said to predominantly characterize unplanned oral speech are different forms of dysfluency, which include retrace-and-repair sequences and syntactic blends. While the study of these phenomena has done much to illuminate their grammatical and pragmatic properties, corpus-based research hardly provides any guidelines as to how an informal, unplanned, conversational sequence might be optimally transformed into a piece of reader-friendly written discourse.

Yet, this is precisely the task that editors are faced with when transcribing oral interviews for publication. I experienced the difficulties inherent to this work first-hand when transcribing a series of interviews with the Nigerian writer Chimamanda Ngozi Adichie for a forthcoming collection entitled *Conversations with Chimamanda Ngozi Adichie*. Crucially, the differences between spoken and written discourse mentioned above led to editorial decisions whose impact went far beyond mere reader-friendliness: some of the choices to be made, I wish to argue, were of an ethical kind. To give but one example: because unplanned spoken discourse is so different from written speech, an editor can easily turn a compelling speaker in real life into an inarticulate interviewee on the page. In the case of Chimamanda Ngozi Adichie, this issue was compounded by the fact that some of the author's published interviews had previously sparked controversies among readers, due to what Adichie has described as the poor editing or lack of contextualization of her words.

In this paper, I wish to examine several sequences from transcribed oral interviews with Adichie – particularly fragments involving dysfluency, back-channels, and discourse markers – and discuss the possible impact of editorial interventions in transcribing such passages. Specifically, I wish to examine how (a lack of) faithfulness to the original spoken speech may affect the interpretation of the written version of the interview. I intend to focus not only on intelligibility, but also on issues of register that impact readers' evaluation of the speaker's stance, hence ultimately their judgment of the speaker herself.

Keywords: interviews; Chimamanda Ngozi Adichie; spoken discourse; written discourse; dysfluency.

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Monica Turci (University of Bologna)

Graphology in *Just So Stories* by Rudyard Kipling

This paper explores issues of graphology in *Just So Stories* (1902) by Rudyard Kipling and argues that these are significant to shed light on Kipling's art and his complex Anglo-Indian identity.

In particular attention will focus on the capital letters that Kipling himself drew for this collection and on two of its stories – “How the first letter was written” and “How the alphabet was made” – that provide a fictional recounting of the origin of single letters and of the alphabet. The connection between Kipling's capital letters and these stories and graphology is obvious, if varied. The author's own capital letters provide a sample and rare testimony of Kipling's original decorative writing that is inspired by both Persian decorations and the medieval tradition of illuminated manuscripts revived during the Victorian era in the books produced by the Kelmscott Press. The plot line for the two above-mentioned stories is informed by a popular narrative in Kipling's time about the origin of the written sign that sees the modern alphabet developing from pictograms and ideograms (Taylor 1883).

This paper proposes that an exploration of these elements is key to shed light on a neglected side of Kipling and his writing, one that sees him as an author-artist (Cheff 1987) whose imaginings creatively erased boundaries between words and images and mixed Eastern and Western art forms as well as theories of the origin of languages.

Keywords

Kipling Rudyard; *Just So Stories*; Capital letters.

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Dinah van Bavel (University College Roosevelt, Utrecht University)

A Tale of two women: Exploring the rhetorical and stylistic techniques used in the two phases of the 'me-too' movement

In the last few years, the “me too” social movement has gained much attention, exposing and highlighting the rampant sexual harassment that takes place within the entertainment industry (and later within many other professional domains). What few people appear to be aware of is the fact that this movement started in 2006 already, but it had little success back then in gaining traction. The question this study will seek to address is why that was the case. In particular, this study will look at some of the rhetorical and stylistic strategies used in 2006 compared to those used in 2017 and investigate whether they differ and if this might have helped the most recent version of this social movement gain traction in the public domain. In this presentation then I will begin by looking at what type of social movement the me-too movement is. I will then focus on the two leading women of the movement: Tarana Burke, the founder, and Alyssa Milano, the populariser. Rhetorical tools that will be applied in the analysis will include logos, ethos and pathos and the co-active approach to persuasion. The stylistic tools will mainly focus on speech acts and politeness theory.

