



6 – 10 juillet 2022

ABSTRACTS

‘To see ourselves as others see us’: Metaperspectives in Literature

Naomi Adam

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Abstract

‘Human beings are constantly thinking about others and about what others are thinking about them, and what others think they are thinking about the others, and so on.’ (Laing *et al* 1966: 23.)

Confused? Perhaps you shouldn’t be! As Laing and his colleagues acknowledge, this perspectival recursivity, reducible to infinity, is central to human sense-making mechanisms. It is this point of view-based supposition, so ‘constantly’ resorted to, which constitutes what the trio refer to as the *metaperspective*. The coinage originated in their psychological primer, *Interpersonal Perception* (1966), which proposed an innovative method of marriage counselling. However, through this poster I suggest that the concept boasts untapped potential in the context of literary narrative. Indeed, the metaperspective proves almost as pervasive in fiction as it does in daily life. This is unsurprising, given how grounded ‘text-actuality’ is in everyday reality. Moreover, the notion also dovetails nicely with several established narratological/stylistic theories: Herman’s (1994, 2002) ‘hypothetical focalization’, Ryan’s (1991) ‘possible-worlds theory’, and Text World Theory as initiated in Werth (1999) are just some among them. Using examples from contemporary [Man] Booker Prize-winning fiction, I will tie these assorted frameworks to the concept of the metaperspective and hence signal its potential in future stylistic study.

References:

- Herman, David. (1994) ‘Hypothetical Focalization’, *Narrative* 2(3). 230-53.
Herman, David. (2002) *Story Logic*. Lincoln: University of Nebraska Press.
Laing, R.D., H. Phillipson and A.R. Lee. (1966) *Interpersonal Perception: A theory and a method of research*. London: Tavistock.
Ryan, Marie-Laure. (1991) *Possible worlds, artificial intelligence, and narrative theory*. Bloomington: Indiana University Press.
Werth, Paul. (1999) *Text worlds: Representing conceptual space in discourse*. London: Longman.

Keywords: hypothetical focalisation, metaperspective, perspective, possible, worlds theory, Text World Theory

The Sense(s) in Tabish Khair's *Night of Happiness*: a stylistic-pragmatic analysis

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SIG – Pragmatics and Literature

Abstract

In this talk, I set out to investigate the domain of the sense(s) in *Night of Happiness*, a recent novella by diasporic writer Tabish Khair (2018) by adopting a double perspective: namely, the communicative interactional meaning-making process between characters via dialogue (Griffiths 2006; Patil 1994; Yule 1996) as well as the linguistic representation of physiological sense perception (gustatory/olfactory in particular) as a symbolic narrative drive (Diaconu 2006; Howes 2005). The entire narrative in fact condenses a number of loaded issues about identity, intolerance, and memory by foregrounding a defamiliarising speech that takes place between the first-person homodiegetic narrator Anil Mehrotra and his interlocutor, an employee named Ahmed, in which the offering of a 'special' *halwa*, a type of South Asian dessert, apparently triggers bizarre face threatening acts and yet fosters empathetic bonds to respond to trauma. My research question therefore concerns how the textual rendition of the sense(s) in the storytelling operates at pragmatic, metaphorical and cultural levels with the purpose to produce emotional involvement and generate challenging questions in the reader. Methodologically, this research involves integrating tools and frames from different disciplines, in particular drawing on stylistics, pragmatics and post-colonial studies (Black 2006; Cockcroft and Cockcroft 2005; Marino 2019) to gain a better understanding of the cognitive and allegorical dimension of the story, and its intertexts.

Keywords: pragmatics, symbolism, making sense, gustatory sense, olfactory sense, Tabish Khair, diasporic fiction, trauma, memory

Use of Colloquial Language in Prose Fiction: Points to Ponder

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SIG – Dialects in fiction

Abstract

A literary text is per se an act of creative expression and an art of aesthetic value. Literary texts such as those of prose fiction have an aesthetic function, which seeks to create a sense of aesthetic appreciation on the part of readers. Bearing this in mind, it is the presenter's conviction that inclusion of dialogues conveyed via colloquial language in a prose fiction text has a negative impact on not only aesthetic appreciation of language style but also on acquisition of the target language. Inspired by this opinion, the current study is intended to address two main questions. Firstly, does use of colloquial language in a prose fiction text's dialogues lessen aesthetic appreciation of the language style, and secondly, does use of colloquial language negatively impact language acquisition? For data collection methods, the presenter utilised a five-point Likert scale including twelve items. Comprised of three categories: avid readers, instructors of English as a foreign language, and students, this study was conducted during the month of November 2021. The sample included one hundred and thirty university students, seventeen English instructors the majority of whom are PhD holders in English, and twenty avid readers who are members of the reading club the presenter is a member of. Most of the respondents asserted that using colloquial language would negatively impact aesthetic appreciation of language style (88%) and acquisition of vocabulary, grammar, and structure (86%). One major point in favour of using colloquial language, however, is related to authenticity of language used in daily life dialogues.

References:

- Al-Alami, S. (2013). *Utilising Fiction to Promote English Language Acquisition*. United Kingdom: Cambridge Scholars Publishing.
- Bloomer, A. (2010). Designing a Questionnaire. In S. Hunston & D. Oakey (Eds.) *Introducing Applied Linguistics*. London and New York: Routledge, pp. 145-150.

Keywords: Aesthetic Appreciation, Language Acquisition, Prose Fiction

‘You see, but you do not observe’ – Sensory manipulation and sense-making in detective fiction

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KEYNOTE SPEAKERS

Abstract

Detective fiction provides researchers in stylistics with an excellent example of how readers may be presented with misleading sensory information for the purposes of plot manipulation. A detective writer may give sensory details at the “crime scene” and evidence-collecting stages of a story, which appear credible, but which are actually either completely unreliable, or which are reliable but nevertheless distorted, unclear, economical with the truth, misleadingly focused, or missing key details (Emmott & Alexander 2018). Such deliberate and non-apparent deficits in the reporting of sensory information at the early stages of a detective story can serve the purpose of burying key clues and may be mediated through unreliable (but supposedly reliable) narrators, detectives, and/or witnesses. This creates a puzzle which may be deliberately obscure to the reader and the innocent characters, but which is eventually solved by the detective.

Finding a solution may be attributed to the superior sensory observations of the detective – Sherlock Holmes observes that he himself is able to see and observe what others see but fail to observe (Doyle, “A scandal in Bohemia”). However, in reality, providing a satisfactory solution may also depend on a certain amount of rhetorical manipulation of sensory details on the part of the detective writer (Emmott & Alexander 2010, 2019). For the solution, the sensory information is often re-presented in a rather different way, so that the explanation of the detective – the sense-making stage – appears to be credible, even though in reality it may be implausible or it may be difficult to see how the conclusion was arrived at if readers think too carefully about the plot (Alexander 2009). At the explanation stage, the rhetorical skills of a writer of detective fiction are used to reconstruct the sensory information to provide an explanation that appears to draw on all the previous details, but may radically re-work them in a manipulative way, highlighting the detective’s apparent ingenuity in the process. This is the general schema for how sensory information is handled in detective fiction which we will examine in relation to Doyle’s Sherlock Holmes and Christie’s detectives (Poirot, Marple, etc.).

References:

- Alexander, M. (2009) “Rhetorical structure and reader manipulation in Agatha Christie’s *Murder on the Orient Express*”, *Miscelánea: A Journal of English and American Studies* 39: 13-27.
- Emmott, C., & Alexander, M. (2010) “Detective fiction, plot construction, and reader manipulation: Rhetorical control and cognitive misdirection in Agatha Christie’s *Sparkling Cyanide*.” In D. McIntyre & B. Busse (eds.) *Language and Style*, Houndmills: Palgrave Macmillan, 328-346.
- Emmott, C & Alexander, M. (2018) “Reliability, unreliability, reader manipulation and plot reversals: Strategies for constructing and challenging the credibility of characters in Agatha Christie’s detective fiction.” In R. Page, B. Busse & N. Nørgaard (eds.), *Rethinking Language, Text and Context*, London: Routledge, 177-190.
- Emmott, C. & Alexander, M. (2019) “Manipulation in Agatha Christie’s detective stories: Rhetorical control and cognitive misdirection in creating and solving crime puzzles.” In S. Sorlin (ed.) *Stylistic Manipulation of the Reader in Contemporary Fiction*, London: Bloomsbury, 195-214.

Feeling visual poetry: a cognitive multimodal study

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SIG – Visual arts (with)in literature

Abstract

The aim of this proposal is to develop a theoretical and practical deepening into the structure, function and reception of *visual poetry*, conceived as a multimodal object, with special attention to feeling. For this purpose, a semiotic method (Bohn, 1986) will be merged with cognitive theories (Tsur, 2000; and Mike Borkent's work) to develop a cognitive-semiotic method. This merged model will be completed with the most recent research on cognitive multimodal analysis, starting from the works gathered by Forceville and Urios-Aparisi (2009), as well as Jewitt (2017), among others.

These multimodal cognitive theories are based on Fauconnier and Turner's conceptual blending theory of the linguistic metaphor. However, as Margaret H. Freeman (2020 and in her previous work) has shown, this model does not account for the specificity of poetic metaphor and, more generally, poetic figures. Freeman's model is also based on the conceptual blending theory, but it considers that, in poetry, metaphor is the structuring principle which links form and content *through feeling* to create *poetic iconicity*. In the present proposal, Freeman's model will be applied to the existing multimodal theories to be able to account for the specificity of visual poetry, especially for the role of feeling.

Finally, the developed theories and methodology will be applied in a comparative analysis of a corpus consisting of Spanish, English and French visual poetry: Joan Brossa, E. E. Cummings and Pierre Alechinsky.

References:

- Bohn, W. (1986). *The aesthetics of visual poetry*. Cambridge: Cambridge University Press.
Freeman, M. H. (2020). *The poem as icon*. Oxford: Oxford University Press.
Forceville, Ch., Urios-Aparisi, E. (eds.) (2009). *Multimodal Metaphor*. Berlin: Mouton de Gruyter.
Jewitt, C. (ed.) (2017). *The Routledge Handbook of Multimodal Analysis*. New York: Routledge.
Tsur, R. (2000). "Picture Poetry, Mannerism, and Sign Relationships". *Poetics Today*, 21: 4 (Winter 2000), 751-781.

Keywords: visual poetry, multimodal analysis, cognitive poetics, feeling

Video Games and Making Sense

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Abstract

Video games lay out parameters for the stories a player's choices will determine, and these parameters thus restrict the narratives that get can be told. Marie-Laure Ryan, Daniel Punday, Jan-Noël Thon, and others have explored the relationship between these parameters and players. All, however, focus on mechanics. Little attention has been paid to the vast majority of narratives that do not get told in a typical playthrough of a particular game. I explore the limitations of video game narratives-not in a game's ability to create a narrative, but in the game's inability to tell something like "the full story"-in the game's compulsory undernarration. Instead, the player must determine the story on her own. Using 2K's Bioshock as an example, I argue that references to possible stories-references as mundane as a room that will go unexplored or as sophisticated as a death that might have occurred- constitute an undernarration of the game. The hero, Jack, works with a voice-over guide to rescue a group of "Little Sisters," to kill monsters, and to maintain a certain level of "plasmids." There are three distinct endings, all of which are plausible until the game's mid-point. The game gestures, however, to its alternate endings-the two that won't get told- throughout. The player is thrust into possible stories that the game's parameters enable but that preclude the others. These gestures thus constitute an undernarration, one that neither the game nor the player can escape until the player make "sense" of them.

Keywords: video games, undernarration, rhetorical analysis, sense making

Connecting with the world: poetic synaesthesia, sensory metaphors and empathy

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SIG – The Stylistic Study of Empathy

Abstract

Poetry, being meant to be read both silently and out loud, stimulates our minds as well as our bodies, making the voice come to life and inducing mental images, imagined sounds and bodily sensations alike. In that sense, poetry can be perceived as a synaesthetic experience that favours empathetic reading, especially in those poems that rely on the senses the most. Some poets are known to have loaded their own works with sensory and synaesthetic metaphors, but also with alliterations and consonances that add phonetic and tactile texture to the poems, and with pain-related words and spaces for breathing. Such sensory combinations make poetry a living, feeling form of art that allows for embodied reading experiences: sense-related words, alliterations and consonances have indeed been proved to stimulate specific areas in the brain linked to empathy and to sensory perception. Analysing the sensory metaphors in a few poems by poets like John Keats, Wilfred Owen or H.D., I would therefore like to contend that loading poetry with sensations could be construed as an attempt to bridge the gap(s) between the body and the mind, between what is thought and what is felt by stimulating the readers' imagination and their empathetic response.

References:

- Keats, John. *Complete Poems*. Edited by Jack Stillinger, The Belknap Press of Harvard University Press, 1982.
- Kelly, Barbara F, et al. "The Meanings of Consonants." *Annual Meeting of the Berkeley Linguistics Society*, vol. 29, no. 1, 2003, pp. 245–253.
- Owen, Wilfred. *Wilfred Owen: War Poems and Others*. Edited by Dominic Hibberd, Chatto & Windus, 1973.
- Patoine, Pierre-Louis. "Lire De Tout Son Corps." *La Perception: entre esthétique et cognition*, edited by Lorenzo Bonoli, Rencontres, 2016, pp. 241–257.
- Stewart, Susan. *Poetry and the Fate of the Senses*. The University of Chicago Press, 2002.

Keywords: poetry synaesthesia metaphors empathy sensation

Gothic Senses and Styles in King Lear

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Abstract

Since its publication, *King Lear* has been discussed and studied by many experts from different perspectives. What impresses readers most is the application of Gothic elements, like wilderness and castles, bloody murders, conspiracy and betrayal, revenge and so on, which consequently bring about Gothic senses. The paper is involved with an analysis of the Gothic senses and styles in *King Lear*, induced by Gothic settings, Gothic characters and Gothic themes. In Gothic settings, horrible environments like a gloomy castle, the bloody battlefield and the deserted wildness and terrible natural backgrounds like the eclipses and storm evoke terrifying and dreadful senses of the play; such Gothic characters as the tragic figures King Lear, the unfilial sisters and the sinister and cruel Edmund make the plot full of ups and downs; the theme of betrayal, murder and death fill the drama with evil and dark senses. All these Gothic styles produce to the mind and body of readers kind of Gothic senses and firmly grasp the readers' eyes and emotions, initiating readers to reflect the dark side of human beings and thus reaching the effects of the literary Gothicism. Through the research of the paper, it is helpful for further exploring how style makes sense and how readers make sense of styles by interpreting the work from a new perspective, which also does good to further study of *King Lear* and more researches on Gothic literature.

References:

- Bradley, A.C. *Shakespearean Tragedy*. New York: Fawcett World Library Press, 1965. Print.
David, Salter. "This demon in the garb of a monk": Shakespeare, the Gothic and the dis-course of anti-Catholicism. *Taylor Journal*. 5 (2009) :52-67. Print.
H.P Lovecraft, "Supernatural Horror in Literature," in Cliv Bloomed, *Gothic Horror*. New York: St Martin's Press, 1998. Print.
John, Drakakis and Townshend Dale. *Gothic Shakespeare*. New York: Routledge, 2008. Print.

Keywords: King Lear, Gothic Senses, Gothic settings, Gothic characters, Gothic themes

Sensory Representation in Fiction

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Abstract

We perceive the world through our senses. In literature, sensory experiences are mediated by verbal representations, which readers decipher to recreate the fictional world. Sensory representations are complex constructs, compounded from textual, cognitive, physical, and emotional elements. They convey idiosyncratic as well as collective meanings, both universal and culture-specific. Thanks to their complexity and to the tension between the corporeal and the mediated, sensory representations may elicit feelings, stir up memories, and even produce real physical reactions in the reader and thus imbue the literary text with significance.

Literary scholarship traditionally focused on three phenomena related to the senses: visual imagery, ekphrasis, and synesthesia. The priority of sight conforms with the millennia-old hierarchy of the senses that places sight first, followed by hearing, touch, taste, and smell. Recently, the increasing interest in the body and in sexuality has generated a focus on the proximity senses – touch, smell, and taste – as means to undermine the dominance of the gaze. Cognitive research adds an empirical and quantitative aspect to the field and supports the basic argument that sensory expressions are more persuasive than their non-sensory counterparts. The proposed paper aims to establish sensory representation as an independent literary device that may characterize a work or a corpus of works and can serve as a useful interpretive tool. To that end, excerpts from various well-known works will be analyzed to demonstrate the possible functions of the physical and textual components of sensory representations and their contribution to our understanding of the text.

References:

Adorno (1997), *Aesthetic Theory*.

Akpınar and Berger (2015), "Drivers of cultural success: The case of sensory metaphors."

Hertel (2005), *Making Sense: Sense Perception in the British Novel of the 1980s and 1990s*.

Ingarden (1973), *The Literary Work of Art*.

Keywords: sensory representation, literature, mediation

The representation of the ‘Spirit of Place’: world-view in D. H. Lawrence’s travelogue *Sea and Sardinia* through the key semantic domains of Food and Drinks

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Abstract

Travel literature allows the reader to experience a particular culture, place, or people through the eyes of the writer and his/her personal or idiosyncratic mental representation. This paper aims to investigate *how* the contact with ‘abroad’ is represented in Lawrence’s travelogue *Sea and Sardinia* (1921) in the aftermath of the Great War and in a period when the habit of flux became more common in literary writers. The approach adopted draws upon corpus stylistics to identify the over-represented key semantic domains in the target text compared the corpus of travel writings about Italy by English native speakers between the end of the XIX century and the beginning of the XX century (Sprugnoli: 2018). From the results obtained, I focus on the semantic domains of Food and Drinks, a semantic area that has been overlooked by literary analyses. Detailed typological analysis of these two domains and their qualitative analysis will disclose the English notions of eating and drinking at the time that the writer presumes he shares with his audience compared with those of the indigenous people along with the author/narrator’s personal mind-style and that of his travel companion, Frieda.

References:

- Consiglio, Maria Cristina. 2012. The Englishman Who Rode Away D. H. Lawrence “Translates” Italy. *Etudes Lawrenciennes*, 43,173-202.
- Fowler, Roger. 1977. *Linguistics and the novel*. London: Methuen.
- Hulme, Peter, & Youngs, Tim (eds.). 2002. *The Cambridge Companion to Travel Writing*. Cambridge: CUP.
- McIntyre, Dan & Archer, Dawn. 2010. A corpus-based approach to mind-style. *Journal of Literary Semantics*. 39. 167-182. 10.1515/jlse.2010.009 (Pdf)
- Semino, Elena. 2007. Mind-style 25 years on. *Style* 41(2): 153-203.

Keywords: D.H. Lawrence, *Sea and Sardinia*, travel literature, mind, style, corpus, assisted methods.

The letter of the age and the spirit of the age: our sense of an era through its typography

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Abstract

In this paper I investigate whether the letterforms used in any age convey to us something of the character of that age.

Warde (1955) argues that type should be ‘invisible’ – that is, it should not put itself on display, but should simply allow us to process printed information efficiently. This implies that fashion is irrelevant to typography, and that type design is simply a search for the greatest clarity for a particular communicative purpose.

However Gray (1976:7) points out that some typefaces, blackletter for example, have always drawn attention to themselves. She argues that the decorative display types of the nineteenth century tell us something of the particular decades they were designed in.

Does type other than the deliberately decorative also reflect its times? It is a commonplace that foregrounded patterns in language are probably there for a reason, which we must seek. But any one use of language, not just the strikingly unusual, is in a sense idiosyncratic, and contains patterns which are there for a reason. And since typographers are inevitably shaped by their times, we might expect their designs to be.

I will make a detailed stylistic examination of a range of examples of book and display typography from different times to see whether and how typographical features and the patterns these make can be associated with those times. I shall also attempt to move studies in the field towards a theory of such historical association.

References:

Gray, Nicolette. 1976. *Nineteenth Century Ornamented Typefaces*. London: Faber & Faber.
Warde, Beatrice. 1955. ‘The Crystal Goblet or Printing Should Be Invisible’. In *The Crystal Goblet: Sixteen Essays on Typography*, London: The Sylvan Press, 11–17.

Keywords: graphology typography diachronic fashion

The Sense(s) of Smell in Virginia Woolf's *Flush*

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Abstract

Flush, the fictitious biography of Elizabeth Barrett's dog, is not always considered one of Woolf's major works, yet the novella tackles some of the issues haunting the author's writings, such as perception and "the world seen without a [human] self" (*The Waves*).

Flush is characterized by its many references to smell (58 occurrences of the substantive *smell* and 15 of the verb), and smells differ from other sensations or "sense-data", as they are not only perceived by the experiencer, they also have a material – albeit intangible – existence of their own, independent of their sources (unlike colour, for instance): "What extraordinary eddies of [...] smell were at once set in circulation!" (*Flush*). The specificity of smell enables the writer to "register sense-data in a defamiliarizing language of appearances" and "describe a reality beyond privacy", which, according to Banfield (2000), was the task Woolf set for herself as a novelist.

Through *Flush*'s viewpoint, the novel theoretically describes a wordless universe of sensations, unknown to human subjects and perceived without the mediation of language:

"[...] there are no more than two words and perhaps one half for what we smell. The human nose is practically non-existent. [...] Yet it was in the world of smell that *Flush* mostly lived. Love was chiefly smell; form and colour were smell; music and architecture, law, politics and science were smell."

This contribution will analyse the use of the lexicon of smell in the text (types of nouns, collocations or synaesthesia) to demonstrate that although playful, *Flush* is no less than a statement on "Subject and object and the nature of reality" (*To the Lighthouse*), building on the ontological complexity of smell.

References:

Banfield, Ann. 2000. *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism*. Cambridge UP.

Woolf, Virginia. 2016 [1933]. *Flush*. Penguin Classics.

Keywords: Woolf (Virginia), "Flush", perception, smell, lexical semantics

Ridicule and Scorn in the David Sedaris's 'Standing By'- Making sense of a humourous text

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SIG – Humour Theory and Stylistic Enquiry

Abstract

If humour on stage or on the screen is aided by actual human voices, intonational pauses, body movement, and audience reception, the starting point a text. The oral dimension of the text must necessarily be present right from the start. If the motivation for the text is to make people laugh, the text must be heard in the writer's head. This is probably true to a certain extent in all texts, but for the humourous text it is a given. This paper will examine the making of a humourous text. To illustrate the making of a humourous text I will analyse a story, 'Standing By', (*The New Yorker*, August 2 2010), by the writer/humourist David Sedaris. There are three main aspects I wish to look at: rhythm and pace, voice and voices, and lastly to what extent violence of language is part and parcel of anything humourous. Although Sedaris's story will make up the bulk of the paper, I will also comment in passing on some shorter texts that are also considered as humourous to support my analysis. My talk will begin with a general description of the work of Sedaris and the controversy it has stirred. I will draw on humour theory to determine the specificity of Sedaris's humour concentrating more particularly on a cognitive approach to humour. I will try to determine the role of pathos and empathy in audience reception to his brand of humour where even an event as tragic as the suicide of his sister finds a place in his writing. How does Sedaris' particular use of language make us laugh and cry- but mostly laugh?

Keywords: Key Words: voice, mental spaces, word order, reading/listening audience, pace, rhythm

Representing magical speech: the role of dialect in characterization in the Harry Potter novels

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SIG – Dialects in fiction

Abstract

As pointed by Ferguson (1998) and Hodson (2014), the use of dialect in fiction participates in the creation of stereotypes and therefore has consequences on characterization. For example, in 19th century literature, there was a tendency to have villains speak in dialect, while heroes would speak in standard language. In the *Harry Potter* series, several characters are shown as dialect speakers through the use of graphical modifications in Direct Speech. Some of them are native English speakers (Rubeus Hagrid and Seamus Finnigan for instance), and others are foreigners (Fleur Delacour and Viktor Krum). While some of them provide comic relief, most of these characters qualify more as heroes than as villains, and the real villains, whatever their geographical origin, are not shown as dialect speakers. The ultimate villain, Lord Voldemort, may even be said to speak a marked posh standard language, as do some of his closest allies (Bellatrix Lestrange and Lucius Malfoy for instance). This paper, which falls within the scope of the "dialect in fiction" SIG, intends to shed light on the link between dialect (be it regional or social) representation and characterization in the *Harry Potter* novels. Having shown that dialect representation is both marginal and stereotypical in the series, I will address the following question: is dialect is a mere aesthetic component of the novels, or does it serve a more profound literary and/or ideological purpose?