Keywords: Politeness theory, Rhetoric, The 'me-too' movement, Speech acts, Style

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Martine van Driel (University of Birmingham)

Stay Sexy and Don't Get Murdered: Genre Expectations and Gendered Evaluations of Voices in Listener Reviews of the True Crime & Comedy Podcast 'My Favorite Murder'

This presentation focuses on the podcast 'My Favorite Murder' (MFM). The podcast is created and hosted by two American women and features retellings of murders focused on female empowerment. MFM is currently listed as no. 15 in the UK iTunes comedy podcast chart and has 3,634 reviews on iTunes and 162 reviews on Stitcher, a podcast app. The podcast is categorised as a 'true crime - comedy' podcast by the hosts. This self-categorisation is part of the process to list a podcast on iTunes and is required by Apple.

This presentation concentrates on the interplay between podcast reviews, genre expectations and audience evaluations of the female hosts' voices. By analysing 5-star and 1-star reviews, I show that both positive and negative evaluations focus on listener expectations of both 'true crime' as well as 'comedy' podcasts. I analyse the use of the construction 'it is not X' in 5-star reviews to 1-star reviews and show how negation is used to construct expectations of podcasting genres, showing how MFM often does not meet these standards according to both 1-star and 5-star reviews. Additionally, I show that evaluations of the hosts' voices are found primarily in negative reviews focusing on gendered evaluations of female voices. Positive reviews on the other hand concentrate on the construction of a community around the podcast and female empowerment.

Keywords: podcasts, genre, reader response, audience response, negation

Naala Vanslebrouck (University College Roosevelt, Utrecht University)

"You fancy me mad": A point of view and thought representation of Poe's The Tell-Tale Heart

Edgar Allan Poe's short story *The Tell-Tale Heart*, published in 1843, relates the planification, execution, and aftermath of the assassination of an elderly man. The murderer is none other than the narrator himself, an unnamed protagonist who, the readers can suspect, suffers from a mental illness. Poe's short story opens in medias res, the main character conversing with an unidentified interlocutor, attempting to rationalise his deeds and share his point of view as to convince his addressee of his sanity. With this paper, I aim to demonstrate how Poe, through his writing, points towards his protagonist's madness. Indeed, the latter can be exposed through a thorough stylistic analysis, which will focus on the author's representation of his narrator's speech, as well as on the way his perspective and viewpoint are conveyed. This analysis will eventually conclude that the language used by the murderer to defend himself and his actions are indeed indicative of his plausible insanity. Interestingly, although he endeavours to persuade his interlocutor otherwise, it is through his speech that the narrator discloses his derangement. In order to reach this conclusion, the analytical framework for point of view developed by Paul Simpson will be resorted to, identifying the protagonist as a Category A narrator who expresses both negative and positive shading. Furthermore, I will refer to Mick Short's framework for the representation of speech and thought.

Keywords: speech and thought representation, insanity, shading, stylistics, point of view.

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Karolien Vermeulen (University of Antwerp)

Crossing Borders, Crossing Text Worlds: Migration in *Genesis* through a Text World Lens

Migration forms a key theme in the Hebrew Bible: at various occasions biblical characters leave their homes, willingly or unwillingly, in search for new places. Previous research has focused on the historical, narratological, and theological aspects of these travels (e.g., Thompson 1974, Simon 2016). In this paper, I will adopt a Text World Theory approach (Werth 1999, Gavins 2007) to shed new light on the topic. I will focus on the effect of the uprooting of characters to the text world(s) construed by the readership. By means of a case study (the journey of Abraham in Genesis 12), I will argue the following: i) World-switches and the theme of migration are closely connected. However, the actual travel of Abraham happens in one and the same text world, that is, the main text world, which has an omniscient narrator overlooking the narrative scene from a bird's-eye view. ii) World-switches in the story of Abraham serve as incentive, indirect cause, and explanation for his travel. In other words, the sub-worlds ensure the realization of the migration theme in the main text world. iii) Modal text worlds with future orientation eventually become part of the main text world, emphasizing the teleology of the journeys undertaken as well as erasing temporal and spatial boundaries created before. Reading migration in *Genesis* through a text world lens reveals that the uprooting of characters affects the world building fundamentally and this in ways more complicated than simply equating crossing borders and crossing text worlds.

Keywords: Text World Theory, world-switches, migration, Bible, teleology

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Daniela Francesca Viridis (University of Cagliari)

Interactive Practices and Identity Construction in W. Wordsworth's "Preface" to *Lyrical Ballads* (1800): A Historical Pragmatic Scrutiny

In "Preface" to the second edition of *Lyrical Ballads* (1800), W. Wordsworth theorises and describes the linguistic features of English Romantic poetry. He thereby consciously creates and codifies an innovative poetic language against the background of the conventional poetry of the same period. An articulate system of dialogic strategies in the text reveals the writer's awareness of both his own identity and his interaction with his reader. In this paper, I will analyse the dialogic structure of "Preface" and the complex system of interactive strategies employed by the writer to construct and perform his own individuality and identity and to directly address his reader. This research is undertaken within the aims and scope of historical pragmatics, namely by considering written discourse as social and communicative engagement. Several markers of interactivity have recently been identified by this discipline, including those studied in this paper: interrogative clauses, clause-level "and", terms of address, performative verbs, interpersonal metadiscourse (comprising modality and pragmatic markers), demonstratives, personal, possessive and reflexive deictic pronouns. The research hypotheses to be tested in this paper are twofold: 1. That the writer's idiosyncratic style, along with his assertive identity, is crafted by the recurrent use of markers of interactivity; 2. That interactivity and assertiveness result in a favourable disposition towards his reader and positive politeness, or the need to be connected with that reader. In other words, this paper tries to prove that it is mainly by means of dialogic practices that the writer's identity as a poetic innovator is constructed, and his relationship with his reader is gradually formed as close.

Keywords

Historical pragmatics; identity construction; interactivity and dialogic strategies in non-fictional writing; Late Modern non-fictional discourse; "Preface" to *Lyrical Ballads* (1800)

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Matthew Voice (University of Sheffield)

'I am the victim of a series of accidents': the perception of agency in *Sirens of Titan*

How do readers make sense of why characters in narratives perform the actions that they do? According to the principle of minimal departure (Ryan, 1980), readers typically imagine characters as closely as possible to themselves; in this case as rational actors with goals and intentions. In the final chapter of *Sirens of Titan*, however, Vonnegut reveals that all the decisions and actions which comprise the narrative were preordained, categorically denying the autonomy of the story's actors. The erosion of free will is a central theme throughout the novel, but what challenges arise in interpreting a story where events are predetermined, and characters' decisions are inconsequential? The aim of this paper is to understand how readers reconcile this fatalist revelation with the prototypical knowledge of agency employed in initial readings. In doing so, it argues that the perception of intentions underpins the readerly construction of character identity.

Exploring the perception of actions and agency from the perspective of Cognitive Grammar (Langacker, 2008) across the narrative, this paper examines how readers revise their understanding of intentions with incremental departures from prototypical expectations. In addition to its stylistic commentary, this study also demonstrates how an analysis of character intentions can be employed to scale a Cognitive Grammar-based analysis beyond sentence-level analysis (Pincombe, 2014; Harrison, 2017), instead offering commentary on linguistic features present across the length of the novel. It shows that such a process can produce meaningful stylistic analysis whilst retaining the hallmark detail attributed to Cognitive Grammar's linguistic modelling.

Keywords: Cognitive Grammar, agency, narrative, reader response, Cognitive Poetics

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Brian Walker and Fransina Stradling (University of Huddersfield)

Huddersfield, Utrecht, Middelburg (HUM) Fiction Corpus: a suitable norm?

Within stylistics the notion of 'style' is fundamentally based on comparison, which involves matching linguistic features against some notion of a *norm*. Corpus linguistic tools makes such comparisons much more practicable, and have opened up new avenues in the study of literature, in particular prose fiction.