Hodson, Jane. 2014. *Dialect in Film and Literature*. Basingstoke: Palgrave Macmillan.

References:

- Ferguson, Susan L. 1998. 'Drawing Fictional Lines: Dialect and Narrative in the Victorian Novel'. *Style*, 32.1, 1-17.
- Chapman, Raymond. 1994. *Forms of Speech in Victorian Fiction*. London: Longman.
- Page, Norman. 1988. *Speech in the English Novel*. 2nd edition, vol 2. Basingstoke: Macmillan.
- Toolan, Michael. 1992. 'The Significations of Representing Dialect in Writing'. *Language and Literature*, 1.1, 29-46.

Keywords: Dialect, characterization, accent, phonostylistics

Testing (Negative) Empathy Cues with Sentiment Analysis

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SIG – The Stylistic Study of Empathy

Abstract

Despite its early formulation at the beginning of the 20th century, the concept of "negative empathy" has only recently come to the fore within the array of theoretical perspectives in narrative empathy, drawing upon the clash between the readers' emotional engagement and their moral beliefs and worldviews (Keen 2007). With relation to literature, negative empathy is intended as a sophisticated form of narrative empathy with fictional characters portrayed as markedly evil and seductive at the same time. These characters can elicit a complex, ambivalent and potentially cathartic aesthetic experience that forces readers to oscillate between emotional identification and detachment (Ercolino 2018). Since negative empathy has not yet been sufficiently investigated from experimental perspectives, this proposal builds on my own research and employs Sentiment Analysis techniques (Kim & Klinger 2018; Jacobs 2019) to test selected excerpts from novels such as Nabokov's *Lolita*, Dostoevsky's *The Possessed*, and Littell's *The Kindly Ones*, which have been considered as capable of arousing negative empathy (Ercolino 2018). By extracting sentiment and emotions (e.g., anger, anticipation, disgust, fear, joy, sadness, surprise, trust), my paper aims at providing insight on lexical choices regarding emotional potential that, along with perceptual and cognitive aspects (van Krieken et al. 2017), can encourage the readers' emotional identification while challenging their moral stance.

References:

- Ercolino, S. (2018). Negative empathy: History, theory, criticism. *Orbis Litterarum* 73: 243–262.
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- Keen, S. (2007). *Empathy and the Novel*. Oxford & New York, Oxford University Press.
- Kim, E. & Klinger, R. (2018). A survey on sentiment and emotion analysis for computation literary studies. *arXiv 2018*, arXiv:1808.03137v1.
- van Krieken K., Hoeken, H. & Sanders, J. (2017). Evoking and Measuring Identification with Narrative Characters – A Linguistic Cues Framework. *Front. Psychol.* 8:1190.

Keywords: negative empathy, narrative empathy, sentiment analysis, emotional potential, identification

Witness or accomplice? Shadowing Patricia Highsmith's Tom Ripley

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SIG – The Stylistic Study of Empathy

Abstract

In the first lines of *The Talented Mr Ripley* (1955) by Patricia Highsmith, the eponymous character imagines being followed by a policeman coming to arrest him. The reader is immediately invited to adopt a dual perspective: that of pursuer, shadowing Ripley's every move and thought, as the narrator gives us unlimited access to the character's consciousness, but also that of pursued, as our reading experience is almost exclusively limited to Ripley's viewpoint. This duality continues throughout the rest of the novel and the Ripliad series (1955-1991), since the "consonant narrator" (Cohn, 1978) enables the reader to experience the protagonist's doubts and calculations, while depicting the latter's abhorrent and murderous acts that challenge our impulse to empathize with him (Roszak, 2014).

The reader is thus placed in a paradoxical position, refusing to identify with Ripley, and recognizing the odiousness of his actions, while still wanting him to evade detection. This contradictory empathy has been explained by the hero's personality (Hilfer, 1990, Harrison, 1997) and the use of a limited point of view (Powell, 2012), but this paper intends to link it to Highsmith's manipulation of her readers through a specific style of narration that erases any moral guidance. The close analyses of extracts taken from all five Ripley novels will show how, instead of a back-and-forth movement from the author's to the character's voice, a variety of techniques (including free indirect discourse) blur the lines between the third-person omniscient narration and the character's pervasive inner discourse, "seducing the reader onto morally slippery ground" (Cook, 2004).

References:

Cohn Dorrit, 1978, *Transparent minds: narrative modes for presenting consciousness in fiction*. Princeton, N.J: Princeton University Press.
Roszak Susanne, 2014, "Conformist Culture and the Failures of Empathy: Reading James Baldwin and Patricia Highsmith" in Hammond and Kim (eds.), *Rethinking empathy through literature*, New York: Routledge.

Keywords: crime novel, narrative perspective, empathy, thought representation

Touch and Style in *Longbourn* and *Pride and Prejudice*

Joe Bray

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Abstract

One moment in *Longbourn* (2013), Jo Baker's rewriting of Jane Austen's *Pride and Prejudice* (1813), leaves a lasting impression on the heroine, the housemaid Sarah. As a party of gentlemen are leaving the house she witnesses 'a handsome officer – who was, it turned out, the fabled Mr Wickham' give the younger maid Polly (who is 12 or 13 years old) a small coin in exchange for his hat. She grins, thanks him and curtsies: 'Then he took off his glove, and touched her cheek' (2013: 196). As Wickham becomes an increasingly pervasive presence in the servants' quarters, paying more and more attention to Polly, Sarah reflects with disquiet on this incident: 'She did not like [...] the way that he had taken off his glove that time, to touch the girl's baked-custard cheek. But there was no danger in it, how could there be?' (224). Her complacency turns out to be mistaken; Wickham does, shockingly, have designs on Polly. His touch is a sign of his flagrant disregard for boundaries. It also indicates the subtlety of Baker's reworking of *Pride and Prejudice*. Her novel rewrites Austen's from the perspective of the servants, involving, as Sandra Dinter notes, 'more use of free indirect discourse, multiple focalisation, and [...] a complex non-linear temporal structure' (2019: 114). A crucial aspect of *Longbourn's* complicated relationship to *Pride and Prejudice* is the way it stylistically reconfigures the latter's interest in touching and not quite touching, charging such scenes with a delicate yet powerful emotional significance.

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Keywords: Longbourn, Pride and Prejudice, touch, focalisation

A stylistic-pictorial model to analyze verbal imagery (VISPA)

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SIG – Visual arts (with)in literature

Abstract

This talk introduces VISPA (Verbal Imagery Stylistic-Pictorial Analysis), a method to analyze verbal imagery in literary texts, and specifically in poetry. VISPA aims at circumscribing the grammar and semantics of imageable language, as well as at describing the effects of imageable language by treating the mental images it elicits *as if* they were pictorial. The attempt is thus the mirror image of approaches in visual semiotics (e.g., Kress & van Leeuwen [1996] 2006) in which linguistic frameworks are employed to analyze and interpret visual images. To follow this route is not to ignore the real differences between mental and visual images (Mitchell 1984, Toolan 2016). Nevertheless, it is worth blurring this boundary to explore what analytical gains may follow.

VISPA is applied to verbal images from Hopkins' *God's Grandeur* according to seven stylistic-pictorial parameters which build on previous work by Kuzmicova (2013) and Cardilli (2018): *composition of perceptual field* (via semantic domains and coherence bonds); *depth* (via deixis, referent size, figure/ground relationship); *chromatism* (colour and light conveyed by lexis); *modality* (figurative vs. factual language; presence or lack of subjectivity markers); *vividness* (number of senses involved, holistic descriptions); *resolution* (semantic accuracy, meronymic descriptions); *kinetic and temporal qualities* (dynamic verbs, non-finite aspect).

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Keywords: verbal imagery, imageability, semantics, pictorial parameters, poetry, Gerard Manley Hopkins

A Corpus Stylistics Approach to the Telecinematic Language of Fantasy

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Abstract

The language of literary fantasy has been amply studied, with extensive research on authors such as J.R. Tolkien, Robert E. Howard, or Aldous Huxley (Parsons, 2015). However, the study of television language has now become a trend (Bednarek et al., 2021), though the scope of such research often encompasses a single TV show or does not focus on a genre alone. Given the renewed interest in all things fantasy, this paper is an attempt at analyzing the telecinematic language of fantasy from a stylistic perspective. First, I depart from a methodological and theoretical distinction that relies on Mandala (2010) and James & Mendlesohn's (2012) definitions and put forward a series of aspects that are to distinguish the genre of fantasy from others, especially science fiction. On the basis of this, I design my own corpus by sampling three episodes from eighteen fantasy TV shows. I use Wmatrix and consider both the POS (part-of-speech) and semantic components of the corpus. I draw on Montoro and Castro's (unpublished, 2021) analysis of *The Dark Crystal* and the representation of gender and initially consider whether the telecinematic language of fantasy can be said to characterize itself by particular linguistic features.

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Keywords: Corpus stylistics, fantasy, telecinematic language, Wmatrix.

Conflict photography and empathy for peacebuilding.

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SIG – The Stylistic Study of Empathy

Abstract

Can the power of images change perspectives and shift attitudes towards peace? The photographic exhibit *The Witness* by photojournalist Jesús Abad Colorado documents over twenty-five years of armed conflict in Colombia. Photographs stir emotions and generate empathy in the viewers. Recent studies in neuroscience show how empathy begins with a simulation of emotion. Following Batson's empathy-altruism hypotheses, this can lead to pro-social behavior. Abad's photography seeks to generate empathy that leads to a better understanding of what war looks like, which ultimately can change social perceptions and attitudes towards peace. As Slovic et.al show, images have a greater impact than conflict statistics, as exemplified by the striking 2015 photograph of a dead Syrian child on a Turkish beach which was viewed by millions of people, and focused attention on the Syrian war and refugee crisis.

Using a cognitive approach regarding emotional response to images this paper explores how the generation of empathy through conflict photography can be a tool for peacebuilding.

References:

Arnold-de Simine, Silke. "The 'Moving' Image: Empathy and Projection in the International Slavery Museum, Liverpool." *Journal of Educational Media, Memory & Society*, vol. Vol. 4, no. No.2, 2012, pp. 23–40.

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Jackson, Philip L., et al. "How Do We Perceive the Pain of Others? A Window into the Neural Processes Involved in Empathy." *NeuroImage*, vol. 24, no. 3, Feb. 2005, pp. 771–79.

Keywords: empathy, photography, theory of mind, conflict, war

Similes and Mind Style in the Patrick Melrose Novels

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Abstract

Mind style is a well-established stylistic framework for exploring how consistent patterns in language project a fictional mind, but while cognitive stylistics has recognized metaphors as its particularly significant feature, other forms of figurative language have largely been overlooked. Simile, long understood as metaphor's "poor relation", is one of them. Edward St Aubyn's highly stylized *Patrick Melrose* pentalogy (1992–2012), which gives us an insight into the toxic mind of an eccentric and eloquent aristocrat and addict traumatized by childhood sexual abuse, is characterized by a profusion of conspicuous similes, which are a prominent feature of the protagonist's mind style. This paper argues that simile is a distinct stylistic device, which can orient perspective towards the reflector by foregrounding their mental associations and so give the reader a glimpse into the thought processes of fictional minds. A detailed quantitative and qualitative analysis of the *Patrick Melrose* novels demonstrates how the form and content of similes reflect the cognitive and socio-cultural aspects of Patrick's world view. The contribution of simile to Patrick's mind style is considered on two levels. Locally, inapt and stretched similes foreground Patrick's unusual mental associations, and so expose his restless and deficient mind, which forces compatibility onto the most unlikely things. Globally, the pervasiveness of similes is a meaningful narrative strategy. Repetitive themes and motifs in source domains relating to the moment of the rape expose a mind struggling to overcome trauma and gradually build an impression of Patrick's skewed perspective on the world. It is finally argued that Patrick's deviant use of metaphorical language cannot be attributed exclusively to cognitive deficiencies but also projects his resistance to the discursive norms of his social environment, the English upper-class, and their value of linguistic and emotional self-control.