One reoccurring problem for the analysis of fiction, however, is locating a suitable *norm*. Often, for practical reasons, analysts use ready-made corpora (e.g. the British National Corpus (BNC), Freiburg, Lancaster, Oslo, Bergen (FLOB) corpus), some of which are only available via corpus tools that have them preloaded. These corpora also only contain a small amount of prose fiction (around 200,000 words) and are made up of short extracts, rather than complete texts.

In this paper we describe the process of constructing a corpus that goes some way to address these issues: the Huddersfield, Utrecht, Middelburg (HUM) corpus. The HUM corpus of 19th century British prose fiction (1800-1899) is freely available, contains only complete texts and aims to be a representative sample of prose fiction from that time period.

To test the usefulness of HUM, we replicate Stubbs' (2005) study of Conrad's *Heart of Darkness* (HoD) using the HUM corpus as the norm against which we compare HoD to establish keywords in the novella. By comparing our findings against those of Stubbs' and reviewing his interpretative discussions in light of the differences in the keywords we explore further possibilities for analysis, and show that HUM can be a suitable and useful norm.

Keywords: corpus stylistics, prose fiction, keywords, comparison

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Akiko Watanabe (Baiko Gakuin University)

Amusing effects of speech acts: An interpretation of Maria's marriage in *Twelfth Night*

Speech acts are performed expecting to have effects on people and make them do things; however, in a play, mismatches between intended and actual perlocutionary effects often achieve a magical comic effect. This paper attempts to identify such inconspicuous speech acts in the comical dialogues from William Shakespeare's *Twelfth Night*. It examines their effects on the hearers as well as their functions as a driving force for comical elements of the play. During the implementation of the scheme to play a prank on Malvolio, Sir Toby often utters his feelings toward Maria with unique figurative expressions. However, his passionate speech acts do not seem to have the intended effect on her. This paper suggests two main causal factors: one is the presence of the half-witted companion who plagiarizes the words of Sir Toby and spoils the effects of his speech acts, and the other is Maria's secret ambition, which is awakened by the jester's nonchalantly uttered words. Through analyzing the words of and about Maria, this paper demonstrates that explication of comic dialogues through the application of speech act theory provides a fresh interpretation of the play. The significance of Maria's marriage to Sir Toby is emphasized because this couple represents true romance in this comedy. Moreover, the report of their marriage in Act V confuses Malvolio, who loses sight of the object of his anger.

Keywords: Shakespearean Drama, discourse analysis, speech act, other-presentation, interpretation

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David West

‘Strangers in the night, exchanging glasses’: Of mondegreens, and what they might tell us about the creative mind

A mondegreen is a mishearing or misinterpretation of a phrase from a song that results from near-homophony, such as when a person listening to Jimi Hendrix’s ‘Purple Haze’ renders the line ‘Scuse me, while I kiss the sky’ as ‘Scuse me, while I kiss this guy’. In a mondegreen, the listener, not understanding what the singer is actually singing, creates her own, new meaning. This creative act seems to be motivated, since it tends to follow a particular pattern: we very often make an unintelligible utterance intelligible by hearing it within the context of our most primal concerns (food, sex, animals).

Despite the omnipresence of mondegreens (in truth, they are probably far more common than correct hearings or interpretations of song lyrics), there has been very little research on this linguistic and cognitive phenomenon, and no research on it from a stylistic perspective. The fullest and most coherent account has been provided by the poststructuralist literary philosopher Steven Connor (2009), who argues in a short article that the mondegreen evidences the fundamental discord between *signifiant* and *signifié*.

This paper will introduce stylisticians to the phenomenon of mondegreens, provide a typology of mondegreens to uncover their motivated nature, outline some of the implications of mondegreens, and offer an explanation for their existence that is informed by linguistics and cognitive science. The fundamental aim of the paper is to motivate stylisticians to engage with this apparently peripheral (but actually very central) phenomenon.

Keywords

creativity, homophony, mondegreens, motivation, song lyrics

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Sara Whiteley (University of Sheffield)

Mind style in text and talk: readers' responses to *The Universe versus Alex Woods*

Stylistic studies of 'mind style' examine the textual features that give rise to readers' impressions of a particular characters' world view and mental functioning. They have often focused on texts which represent characters with minds that are in some way 'unusual'.