Keywords: simile, mind style, fictional minds, cognitive stylistics

‘I don’t know how it is best to put this thing down’: Uncooperative narration in Ford Madox Ford’s *The Good Soldier*

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SIG – Pragmatics and Literature

Abstract

In this talk I will address the potential of using the technical notion of ‘cooperation’ developed in pragmatic theory (Grice, 1975) as a means of explaining the narrative style of Ford Madox Ford’s 1915 novel *The Good Soldier*. Critics have described the novel as offering ‘clinching evidence of the essential untrustworthiness of narration’ (Smith, 1972, 30), by means of ‘the most perfectly deployed example of the unreliable narrator’ (Barnes, 2008, 2). Grice characterises communicative exchanges as typically rational pieces of behaviour, in which a mutually accepted set of purposes guarantees that individual contributions are suitable and constructive, but he does also detail ways in which speakers may fail to fulfil these expectations. I will analyse examples from the novel in which the relationship between narrator and reader might be characterised as uncooperative in specifically Gricean terms; the narrator characteristically violates, infringes or opts out of conversational maxims, rather than either adhering to them or flouting them for communicative effect. This suggests a way in which pragmatic literary stylistics might be able to offer a principled explanation of the idiosyncratic style of this canonical work of modernist fiction, and by extension of the effects on readers of this type of uncooperative narration.

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Keywords: cooperation, Ford Madox Ford, Gricean pragmatics, unreliable narrator

Investigating the Interplay of Speech and Thought Presentation in Mansfield's Short Stories

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Abstract

This paper is an attempt to investigate the interaction between speech and thought presentation in Mansfield's short stories by adopting Leech and Short's (2007) model. The main objective is to highlight the effects that the modes of speech and thought presentation have in Mansfield's short stories. It is difficult to imagine an example of a narrative that does not contain a reference to or a quotation of someone's speech, writing, or thoughts. To a large extent, the way we perceive a story depends upon the ways discourse is presented. This is something hard to demarcate the boundaries between them as the various modes have the potential to slip into one another. Special emphasis is given to variations between the two modes as well as to the instances of ambiguity created by their interplay. Results show that the characters and the narrator's viewpoints change from one category to another and the frequency and the distribution of modes of speech and thought presentation are different in the selected text. The paper attempts to illustrate how the characters and the narrator's points of view are registered through the different categories of speech and thought presentation.

Keywords: Narration, Speech and Thought Presentation, Leech and Short Model, Point of View

Pinter Pause: A Silence that Radiates Terror

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Abstract

Harold Pinter is widely recognized as one of the few representatives of the Theatre of The Absurd in general, and the modern British theatre in particular. This contribution is usually engulfed in one theatrical term, Pinteresque. Full of oblique and repetitious everyday talk, Pinter's style meticulously emphasizes and reasserts pauses and silences -or the absence of words- to interrupt the flow of dialogue in his plays and express more meaning -just not with words. Such theatrical aesthetic method acts as a deterrent of healthy communications between characters who seem to be unwilling to communicate as to cover their nakedness and keep their insecurities at bay. Moreover, silence is not only aesthetic but recurrent in Pinter's work as a motif that disturbingly speaks volumes. By breaking the flow of communication, it disorients the readers' or audiences' senses as it creates a comical effect which is merged with confusion and a fear of the unknown, external world. In so doing, Pinter manages to leave the audience at the edge of their seats, unable to make sense of what is taking place but certainly expecting the emergence of a catastrophe. Aligned with Adam Jaworski's (2006) theory of silence, this paper examines one of Pinter's early plays, *The Birthday Party*, aiming to identify the functions of the alarming silence and how it creates the effect of menace and looming threat, all together to reflect Pinter's absurdist worldview concerning the case of modern man.

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Keywords: Harold Pinter, Silence: Menace, Confusion, Absurdist worldview

The Pragmatics of Creative Writing

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SIG – Pragmatics and Literature

Abstract

This paper considers the nature of pragmatic processes involved in early stages of writing. Previous work on the pragmatics of writing (e.g. Clark 2012, Chapman 2020) has tended to focus on editing and revising rather than on earlier stages of the production of written texts. Informal discussion of earlier stages often seem to assume fairly simple and explicit processes where writers make conscious decisions as they produce texts from opening to closing words. Saunders (2020), for example, refers to what Chekhov ‘does next’ at a particular point in a story. We refer to the kind of writing process this suggests as ‘implied production’. As Saunders points out, this is not how writing actually proceeds. Here, we consider how combining ideas from psychological models (e.g. Levelt 1989) of speech production and from pragmatic models of communicative interaction (e.g. Park and Clark 2021) can help us to understand the more intuitive and less ordered processes at the start of creative projects. These are processes which seem quite different from the kinds of processes envisaged in Gricean and post-Gricean pragmatics. We illustrate with examples from current creative work in progress.

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Keywords: Pragmatics, writing, creative, editing

Synaesthesia, the senses, and Scottish voices: Translating Tartan Noir

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Abstract

Synaesthesia – or associations across modalities – has been widely explored in literary studies and has been considered fundamental since I. A. Richards, and recently Julia Simner and Lawrence E. Marks have explored the cognitive dimensions of synaesthesia and its repercussions for language and literature. Curiously, however, translation studies seem to have ignored synaesthesia and have concentrated on sense and meaning rather than the senses. On the other hand, translators consciously or intuitively respond to both sense and the senses, in taking into consideration, the reader, the author, the narrator, and the characters of novels. In this respect, translation has always been a great test for style. But to what extent do translators succeed in handling the dynamic encounter of the senses. My paper will focus on the new wave of Tartan Noir novels (from William McIlvanney to Neil Broadfoot) by focusing on Chris Brookmyre, Val McDermid and Neil Broadfoot in order to explore ‘how Scottish’ Tartan Noir style plays on our feelings and stimulates our senses by orchestrating various characters and situations. My paper will highlight the ways Chris Brookmyre, Val McDermid and Neil Broadfoot explore touch and hearing by referring to metaphor, synaesthesia, rhythm, plot and point of view. Exploring representation of ‘gravelly voices’, ‘watery voices’ and ‘organic voices’ should allow us to discuss the way translators respond to the body, the way it is treated, and the way it responds within this language- specific universe.

Keywords: Tartan Noir, translation, senses, synesthesia, sense

A poietic approach to in-depth characterization: making sense of the world through the senses.

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Abstract

“My inventions” writes Philip Pullman about characters, “were not real, but I hoped I could make them non-real, and not unreal.” (2019). Based on the spectrum this observation offers and adopting a poietic perspective, one could argue that characters are indeed mirrors to real human behavior and sensory abilities. We, as human beings and readers, make sense of the world through our senses and, using both a stylistic and narratological approach, the aim of this discussion will be to analyze how characters relate to their world the same way we do the real one: through a unique set of memories and an idiosyncratic relationship to the senses.

Narratologists and stylisticians alike often choose to consider characters as mental constructions in an analytic perspective. “We can more readily discuss narrator and narratee as characters, and characters in their roles as focalizers or reflectors, than character as the word-wrought projection of something very like a human being,” writes Suzanne Keen (2011). If we consider authorial knowledge, however—a concept I set forth based on technical literature written by fiction writers—it makes absolute sense to design and analyze characters based on psychology, sociology and sensory abilities. I therefore propose to illustrate this phenomena using examples in which writers use their characters’ senses and perception of the world so readers perceive them, not as ‘real’, to use Pullman’s terminology, but as ‘non-real’, yet imbued with memories, idiosyncrasies and a unique sensory perception.

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Mapping the Senses and the Mind: The Intersection of Nature and Film's Languages

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Abstract

As an audio-visual art, any given film tends to appeal to sense and senses and to immerse the spectators, by identifying or projecting, into its plot. The cinematic language harbours various meanings that can be studied and analyzed (Brsam et al. 2010). The textual analysis of *Papicha* (2019) when viewed from an eco-psychological viewpoint yields significant results. In effect, the ecopsychological paradigm considers exogenous factors in human's connection with nature. Essentially, ecopsychology endorses the idea that a person can develop his/her 'ecological self' when that person is interconnected with the natural surroundings (Francis et al. 2013). Theodore Roszak, a pioneer of ecopsychology, argued that "once upon a time, all psychologies were ecopsychologies" (2001, p.14). The applied theoretical framework is an amalgamation of both ecopsychology-promoting the surrounding natural phenomenon experienced by the bodily senses-and textual analysis of film-an audio-visual mode with cinematic styles that, likewise, appeal to the senses. As a result, the joined language of the earth and the film's produces a unique style that facilitates how senses appeal to the sense and how bodily experiences affect the mind. Hence, whether by an alteration of the mode of thinking or behaviour, the cinematic language; construed by the analysis of scenes featuring characters around the natural surroundings coupled with the studying of underlying ecopsychological traces displayed in scenes help in tracing the psychological implications regarding wellbeing and decision-making.

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Keywords: Audio, visual language, Film style, cinematic language, sense and senses.

‘The Everest for restaurant experiences’: Multisensory Style in Restaurant Reviews

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Abstract

Restaurant reviews are often written texts that evaluate a certain restaurant. Reviewers can range from the regular restaurant-goer, who complains after a bad meal, to writers whose jobs hinge specifically on giving their critical opinions on the quality of their dining experiences. As a creative and rhetorical genre, restaurant reviews have been studied before in various fields, including computational linguistics (Reyes & Rosso, 2012; Oraby et al, 2017); cultural studies (Weil, 2017); economics (Mayzlin et al, 2014; Kovács et al, 2014; Wu et al, 2015); management (Yang et al, 2017; Luca & Zervas, 2016); and public health (McCarthy, 2014), to name just a few. Discourse about food and cooking has also been the subject of recent research (Swenson, 2009; Matwick & Matwick, 2019; and Tsakona & Tsami, 2021), especially in the era of the celebrity chef and the Food Network’s various television shows. However, to the best of our knowledge, the rhetoric and style in restaurant reviews have rarely been studied from a stylistic perspective. In this presentation, we therefore analyze reviews of a luxury restaurant in Chicago which is one of just 13 Michelin 3-star establishments in the United States in 2021. We analyze the style and rhetoric in our corpus of reviews, noting how they are structured as a genre, as well as the figurative language and rhetoric they contain. Figures such as metaphor are of particular interest as reviewers use them to express in words a multisensory experience they have had in the restaurant (and not only for the restaurant in Chicago). That experience involves the eyes, the ears, the nose, and especially the mouth. How writers translate that bodily experience into words should be of interest to PALA conference goers in 2022 as the theme of the conference is style and the senses.

Keywords: multisensory rhetoric, persuasion, style, metaphor

In Search of ‘The Little Black Boy’ and his Self-Image in Blake’s Poem: A Fictional Mind Style

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Abstract

The Little Black Boy is a poem published in *Songs of Innocence* by William Blake in 1789. In this poem, we perceive Blake’s critical literary stance towards the time when the outright racist thoughts about the immigrants from Africa, “the southern wild,” were rampant in the 18th century. This study aims to identify a stylistic analysis of the poem to distinguish the representation of the poetic persona’s mind style on his self-image. Through four stanzas, readers hear the poetic hero’s voice on his self-image within the text. A stylistic analysis of these stanzas clarifies his perception and the characteristic features of his voice conveyed through ellipsis, relational opposites, and metaphors. It is observed that the voice strips off his existence from the syntax while having identifications on his self-perception. This absence created by the stylistic device, ellipsis, erases out the persona from the script; nevertheless, this enables him to speak out his mind associatively. The hero syntactically exists through a complete noun phrase in the title of the poem. Yet, his mind style is overheard within the poem through his voice which downsizes his existence to a part of speech only, namely an adjectival: ‘black.’ The recurrent stylistic features in the poem delineate his mind style regarding the imposed self-value and self-image. The stylistic choice concretizes both the persona’s mind style and how he backgrounds himself within the text.