This paper examines readers' interpretations of mind style in the novel *The Universe versus Alex Woods* by Gavin Extence (2013) from a cognitive stylistic perspective. The teenage protagonist Alex suffers with epilepsy after being hit on the head by a meteorite.

Reader response data comes from recordings of six Sheffield-based reading groups discussing the novel. Surprisingly, readers in all of the groups interpreted the narrator of the novel, Alex Woods, as autistic, and readers in five of the groups compared Alex to the narrator of another novel, *The Curious Incident of the Dog in the Night-Time* by Mark Haddon (2003), which is widely read as a portrayal of a boy with Asperger's syndrome.

In her examinations of 'autistic mind style', Semino (2014b) notes that focalised representations of autistic characters: 'are likely to both reflect and...shape the 'folk'...schemata of autism held by readers'. The reading group data provides examples of these fictionally-informed folk models in use in readers' interactive interpretations of a novel.

In accounting for the readers' mind style attributions, I will examine the stylistic similarities between the two novels, and discuss the role of such attributions in the interpretative processes of the reading groups. I will also reflect on the wider relevance of the data for the stylistic study of fictional mind style.

Keywords: mind style, autistic mind style, intertextuality, cognitive stylistics, reader response, reading groups

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Alexandra Whiting (Manchester Metropolitan University)

“That Man” and “These People”: Deixis and Multimodality in the dramatization of *The People vs. O.J. Simpson*

This paper provides a multimodal analysis of deixis within Johnnie Cochran’s closing statement in the 2016 Netflix drama, *American Crime Story: The People vs. O.J. Simpson*. The scene under scrutiny is examined against comparative speech from the real-life 1995 Simpson trial, to ascertain how language and image is used to re-narrativize the trial. Addressing how the drama shifts focus from the brutal murders to the prevalent issue of racism that was an undercurrent throughout the case. I draw on an understanding of schema theory to elucidate how the viewer’s COURTROOM schema is evoked through the visual elements of the drama. I then discuss audience design, establishing the positioning of the viewer and how we are cast as additional jurors. My central argument uses an understanding of gesture and deixis to explain how Johnnie Cochran distances himself from the Nazi beliefs of Mark Fuhrman through his use of empathic deixis, “that man”. Whilst also using the demonstrative “this” to continually foreground the importance of the trial as being emblematic of racial discrimination, “this cover-up”. This analysis draws on various linguistic frameworks under the broad headings of: pragmatics, forensic linguistics, and stylistics, as well as using contributions from film studies. I assert that it is the linguistic and paralinguistic enactment of social and emotional positioning that make Johnnie’s legal language accessible, entertaining, and ultimately ever-relevant to a present-day audience.

Keywords: Stylistics, Deixis, Multimodality, Audience Design, Schema Theory, Forensic Linguistics

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Viola Wiegand and Anna Čermáková (University of Birmingham)

Private and public spheres in 19th century children's literature from the perspective of female and male writers

Gender is one of the main structuring principles of our society and as such is reflected in discourse. Different discourses construct gender in different ways. These discourses have a diachronic continuity and are intended at different recipients. Our focus is on 19th century children's literature. We work with a 4.4 million word corpus (71 books, available at <http://cllc.bham.ac.uk>), which we divided into two subcorpora based on the gender of the author. The 19th century was in gender terms clearly divided into public and private spheres and this division in many ways constituted "mutually exclusive worlds of information" (Armstrong, 1987). We aim to show that female and male authors differ in the ways they write for children. These differences manifest themselves at various levels, including the emergence of new literary genres aimed primarily at boys (Rose 1984: 83-84). Through examination of frequency lists generated from the subcorpora with focus on nouns we identify lexical differences: the fictional worlds created by female and male authors differ in their physical spaces and the people populating them. In a next step, we compare the collocates of selected nouns from these groups across the female- and male-authored texts, using the CorporaCoCo R package (Hennessey et al. 2017) and concordance lines. The results particularly highlight differences in pronouns. Significantly different patterns with content words include, for instance, *father* collocating with *home* ("till father comes home") and *child* with *good* in the female writing. By contrast, *good*, for example, collocates exclusively with *fellows* in the male writing.

Key words: gender, children's literature, corpus stylistics, collocation

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Katrina M. Wilkins (McNeese State University)

At the Border: Characterizing Temporally Distant Real-Life Authors

The author exists in a liminal space, never fully knowable but always present in the text. Since the mid-20th century, the author has been largely disregarded by literary scholars, yet without the author scholars would have no texts to study. Despite the “death of the author” (Barthes, 1967) in literary studies, the fact remains that readers (including scholars) develop strong opinions about the personalities of the real authors whose works they study – at times even experiencing a kind of spiritual kinship with these authors. In this paper, I argue that Deictic Shift Theory (DST) explains how modern readers are able to attribute character traits to individuals they have never personally met and who lived centuries (even millennia) ago. I focus on the Anglo-Saxon scholar-monk Ælfric of Eynsham as a pertinent example of this phenomenon of historical characterization. Modern readers are particularly prone to express strong opinions about Ælfric’s personality, despite the lack of information about him as a historical personage. By examining passages in Ælfric’s biblical writings, I demonstrate how deictic shifts allow readers to glimpse the real-world Ælfric and to attribute particular characteristics to him. Crossing academic and historical borders with such stylistic examination of pre-“modern” literature deepens not only our understanding of the people and cultures that produce that literature, but also of our reception of such texts in the modern era.

Key words: Deictic Shift Theory, characterization, historical stylistics, medieval, Old English

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Chinwei Wu (National Taiwan Normal University)

The Analysis of the Rhythmic Patterns of the Prose Poetry in Mandarin Chinese: from the Perspective of the Prosodic Phonology

This paper focuses on analyzing the rhythmic patterns of the prose poetry in Mandarin Chinese, within the framework of Prosodic Phonology. One of the characteristics of the prose poetry is written in prose instead of verse lining, but preserving the qualities of poetry, such as symbols, metaphors, the emotional effects through the rhythmic patterns. It is believed that the representations of Rhythm are in the Universal Grammar, no matter literature language or spoken language, the rhythm is represented as the stress, the tone, the alliterate sounds, the vowel harmony, and so on. Such those are the prosodic units in Prosodic Phonology framework. In this paper the database of the prose poetry would be constructed and notated with the prosodic units. And those prosodic units in those prose poetry would be organized in order to construct the prosodic domain. The annotations would include : the syntactic structures, such the XP, noun/verb phrases functioning as head-subject, compliment, adjunct ; the prosodic structures, such as foot, phonological phrases, the prosodic domain. The borders of the domains might be interacted within the prosodic, the morphological and the syntactic borders. The results analyzing on the rhythmic patterns of the prose poetry, would be given out that the different point of the border between the different stylistic literature language uses, poetry and prose.

Keywords: Prose Poetry, Prosodic Phonology, Rhythmic Pattern, Mandarin Chinese

Ela Wydrzynska (University of Nottingham)

The real value of children's literature: a case study in Pseudonymous Bosch

The study of children's literature has progressed rapidly throughout the 20th century, and we have now reached a point where it is not only accepted as an academic field in its own right but even taught in universities worldwide. However, there remain significant gaps in the ongoing research. Primarily, terms such as 'postmodernism' and 'metafiction' are traditionally absent in academic criticism of children's literature. As Geoffrey Moss (1990) acknowledged, perhaps this is because these concepts are considered too difficult for children to handle. Yet Robyn McCallum (1996) later identified that such experimental techniques were becoming more mainstream in contemporary fiction. This trend has certainly continued, with the vast majority of popular junior fiction (for readers aged 8-12) now drawing on these strategies with relative frequency, although the corresponding academic awareness remains comparatively underdeveloped.

This paper intends to fill this gap, taking a stylistic approach to a prime example of contemporary fiction for junior readers: Pseudonymous Bosch's *The Secret Series*. With an ostentatious, visibly creating narrator who is set against a dramatized version of the child reader, these novels perfectly embody the most complex postmodern and metafictional strategies traditionally overlooked – even dismissed – in the academic study of children's literature. By following Patricia Waugh's (1984) list of typical features of postmodernist writing, I aim to illustrate the unprecedented levels of complexity to which children's literature can – and often *does* – rise, therein highlighting the true academic value of such material.