Keywords: Mind style, self, image, Blake, stylistics

‘he thought’ therefore he internally spoke? A study of reporting clauses in reported thought

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Abstract

I propose to investigate the verbs used in the reporting clauses accompanying instances of (fictional) quotation of the mind. These short clauses, which might easily be overlooked, are actually significant. By the selection of a specific verb – carrying a special meaning and thus indirectly adding sense to the quote – the author makes a choice that is revealing of a certain conception of interior monologue.

Reporting clauses are used to quote words, and also to link those words to an utterer but when it comes to "reporting" something that was not externally said, things get more complicated, and representation requires making use of all the elements available to the writer, including verbs in reporting clauses. Those verbs may convey the idea of an actual (if internal and fictional) utterance, comparable to an exteriorized utterance, even going as far as mimicking dialogicity, or tone down the impression that the character actually speaks to themselves. Therefore, I propose to explore how authors use the rather limited number of verbs compatible with (direct) reported thought in order to convey a particular vision of what talking to oneself is, and the different forms this representation can take, indirectly influencing how the reader perceives the words they are reading. Through the study of instances from diverse novels, I will analyse what the selected verbs (and their syntax) tell about the type of thought represented, and how they may reinforce or contradict the linguistic technique used.

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SEMINO, Elena and Mick SHORT. 2004. *Corpus stylistics: speech, writing and thought presentation in a corpus of English writing*.

Keywords: direct speech, direct thought, thought representation, reporting clauses, interior monologue, stylistics

How the order of discourse in times of pandemic turns the world into a global stereotyped control society

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Abstract

A new biopower has quietly taken hold. Since our faces no longer speak, new linguistic routines have become allegories and instruments of an insidious symbolic violence. Surreptitiously and with our tacit consent, the "enlightened" sanitary has supplanted all other values, to the point of setting itself up as a new discursive norm.

The social codes of language interaction are modified by distancing and the disappearance of the face under the mask. Actually, the face is the primary organizing principle of the field of meanings. However, masked, we can no longer count on the role of "social lubricant" of the smile. Can the expressive, conative and phatic functions, the proxemics hindered in their very essence, be compensated by an overdose of affects, of discursive right-thinking? Are these warm cuddly words as caressing as they sound? Or are they just another insidious pressure tactic? "Take care" is a polite phrase. Having become language routines emptied of their meaning, they induce a freezing, a stereotyping of discourse.

Emmanuel Macron and Angela Merkel, may be, in times of pandemic, the tightening of discursive strategies suggests a desire for control. With the emphasis "Nous sommes en guerre", "Eröffnungsdiskussionsorgien", the State pursues two major objectives: demonstrating its power and restoring the broken relations between governmental spheres and biomedical power. The States have assigned themselves the protective role, attributing the spread of the epidemic to the irresponsible behavior of the population. The emergence of the single thought crystallizes in absolving themselves of any responsibility for their management of public health systems.

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Keywords: the order of discourse – language routines and stereotyping, expressive, conative and phatic functions – control – normativity – pandemy

‘To spread the Word by which himself had thriven’: An Analysis of Alfred Tennyson’s style using LDA Topic Modelling

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Abstract

This study examines the style of Victorian poet, Alfred Tennyson, using a stylometric approach, namely, latent Dirichlet allocation (Blei et al., 2003; henceforth LDA) topic modelling. Only a few prior studies on Tennyson have employed quantitative methods in their analyses, while most studies have relied on qualitative analysis.

Topic modelling is considered a promising approach in text mining (Meeks & Weingart, 2012). While a number of studies have employed topic modelling to study prose texts, relatively few have applied the technique to analyse poetry. However, Fujita (2021) suggested that LDA is an effective method to study Tennyson’s poems. The corpus in this study covers a larger number of works than treated in Fujita (2021), 477 poems from *The Poems of Tennyson in three volumes* (Ricks, 1987). The present study improves upon my previous studies by examining a wider range of word tokens to ensure that subtler and more latent topics are discovered due to the LDA and helps examine Tennyson’s miscellaneous concepts embedded in his poems by employing an objective and reproducible analytical method. By so doing, this study attempts to spotlight “the word[s] by which [Tennyson] himself had thriven” through a balanced combination of close reading and quantitative analysis.

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Keywords: Alfred Tennyson, style, topic model, latent Dirichlet allocation, poetry

The limits of adaptation

Anne Furlong

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Abstract

Theories of adaptation are vexed by the question of limits. At one extreme, adaptations are barely distinguishable from translation (*300*), while at the other, the relationship is construed in terms of intertextuality (*Rosencrantz and Guildenstern Are Dead*) or homage (*The Untouchables*). Some adaptations exert a retrospective influence on their sources: the illustrator Sidney Paget virtually co-created Holmes. The ballet *Romeo and Juliet*, technically an adaptation, seems not to qualify. Some works are serially adapted in different media: a poem becomes a stage musical and then a live action film (*Cats*), or an anime series is adapted in manga form and then as a video game (*Dragon Ball Z*). Illustrations, abridgements, and bowdlerised texts occupy an intermediate position. Finally, adaptations of the texts of subaltern authors often cross over into appropriation (*The Color Purple*). Each of these raises the question of where, or whether, it is possible to distinguish, let alone theorise, the limits of adaptation.

I propose that that adaptation may not have theoretically predetermined limits. Taking a relevance theoretic approach, and drawing on examples of multiply adapted texts, I argue that the adaptor's communicative intention establishes the relationship of the new work to the source, and it is on this basis that readers form their judgments. Until the new work is subjected to comprehension and interpretation, its relation to the source cannot be determined; and assessments are the products of cultural and political factors as much as of (inter)textual ones.

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Keywords: relevance theory, adaptation studies, intertextuality, linguistic pragmatics

Responding to Ejnar Nielsen's *A Blind Girl Reading*: a cognitive poetic analysis of contemporary ekphrasis'

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SIG – Visual arts (with)in literature

Abstract

This study explores contemporary ekphrasis from the perspective of cognitive poetics. As a form of writing inspired by art, ekphrasis employs a plurality of media which continuously interact in the construction of narrative meaning, thus creating a composite intermedial text with particular demands to readers' interpretative processing.

Following the cognitive poetic approach of treating texts and readings as inseparable entities constituting the readerly experience (Stockwell, 2020), this study will analyse a collection of ekphrastic texts published as responses to *A Blind Girl Reading* (1905) by Ejnar Nielsen in the online journal *The Ekphrastic Review*. The journal promotes contemporary ekphrastic contributions by organising writing challenges where the audience are invited to send their responses to a given visual art prompt.

In order to investigate patterns in the organisation of intermedial ekphrastic compositions, I consider textual and visual interrelation of their elements by drawing on the model of literary resonance (Stockwell, 2009), Text World Theory (Werth, 1999; Gavins, 2007) and visual grammar (Kress & van Leeuwen, 2021). My final argument will address how the readers' dynamic engagement with ekphrasis results in the construction of a blended ontological world which can promote the shift in the figure-ground composition and atmosphere of the visual scene.

Oh! what sensations of terror – notions of terror and horror in Gothic fiction and criticism

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Abstract

Terror and horror are key emotions in Gothic fiction, experienced both by characters in the texts themselves and readers. Moreover, 'terror' and 'horror' function as key concepts in criticism of Gothic literature. In her posthumously published *On the Supernatural in Poetry* Ann Radcliffe distinguishes between terror and horror as opposites, terror being associated with the sublime and imaginative power, whereas horror is related to mental paralysis (cf. Radcliffe). In modern criticism, horror has been linked to the notions of explicit violence in texts and visceral reactions to it, while terror is concerned with "the *idea* of an overwhelming power", focusing on the mind, rather than the physical or material (Williams 74-76).

My analysis will use this well-established distinction between terror and horror as point of departure for exploring keyword data on *terror* and *horror* as they occur in a corpus of early Gothic fiction. I will compare and contrast the construction of meanings around these keywords in the texts of the corpus to re-examine the relation between these Gothic key emotions from a corpus perspective. In particular, my analysis will look at the concepts associated with *terror* and *horror* and the contexts in which they are used. It will draw on corpus data, contemporary eighteenth-century philosophical writing, as well as modern literary criticism to gain a better understanding of the complexities of the Gothic key affects of terror and horror, their usage, and the web of associations surrounding them, woven by literary and critical texts on the Gothic.

References:

Radcliffe, Ann. "On the Supernatural in Poetry". *New Monthly Magazine* 16.1 (1826): 145-152.
Williams, Anne. *Art of Darkness: A Poetics of Gothic*. Chicago: University of Chicago, 1995.

Keywords: Corpus methods, Gothic fiction, Emotions

Applying Cognitive Grammar to Forensic Authorship Analysis

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Abstract

This paper reports on our recent project integrating Cognitive Grammar with forensic authorship analysis to develop a framework for making sense of the style of a series of abuse letters. Contemporary forensic authorship analysis has been described as breaking down into stylistic and stylometric approaches (e.g. Grant 2013) yet stylistic approaches have been criticised as being overly subjective and resistant to validation (e.g. Ainsworth and Juola 2018). Suggestions have been made for protocols to improve the reliability of stylistic authorship analyses (Grant 2022), but these leave untouched that stage of analysis which might be referred to as feature finding, wherein an expert linguist is expected to notice idiosyncratic features in a text.

Our study draws on Cognitive Grammar (Langacker 2008), recently used to analyse a wide range of discourse and text types (Giovanelli et al. 2021). Developing the concept of *specificity*, one of four *construal phenomena*, we propose an analytical framework and system for coding that we test on a series of abuse letters from a single author to identify specific construals that form an aspect of that individual's language use. Our paper thus both assesses Cognitive Grammar's applicability to this particular genre, and its feasibility for use in forensic casework more generally.

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Keywords: Cognitive Grammar, construal, forensic authorship analysis, hate mail

The Language of Covid Poetry

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Abstract

During 2020, sales of books in the UK increased (Publishers Association 2021) as readers found more time to engage with fiction and return to books that provided both comfort and a sense of escapism (Boucher et al. 2021; Giovanelli and Love 2021). The Covid-19 pandemic has also provided the space for a whole new genre, 'covid fiction', to emerge. In this paper, I develop some preliminary observations about the language of covid poetry, defined as poetry written during or about the covid pandemic.

Taking an initial corpus of poems, I draw on a range of methods to provide insights into the ways in which the experience of covid is presented and, drawing on readers' responses, how such poetry is interpreted and discussed in light of readers' own pandemic experiences. Given that we know from previous world pandemics and public health emergencies that widespread illness may well have a significant literary as well as a cultural impact (Outka 2019; Caleshu and Waterman 2021), it seems that 'covid fiction' is likely to grow as more writers and readers seek to reflect on the pandemic years. My paper therefore sets out some first steps towards examining the stylistic characteristics of this emerging genre.

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Keywords: poetry, covid, 19, pandemic literature, trauma, reader response

Empathy, perspective, and sharing a joke with a gangster

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Abstract

Humour theory is permeated by the idea that participants are brought together in a form of social bonding by the sharing of humour (Martin and Ford, 2018). Conversely, the source of humour is perceived as being in some way distant from those who find them or it funny. In my previous research I have argued that, in humorous literature, the way readers are positioned to empathise with characters makes them aware of their metaphorical closeness. This facilitates readers' recognition and appreciation of humour.

In Damon Runyon's 'Broadway' stories (2005 [1932]), the main characters are gangsters in whose world violence is normalised; a worldview very different to that of most readers. Further, the characterisation of the gangsters themselves is somewhat superficial. These conditions would appear to be less than ideal for the development of the empathy that would facilitate the sharing of humour between characters and readers. However, readers often report the experience of appreciating characters' humour.