Key words: postmodernism, metafiction, children's literature, junior fiction, Pseudonymous Bosch, Patricia Waugh

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Xinran Yang (Tsinghua University)

Focalization and fictional minds: A case study of schizophrenic characters in Luxun's short stories

This paper explores the intrinsic relationships between narrative focalization and the representation of fictional minds by studying the modern Chinese writer Lu Xun's three classic schizophrenic short stories "A Mad Man's Diary", "The White Light" and "The Eternal Flame". The three short stories adopt totally different focalizations, showcasing artistic and aesthetic mastery in the representation of schizophrenic minds. The analysis indicates that "A Madman's Diary" is focalized through "experiencing self", which enables the reader to both perceive a cannibalistic world through the madman's eye and judge the madman abnormal from the perspective of a bystander. "The White Light" is focalized through "selective omniscience"; it depicts a disordered world from Chen Shicheng's perspective, but the reader remains distanced from the protagonist through the omniscient narrator outside the story. "The Eternal Flame", focalized through a "camera lens", brings a strong sense of presence to the reader while keeps him/her emotionally detached. The present study argues that the representation of schizophrenic minds in fiction can extend from an entire inner focalization to an entire external focalization, with some intermediacies in between, and such an array of schizophrenic minds exemplify the cognitive and social bases of mental illnesses. The study also argues that the Luxunian instantiations of schizophrenic minds as revealed through different focalizations form a continuum linked by family resemblance, and their literary and social values lie in realizing the cognitive processes of familiarization-defamiliarization-refamiliarization by making the reader re-examine the "normal" worlds and "normal" minds.

Keywords: focalization; fictional minds; Luxunian schizophrenic minds

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Sally Zacharias (University of Glasgow)

Moon metaphors in bilingual settings

In this paper, I examine how people of different languages and cultures construct and represent their *emotions* and ideas about *time* using conceptual metaphors in face-to-face interactions in bilingual settings. By focusing on conceptual metaphors as part of narratives and scientific explanations in spoken discourse a full range of contextual dimensions (cognitive, linguistic, physical, affective, cultural, social) to metaphor manifestation in discourse can be explored (Cameron 2010). Thus, this paper seeks to answer the following research questions: What are the functions of metaphor in multilingual spaces? What metaphors are used to express *emotions* and *time* in different languages? Do these metaphors vary and if so, how, and what are the possible motivations for this variation?

This presentation will draw on interview data that was collected as part of 'The Moon in narrative, metaphor and reason: A multilinguistic perspective' a Creative Multilingualism AHRC OWRI funded project. The Moon was chosen as a lens for investigating *emotions* and perceptions of *time* by people from different cultures and languages (English, Polish, Mandarin and Arabic) as it has been a continuous source of inspiration, as shown by the many stories, religious practices and scientific explanations produced around the world to make sense of it. The initial findings show that conceptual metaphors are indeed used differently by people of different languages. Some reasons for these differences will be explored more fully in this talk.

Key words: the Moon; conceptual metaphor; cognitive diversity; bilingual settings

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Elisabetta Zurru (University of Genoa)

Multimodal and Visual Metaphors in Social Media: a Case Study in Political Discourse

Drawing from Steen's three-dimensional approach to metaphor (2015) and genre analysis (Swales 1990; Lomborg 2013), this presentation aims at investigating the functional use of visual and multimodal metaphors (Forceville 2009; Forceville, Urious-Aparisi 2009) in social media, within the context of political discourse. More specifically, the analysis of a corpus of tweets reacting to Donald Trump's election and inauguration speech will allow us to demonstrate that social media can be viewed as a genre where metaphors – and visual and multimodal metaphors in particular – fall under what Steen (2015) has termed as “metaphor in interaction”, being deployed as deliberate rather than non-deliberate, and representing both a stylistic trait of the genre and an effective communicative strategy in the conflictual space of the political debate investigated.

Keywords: Visual metaphor, Multimodal metaphor, Twitter, Political discourse.

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