Drawing on the idea from Cognitive Grammar (Langacker, 2008) of a viewing arrangement in which a construal may be objective or subjective, I explore how the linguistic presentation of the narrative influences readers' visual reconstruction of events in the story. I argue that this allows the development of empathy, thus promoting humour appreciation.

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Keywords: Humour, empathy, Cognitive Grammar

About time: Varying stylistic representations of illness timelines in the media

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Abstract

How we discuss illness is integral to how we perceive, understand, and react to health conditions (Watson & Gallois, 2007). Theoretical models suggest media portrayals play a pivotal role in constructing conceptions of illness amongst the public (Leventhal et al., 1997), with these illness representations subsequently having the potential to affect treatment adherence/avoidance, severity of symptoms, likelihood of recovery, and general societal treatment (Hagger & Orbell, 2003). One of the key dimensions along which illnesses are thought to be conceptualised is *timeline*, the perceived duration and course of a condition (Leventhal et al., 1997). However, despite the centrality of *timeline* to theoretical models of illness representations, my previous research found that direct discussions of temporality were surprisingly limited in health-related media coverage (Hannaford, 2021). Scrutinising a variety of illness discourses, my proposed talk will explore the various lexical, syntactic, and structural forms that can contribute to establishing ‘timeline’ in media discourse on health, and the extent to which these forms are present in different types of press coverage of illness. Hagger, M.S. & Orbell, S. 2003. A meta-analytic review of the Common-Sense Model of illness representations. *Psychology and Health* 18(2). 141–184.

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Keywords: health discourse, media discourse, illness representations, stylistics

Our stories, in our words: Exploring language varieties in the Our Heritage, Our Stories project

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SIG – Dialects in fiction

Abstract

Examining regional and social language varieties is fundamental to understanding the communities and cultures that produce these varieties (Swales, 1990). It is likewise integral to authentically and appropriately representing and interpreting the lexis, style, and structure of these varieties and cultures in other mediums (Toolan, 1992). However, materials representing diverse language varieties are currently limited in the UK: the digital collections of major UK archival institutions predominantly contain ‘treasured’ material documenting mainstream linguistic varieties and populations (Prescott & Hughes, 2018). Materials representing the true diversity of UK language varieties do exist in community archives, in which local communities document their own histories and stories, in their own words, but these resources often have limited access and are typically isolated from similar resources. The *Our Heritage, Our Stories* project is seeking to address this issue by identifying and linking community-generated resources across the UK, with greater insight into these materials intended to advance our understanding of interactions between language, localities, and worldviews. Through a case study of Scots materials, including narratives, our proposed talk will discuss the limitations of previous approaches to representing and interpreting non-standard language varieties, across various mediums. We will then discuss the semi-automated creation of a Skeleton Thesaurus of the Scots Language, based on the structure of the Historical Thesaurus of English, to exemplify the challenges and benefits of developing new approaches to understanding under-represented language varieties, before outlining the potential stylistic advancements that will result from unearthing a fresh diversity of linguistic communities, materials, and perspectives.

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Keywords: language varieties, discourse communities, linguistic representation, worldviews, digitisation

Obituaries as ‘Passing’ Narratives: Selective Identity and the Elision of Race

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Abstract

Whether in fiction or in life, the act of “passing” implies two competing narratives. On the surface is the dominant day-to-day narrative – a visibly white person interacting with other people who believe that he or she is white. The very idea of passing, though, implies a counter-narrative of suppressed African American identity. “One drop laws” of 19th and 20th century America – which traced African American identity to any Black ancestor no matter how distant – supported a belief that a visible white identity could bely a hidden Black identity. American authors including Mark Twain, Charles Chesnutt, and Nella Larsen based plots on the tension between surface and suppressed narratives of racial identity.

How does a reader know there is a suppressed narrative? In fiction, a text may reveal it through description, dialogue, and other literary techniques. In researching the actual women Ann Bowie and Caroline Cramphin, two biracial sisters who passed as white widows in northern states in the 19th century, I have located historical records that support a history of enslavement and Black identity, and obituaries in which family members presented public stories of white identity. Obituaries for Ann, Caroline, and their children and grandchildren include details about their white father, grandfather, and ancestors, while omitting most details about their enslaved mother and grandmother. Interestingly, these narratives reinforce a surface story of white identity through techniques of framing and elision rather than outright lies. Thus we see that public acts of narration like obituaries can provide a forum for solidifying a preferred identity through careful narrative tactics, documenting the dominant story for future generations, without the need for dishonesty about the suppressed narrative.

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Keywords: Suppressed Narrative, Passing, African Americans, Lying, Racial Identity

Misdirection and uncooperative narration in *Alias Grace*

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Abstract

‘The Rashomon effect’ describes how the representation of multiple testimonies from different eye-witnesses gives rise to divergent, and at times contradictory, accounts of the same event. Studies of this phenomenon in both film and literature examine how these conflicting descriptions play crucial roles in the representation of character unreliability and the obfuscation of plot, placing the reader or viewer in the position of ‘negotiator’ of the story (Davis and Burnham 2015).

In *Alias Grace* (1997), Margaret Atwood re-frames a notorious double murder as a fictionalized historical account. Alongside other formal choices within the novel, such as nested narratives and the inclusion of multiple voices and perspectives, readers are presented with re-examined versions of the same event as outlined by the central character-narrator, Grace Marks. Through a cognitive stylistic analysis of a pivotal scene in the text, this paper considers how Marks’s event ‘reconstrual’ (see Langacker 2008; Harrison and Nuttall 2019; Giovanelli forthcoming) both cues and miscues reader attention. This paper further suggests that perspectival reconstrual can be regarded as both a cooperative and uncooperative narrative device that defocuses, and conversely reveals, storyworld details and exposition.

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Harrison, C. and Nuttall, L. (2019) ‘Cognitive Grammar and reconstrual: Re-experiencing Margaret Atwood’s ‘The Freeze-Dried Groom’’. In B. Neurohr and E. Stewart-Shaw (eds). *Experiencing Fictional Worlds*. Amsterdam: Benjamins, pp. 135–154.
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Keywords: Unreliability, reconstrual, Cognitive Grammar, Margaret Atwood

Making sense of multiple viewpoints in Margaret Atwood's *The Blind Assassin*

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Abstract

Text World Theory (Werth 1999, Gavins 2007) is a cognitive model which attempts to describe the mental representations that listeners and readers create while comprehending spoken and written discourse. While it provides convincing accounts of moment-by-moment reading experiences, it currently makes few claims about what happens to readers' mental representations over time.

The Text World Theory framework allows analysts to perform rigorous stylistic analyses of literary texts. It can also be used to analyse reader responses (Whiteley 2011). Comparing the ontological structures of texts themselves, and of reader summaries of those texts, provides one way in which we might begin to account for how mental representations change beyond the moment of reading.

This paper will present a study of reader responses to Atwood's *The Blind Assassin*; a novel which offers different accounts of the same events from multiple perspectives. I will consider different strategies readers adopt when making sense of conflicting testimonies to create 'gist summaries' (Elfenbein 2018) of a narrative. I will then explore how we might expand Text World Theory by incorporating elements of the storyworlds framework (Herman 2004) to explain how Text World representations are stored in long term memory.

References:

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Werth, Paul., *Text Worlds: Representing Conceptual Space in Discourse* (Harlow, Essex: Pearson Education Limited, 1999)
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Keywords: Text World Theory, Storyworlds, Margaret Atwood

Making sense of written language development: the value of a stylistic and genre-based approach

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Abstract

During secondary education, students develop mastery of the complete meaning potential of linguistic forms in their first language. So far, it has proven difficult to identify the role of stylistic and genre competence in this process (Berman & Nir-Sagiv, 2004, 2007). The present study explores how our understanding may be refined by a more sophisticated operationalization and application of style and genre concepts.

We compared literary book reviews written by students in Grade 7, 9 and 11 of academic secondary education and professionals. First, instead of analyzing the texts as a whole, we analyzed stylistic competence at the level of the separate *moves* of the genre – the unit of discourse most closely associated with its relevant communicative purposes. Second, we identified linguistic construals in relation to the stylistic macrolevel of these moves. Third, we used multilevel modeling to analyze our data, accounting for the nested character of stylistic patterns in genres.

Our findings suggest that stylistic competence in written language development is identified at the level of genre moves rather than in texts as a whole. For example, when construing the ‘book summary’ move in the review genre, Grade 7 and 9 students primarily use material verbs to describe what book characters do. Grade 11 students and professionals also use those to describe what the story ‘does’, when providing an evaluation. We will discuss these and other findings in more detail, and will conclude that a correct application of style and genre concepts is necessary to advance our understanding of written language development.

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Keywords: written language development, stylistic analysis, genre analysis, literary book review

Multisensory listening: Nick Cave's perceptual metaphors and the 'five senses folk model'

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Abstract

Nick Cave is among the most well-regarded lyricists in the contemporary music scene, praised for his unique style of writing rich in cultural references and evocative scenes. While Cave's work has not garnered a lot of academic attention, scholars have pinpointed the strongly embodied nature of his song lyrics (e.g. McCredden, 2009). This paper explores the physical basis of Cave's writing using a corpus of his song lyrics. Corpus searches using both semantic and POS tags produced two datasets containing sensory words and "adjective - noun" pairs. Both quantitative and qualitative methods have been used in the data analysis. The preliminary findings suggest that the visual and auditory domains are dominant, which is in line with the so-called hierarchy of the senses (see e.g. San Roque et al., 2015). However, among the metaphors that emerge from the data are also several instances of overlap between sensory domains, sometimes referred to as synaesthetic metaphors. We view perceptual metaphors within Matisoff's framework of intrafield and transfield extensions (see O'Meara et al., 2019) and argue, following Winter (2019), that Cave's perceptual metaphors challenge the "five senses folk model" by blurring the boundaries between sensory domains.

References:

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Keywords: Perceptual metaphor, corpus stylistics, sensory language, song lyrics

From Metaphorical to Literal Door-Openings in Children's Literature... and Back

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SIG – Visual arts (with)in literature

Abstract

Children's literature has famously been described as "windows, offering views of worlds that may be real or imagined, familiar or strange," and sometimes also "sliding glass doors" that readers have to "walk through in imagination" (Bishop ix). In other words, children's literature is often depicted as potentially metaphorically opening doors for their readers, i.e., opening up vistas and broadening horizons. In this paper, I will pay attention to picturebooks with literal door-openings: *Haunted House* by Jan Pieńkowski, Jane Walmsley and Tor Lokvig (1979), *Knock Knock Who's There?* (1985) by Sally Grindley and Anthony Browne, *Shhh!* by Sally Grindley and Peter Utton (1991), *Postman Bear* (2000) by Julia Donaldson and Axel Scheffler, *Doors* by Roxie Munro (2004) and *What's Next Door?* by Nicola O'Byrne (2017). I will examine the various strategies implemented to get child readers to open (paper) doors-whether by focusing on the book-as-object with its flaps, door-like pages and cut-out pages, or by working on the book-as-discourse with, in particular, the use of direct addresses to the flesh-and-blood reader. I argue that door-openings in picturebooks help child readers achieve three main goals: (1) to become an experienced *liseur*, to take up Picard's terminology, who finds pleasure in the page-turning event, (2) to discover how accessible and enjoyable the world of fiction can be and thereby become *lu*, and (3) to become a *lectant*, aware, namely, of the key-role of the page break in the economy of the picturebook. Literal door-openings in children's books thus open up large metaphorical horizons for their child readers, that include emergent literacy, pleasure reading and forms of agency.

Keywords: picturebook, book, as, object, lift, the, flap book, page, turning event, emergent literacy

Reading, Researching, and Making Sense of Archival fiction

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Abstract

Since the turn of the millennium, the attention to the archive has shifted from a solely historical and bureaucratic interest to a social, philosophical, artistic, and literary concern. This period is also characterised by the rise of multimodal literature. These two coinciding trends manifest in a sub-genre of multimodal literature that I call: 'Archival Fiction.' In these novels, the archive figures both as a literary trope and a structural and visual influence. As pointed out by Jeffery Wallen (2009), the archive can be described as liminal, a place between fact and fiction, and, similarly, archival fiction plays with ontological ambiguity both thematically and visually. These novels not only mix 'real' and fictional archival material, but ontological ambiguity is also often at the heart of the story. As a result, the reader becomes a researcher tasked with critically scrutinising the archive and make sense of what is fact and what is fiction.

In this paper, I explore how archival fiction presents the reader with an archive consisting of visual and textual material for the reader to interpret and interrelate. I draw on examples from three works of archival fiction: Barbara Hodgson's *Hippolyte's Island* (2001), Leanne Shapton's *Important Artifacts* (2009), and Valeria Luiselli's *Lost Children Archive* (2019) to demonstrate different ways in which the reader becomes a researcher in a fictional archive. To analyse the multimodal composition of these works and the reader experience, I synthesise a methodological framework based on multimodal and cognitive stylistics (Gibbons, 2012; Nørgaard, 2019) that also incorporates theories concerning visual images, materiality, fictionality, intertextuality, and the archive.

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Keywords: Multimodal literature, Archival fiction, Cognitive poetics, Multimodal stylistics, Multimodality.

Autobiographies reloaded: experiencing Japanese American internment

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KEYNOTE SPEAKER

‘The unlikely twins’: Empathy and intertextuality in Kamel Daoud’s novel *The Meursault investigation*

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SIG – The Stylistic Study of Empathy

Abstract

After its publication in 2013, Kamel Daoud’s debut novel, *The Meursault Investigation*, became an instant success as well as an instant cause of controversy. Daoud’s work is a recasting of Camus’s major novel, *The stranger*, placing it in Algerian post-colonial reality. The author creates an overt and deliberate set of intertextual references to Camus’s precursor and takes a different angle on the events described in *The stranger*, creating a complicated picture built out of intertwined intertextual voices and textual and non-textual worlds which at times overlap. Maybe the most recognizable feature of the Daoud’s novel is the fact that he gives a name (Musa) to the senselessly killed, but nameless, ‘Arab’ of Camus’s novel in an attempt to rise above Meursault’s inability to empathise. Daoud’s novel has been the subject of extensive research in the areas of literary criticism, political science, philosophy, theology, post-colonial studies, behavioural studies, and studies in identity. This paper explores a different strand of this multifaceted novel – the intertextual juxtaposition of two novels from the point of view empathy and the sensibility of the main characters– by examining the lexical choices providing the linguistic cues for interpretation. The paper combines stylistic and corpus-assisted approaches, which enables ‘integrating into the analysis, where appropriate, techniques and tools developed within corpus linguistics’ (Partington 2010: 88). Camus, Albert (1942) *The stranger* Vintage books, Random House: New York

References:

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Keywords: intertextuality, sensibility, empathy, Camus, Daoud, corpus

A Pragmatic Approach to Narrative: Ian McEwan's 'Nutshell'

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SIG – Pragmatics and Literature

Abstract

In this ingenious rewriting of Shakespeare's tragedy, McEwan returns to the 18th-century tradition of the self-conscious narration, presenting the unborn Hamlet who addresses his audience straight from his mother's womb. In a Tristram Shandy-like fashion, Hamlet presents an alternative story of his life, enriched by his digressions about modern society, social media and the Western way of life. In my pragma-stylistic analysis of the novel, I want to investigate the homodiegetic narration and the narrator's ideological viewpoint. I will use the theory of impoliteness (Culpeper 1996, 2010) to evaluate Hamlet's offensive remarks and his uncooperative attitude towards his mother Trudy and the world around him. I want to demonstrate how intradiegetic impoliteness is manifested by Hamlet's expression of impolite beliefs as a character in the story. I also want to check if (and how) the implied author might express his impolite views through the protagonist's discourse and what could be the potential face-threatening consequences for the reader (extradiegetic impoliteness). In my analysis, I wish to demonstrate how impoliteness can serve as a useful tool for literary characterisation and how it can be employed to characterise the author-reader communication in fiction.

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Keywords: implied author, impoliteness, Shakespeare, Ian McEwan, homodiegetic narration, narratology

Travel and translation: Sensory sense-making in a translation memoir

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Abstract

The similarities between translation and travelling have been widely debated in translation studies and travel writing, with scholars such as Cronin (2000), Polezzi (2001) and Simon (2012) arguing that they are linked by way of both physical and metaphorical notions of movement and transportation. A neglected take on this idea is to pursue the sentiment that ‘reading like a translator’ is an embodied process, conditioned by sensorimotor possibilities and shared physical space akin to geographical travel (Searls 2021). However, the Danish literary translator Anne Marie Bjerg’s translation memoir (2007) fills this gap as she regards such reading as a process of sensory being, knowing and doing, and her particularly (in)tense immigrant experiences in Sweden and with the Swedish language invite us to visualise a life of translation as a narrative of both delightful wanderlust and a disturbing sentimental journey. And throughout her odyssey, her ‘reading’ of texts, people, language and culture is infused with rich sensory and bodily sense-making. In my project, I will reveal the previously unexplored connections between reading and travelling as a translator and thus shed new light on the neglected issue of what it actually means to read like a translator.

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Keywords: Literary translation, Denmark, sense, travel, reading, memoir

Architectural images in *Wild Fire* by Ann Cleeves: sensory modalities and senses

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SIG – Visual arts (with)in literature

Abstract

Neuroscience, psychology, cognitive science, philosophy, physiology, architectural practice and history emphasise our multisensory interaction with the built world and reveal design criteria directed by the emergent, the affective, the sensual and the kinesthetic factors that pattern perception and experience of architecture (Robinson, Pallasmaa 2015).

This inquiry applies stylistic and cognitive poetic methodological framework to investigate descriptive and narrative modes of representation (Wolf, 2007, p. 1) of architectural images in Ann Cleeves' *Wild Fire* (2018) from *The Shetland* series.

Architecture's verbalised materiality engages sensory modality, triggers readers response and imagination, bringing to life quasi-sensory mental representations with potential to generate and transcend meaning, contribute to the narrative and influence on cognitive processing of the text. Pivotal for the narrative conceptual metaphor gossip is a wild fire, highlighted in the title, arises from the iconic sensorimotor image of the enflamed house where two bodies were found: "Gossip would spread like flames, licking at croft-house doors and windows, moving over kitchen tables, and bars and workplaces" (p. 46). Dynamic embodied image, grounded in personification and simile, appeals to the sense of intense movement from the outside to the inside and from the bottom up, supported by the door image as a barrier and space marker. The word "licking" activates tactile senses implying destructive impact of the flame and evokes associations with the tongue, talking and gossipers.

References:

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Wolf, W. (2007). Description as a Transmedial Mode of Representation: General Features and Possibilities of Realization in Painting, Fiction and Music. In W. Wolf & W. Bernhart (Eds.), *Description in Literature and Other Media. Studies in Intermediality* (pp. 1–87). Rodopi.

Keywords: architectural image, senses, sensory modalities, descriptive and narrative modes of representation

The e-sport commentary of moments of action in competitive ‘League of Legends’ games: what speaking style(s)?

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Abstract

Several speaking styles, including sports commentaries, have already been studied. Mathon *et al.* (2014: 12) show that they are an identifiable speaking style based on speech rate and pauses. Trouvain & Barry (2000: 4) identify pauses, flatter spectrum, breathing rate, pitch and intensity level as markers of the increasing excitement in horse races. Audrit *et al.* (2012: 5) show that basketball and football on the one hand and rugby on the other don't behave the same in prosody.

Our proposal is to study the speaking style of e-sports commentary. Booming in the 2000s-2010s, electronic sports such as ‘League of Legends’ feature professional players that compete in worldwide tournaments. As for football or rugby, these important games are broadcast live and commented. Yet, only few linguistic studies deal with this specific type of corpus (Byrö, 2017). Based on a Praat-aligned corpus of five games of ‘League of Legends’ commented in English, this proposal aims at investigating the speaking style(s) of the commentary of action in the game. Different acoustic and prosodic markers (speech rhythm, pauses, pitch variation, accents) will be investigated.

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Keywords: corpus study, prosody, esports commentary, speaking styles, game studies

Bodily involvement in readers' online book reviews. Applying text world theory to examine absorption in unprompted reader responses

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Abstract

Literary reading is an embodied activity encompassing sensory and affective dimensions (Miall, 2006), that have long been disregarded in the study of literature. Since the advent of reader response research and empirical literary studies, the literary reading experience has become a research object in and of itself. And so, the involvement of the body in the literary reading process has been given more attention (cf. Kuijpers & Miall, 2011). One reading experience of particular interest in this context is the experience of absorption, whereby the reader feels lost in a book, and as a consequence loses awareness of their surroundings, the elapse of time and their own body (Kuijpers, 2014; Kuiken & Douglas, 2017; Nell, 1988). The embodied, spatial metaphors that we use to make sense of the world, are applied here in a very interesting way, whereby the story world is understood as an actual place the reader can travel to while reading (Gerrig, 1993).

In this paper I will apply a Text World Theory (Gavins, 2007) inspired approach to analyze an anonymized sample of example reviews in which reviewers bring characters into their own world and address their feelings about these characters to the characters directly. This analysis is aimed at obtaining a better understanding of the different contexts at play in such an interaction with texts and the complex absorbing experience these texts were able to inspire in readers. By applying text world theory to excerpts of these reviews, a discourse analysis focusing on embodied metaphors emerges whereby readers place themselves as a reader in the story world alongside their favorite characters, showing high levels of para-social and participatory responses. The paper concludes with a reconceptualization of absorption as a form of reactive engagement, in which the body plays a crucial role.

Keywords: Story World Absorption, bodily experience, para, social responses, participatory responses, online reader reviews, Text World Theory, Goodreads

Teaching mind style through literature and art to creative writing students: some pedagogical ideas

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Abstract

Teaching stylistics to students at any level requires pedagogical ideas that are engaging and inspiring. For creative writing students, it should also aim to encourage them to apply new techniques from their learning to develop their own creative writing skills. This talk presents some of my teaching ideas when my level 5 (2nd Year) stylistics module became part of a BA Creative Writing degree (after the BA English Language and Linguistics programme closed). While the range of stylistic features and concepts taught to the students remained the same, I created activities that were more tailored to the learning interests of creative writing students with activities that prompted creative writing scenarios to inspire original work. This talk focuses specifically, on some of the teaching and learning activities, exploring *mind style* and *ideological point of view* to give voice to fictional characters, and the concept of 'the principle of minimal departure' (Ryan, 1980) to begin thinking about the storyworld, presented not only through literary works but also a painting.

References:

Ryan, M-L (1980) 'Fiction, Non-Factuals and the Principle of Minimal Departure'. *Poetics* 9. 403-22.

Keywords: mind style, narration, creative writing, pedagogical stylistics

Sensing and doing meaning: the power of ‘ception’ and ‘intersemiotic’ translation in art and language education

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KEYNOTE SPEAKER

Abstract

The visual-kinetic properties of posture, gesture and gaze expression (McNeill 2005) are ideally suited to orchestrate the “intersemiotic translation” (Jakobson 1959) of rich and complex cultural material. As this is done, physical models of literary analysis, creative writing and artistic appreciation may be developed that release the full “interpretive potential” (Lapaire 2019) of participants, in a joint cognitive, dramaturgical and translational sense. In this presentation, I will put forward strong semiotic, cognitive and educational arguments for “resemiotising” (O’Halloran 2016) essays, novels and paintings as *meaningful bodily displays*. I will provide graphic illustrations of some recent “living art initiatives” in Italy (Sutri), Britain (The National Gallery, London) and the USA (“Creative recreations: challenging people in self-quarantine to recreate their favourite works of art,” The Getty Museum, LA). All these initiatives may be viewed as a resurrection of the old “tableau vivant” technique, which was immensely popular across Europe among the leisured classes in the 18th and 19th centuries. I will try to explain why master paintings can be so easily reframed and recreated by (professionals and amateurs alike) as *spectacular bodily performances* in a variety of formats and settings. I will also try to understand why we so easily accept the transformation of spoken or written narratives into musical or choreographic pieces, as attested by McGregor and Hans Zimmer’s ballet triptych *Wolf Works* (2015), which was composed for the Royal Opera House, Covent Garden. I will finally present my own experimental workshops with graduate students of art and literature. I will argue throughout that designing dynamic, imagistic representations of complex meaning configurations involves a process of iconic, metonymic and metaphoric compression, which feeds communal forms of “caption” (Talmy 2000) and “performative reflexivity” (Turner 1988). I will close with a brief assessment of reception: how students physically and mentally *engage in* (or *disengage from*) visuo-kinetic strategies of resemiotisation. A summary of the results obtained through anonymous questionnaires and reflective journaling (among 420 graduate students, over a period ranging from 2014 to 2019) will be given.

Style, sense and the senses in Blake's illuminated works

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Abstract

Enactive linguists take inspiration from phenomenology and embodied cognition[1] to analyse how "linguaging" generates meaning thanks to endogenous images[2] that imply mute sensorimotor activation of the tongue, teeth, etc. (exapted from their original functions[3]) and of kinetic multimodal impressions[4]. This redefinition of verbal practices as intersubjective motoric procedures is given a potent illustration in poetics where stylistic devices and rhyming patterns enhance the text's musicality.

I would like to address the question of style and the senses in Blake's *Songs of Innocence...* in the light of neuroesthetics and enaction. My aim is to examine cultural artefacts as tools of meta-perception, something particularly noticeable in the case of Blake's hybrid pieces, crafted in the form of etched poems interwoven with designs embedded in copper plates. I will examine how the style of those samples causes an incremental cognitive impact on the reader-spectator, akin to the visions Blake experienced all his life, thus offering "renovated perceptions of the world to people whose senses have been dulled by habit and common sense." [5]

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Keywords: enaction, neuroesthetics, ecological semantics, Blake

Language, style, identity and memory: the case of Andrea Camilleri

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Abstract

Andrea Camilleri is the author of the popular Inspector Montalbano mystery series as well as historical novels that take place in nineteenth-century Sicily. His books have been made into Italian TV shows and translated into thirty-two languages. The vast majority of his literary *corpus* is set in Vigàta, "the most fictitious town into the most typical Sicily" and are written in a peculiar literary language firmly rooted into the Sicilian *koiné* and dialects. The peculiar language and style of Andrea Camilleri, multilingual and polyphonic, strongly characterizes both the voice of a popular storyteller kind of narrator and the multiple characters in the narration, with a theatrical, mimetic use of direct dialogues. Camilleri has declared many times that his search for a personal *literary idiolect* based on his native Sicilian dialect serves the purpose of "telling his own stories with his own words" as opposed to what he has done for his whole career as a theatre and tv series director: "telling other people's stories with other people's words". The specific case of Italian literary production which - beginning in the Thirteenth century- was not accompanied by a national unification until the second half of Nineteenth century has to be taken into account to appreciate the stylistic effort made by Camilleri to maintain the memory and the identity of his land and his people, and his necessity to create such a personal language -indirectly but very effectively educating his Italian readers to interpreting it in the course of the years-. I will analyze some fragments of his last novel -both in the original and in the English translation- in order to illustrate my arguments.

Keywords: style, dialect, identity, Camilleri

Intertextuality, Literature and Academic Identity

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Abstract

English university lectures and seminars are necessarily full of discussions of texts. For degrees and modules involving the study of literature specifically, the demand to perform some form of reader identity, from reluctant to avid, is unavoidable for lecturers and students alike. This paper explores the intersection between that identity construction and the ways in which academics select and express their intertextual references to literary works.

The ways in which we choose to refer to our knowledge of, and opinions about, a particular literary work can alternatively offer identity rewards and threats. Intertextuality exists along a broad spectrum, from clearly "marked" out and explicit to hidden away in our discourse, such that only those closely familiar with a text can spot a reference has been made at all (Mason, 2019). People believe that our literary preferences say much more long-reaching things about us, from our intelligence or level of education, to our personality, to how interesting or dull others may find our company. The references we make, and how we make them, are a central means by which we enable others to make such determinations about us, making intertextuality perhaps the most socially loaded aspect of booktalk. For no group is this interaction between reading and identity more keenly felt than by academics working in university English departments.

This paper examines the responses of over 100 academics to a questionnaire exploring their feelings about their own reading history and sense of identity. Safe behind a wall of anonymity, these academics share important insights about how fear of judgement can affect the version of themselves as readers they put forward to colleagues and students. This paper thus considers how wider discourses and beliefs about taste and knowledge manifest in university English departments.

References:

Mason, J. (2019) Intertextuality in Practice. John Benjamins

Keywords: intertextuality, academia, identity, education, classics

Grimm Tales, Wilde Märchen: Stylistic choices in a multiple translation corpus

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Abstract

Translators almost always replace every word of an original with their own in another language. The language of a translation is thus coloured by their linguistic habits and style, even while guided by the original. Especially in literary texts, style is considered a significant part of the text, and many studies of style in literary translation focus on how the style of the source text is transferred (Boase-Beier 2019). The present study extends this focus and considers various translators' choices in multiple translations of a text. Using three translations each of tales published by the Brothers Grimm and by Oscar Wilde, the translators' stylistic choices are compared with each other and the original. Style is analysed with regard to transitivity, which reveals how experience is construed lexico-grammatically (Halliday and Matthiessen 2014) and allows a meaningful analysis of responsibility and agency in text. Halliday's model emphasises choice, and while matter may stay the same in translation, the manner of expression changes (Leech and Short 1981). Sampled clauses containing frequent processes of motion, movement and bodily harm (determined using frames (Ruppenhofer et al. 2016)) and their aligned translations into English and German respectively are analysed to identify recurrent strategies by individual translators and to explore aspects of power and violence in the tales. The study combines linguistic analysis and corpus-stylistic methods.

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Keywords: translator style, transitivity, multiple translation corpus, literary translation, literary style, corpus stylistics, frame semantics

‘All Art is Propaganda’: The novel and the critical essay as the subtextual genres of George Orwell

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Abstract

This corpus-assisted study will demonstrate that the power of all of Orwell’s writing resides in the unspoken subtext of the two genres in which he writes best – the novel and the critical essay. In the foreword to the collection of Orwell’s critical essays, George Packer (2008) identifies the ESSAY, above any other genre, that makes all of this author’s writing fit for purpose. The essay is his signature-imprint. J.R.Firth and Bronislaw Malinowski created a taxonomy for Context of Situation which differentiates Persons from Personalities. In his adoption of the pseudonym George Orwell, Eric Arthur Blair dominates both categories. Eric becomes his own reader and a mere member of his huge audience, but his lived realities are so poignant and politically urgent that they demand to be abbreviated along the lines that define and identify all essays. Atrocious experiences will crimp the writing of them. Reference corpora can unpack this process; but at the risk of becoming self-monitoring as fact and fiction look to falsify one another. The labels that our intuition uses to define individual written pieces are used as a stage-setting behind the curtain: *Animal Farm* as allegory; 1984 as science fiction dominating mankind. They all look bland as the curtain rises on Act One; but every time the cyclorama stage rotates the events it depicts are increasingly horrific, yet true. Fiction is transmogrified: the older labels were all part of the ‘extended middle’ – and the truth is ours whether we want it or not.

References:

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McIntyre, D. and Walker, B. (2019) *Corpus Stylistics*. Edinburgh: EUP.
Orwell, G. (2009) *All Art is Propaganda*. Manner Books. Boston USA

Keywords: corpora, co, selection, collocation, variables, logical form, prospection, induction, probability, subtext, genre, propaganda

Making diegetic sense of a narrative device : un-breaking the fourth wall and shifting empathy in Fleabag's season 2

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SIG – The Stylistic Study of Empathy

Abstract

In her TV series *Fleabag*, season 1, Phoebe Waller-Bridge uses a specific narrative device enacting empathic response from the audience, usually called breaking the fourth wall. She regularly addresses the camera : we, the viewers, are her privileged addressees. But Season 2 takes this traditional device one step further, endowing it with a meaning *within* the diegesis. Breaking the fourth wall becomes a part of the story itself, when the priest, in episode 3, notices Fleabag's asides to the camera : "What was that?"..."Where'd you just go? You just... went somewhere". The narrative device comes to characterize, not only the heroin's incapacity to relate to her present situation, but her dissociative state. Her ability to relate to us as viewers is to be interpreted as an inability to relate to her *real* addressees. We then understand that, in order to heal, Fleabag will have to learn to be totally present, to be one *only*, for those who love her, who empathize with her *within* the story itself. It is through a shift in main empathy provider that Phoebe Waller-Bridge ends her narration. The real figure of the priest has replaced that, imaginary, of the viewers as a *concrete* source of love/empathy, which leads the show to its natural end. We, viewers, are not needed anymore, the fourth wall may close on the heroin and on what she still has to live, and to love.

References:

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Keywords: empathy, narrative shift, fourth wall, stylistics, Fleabag, Phoebe Waller, Bridge, characterization

Using face to make sense: Written accounts of defacement and face threat

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SIG – Pragmatics and Literature

Abstract

This talk will begin with a five-minute 'performance' in which I introduce myself – at absurd and tedious length – as a means of demonstrating the omnipresence of the concept of face (Goffman 1967) in our everyday interactive lives; a phenomenon not merely (as has been recognised) both constituted in and constitutive of interaction but actually a *sine qua non* for interaction and one without which we could not make sense of the world. Given this ubiquity, I will then explore its value in the analysis of accounts of interaction in prose. Three scenes will be examined, two from recent autobiographies and one from early 20th century fiction. They all exemplify one or more crucial characteristics of face. These are its omnipresence, its relational reflexivity, its emotional impact and its sheer preciousness for the interactant. While most of these qualities are arguably also involved in concepts such as identity and self-esteem, it can be shown that there are situations in which the consequences for these aspects of a person are in conflict with those for their face, thus supporting the claim that face can explain some behaviour which these related concepts cannot. At the same time, these examples can be used to explore the extent to which prose accounts can capture the nuances involved.

Keywords: face defacement face, threat

Candid humour on African Social Media

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SIG – Humour Theory and Stylistic Enquiry

Abstract

A good number of humorous pieces circulating on African social media platforms are candid real life down to earth (still or moving) pictures that simultaneously serve as commentaries on the cultural and socio-political life of contemporary African communities. The pictures are usually from different walks of life and cover different age grades, different themes, different genders and different social classes. Though unplanned and unexpected, they become comic either as ethnic, social, religious or cultural stereotypes or because they represent linguistic or behavioural incongruities. They also provoke different responses as audiences relate to the serious socio-political content or the humour. This paper examines the trend of shared candid pictures and videos on Nigerian social media in the light of humour theories and pragma-linguistic models of analysis. The paper also examines the manner in which humour serves as catalyst for the discussion of socially sensitive issues within the African context. The article projects that the humor of the candid pictures and videos are governed by the assumption of an underlying social, cultural and linguistic common ground shared by the African consumers. The practice also takes its roots wittingly or unwittingly from traditional African humour performance in which humour creation is democratized. A common ground analysis, with a supplementary multimodal analysis, is employed to substantiate these projections. Data is drawn from Nigeria, Ghana and South Africa social media platforms through purposive sampling. The article concludes that African humour performance on social media is motivated by a combination of aesthetic and didactic objectives, and that a combination of linguistic and multimodal manoeuvring is employed to achieve these objectives.

Keywords: Candid humour, African social media, socio, political humour, common ground, multimodal affordance

The Role of Pathetic Fallacy in Triggering Narrative Empathy

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SIG – The Stylistic Study of Empathy

Abstract

One way in which character emotion is communicated in texts is through pathetic fallacy (PF), a figure of speech that projects emotions onto natural elements (Pager-McClymont, 2021). PF can be conceptualised in terms of variations on the conceptual metaphor emotion is surroundings (Pager-McClymont, 2022). This chapter explores the empathetic affordances of this type of emotion metaphor, presenting reader response evidence for the ways readers exploit the linguistic forms of PF in Alice Walker's short story *The Flowers* (1973) to empathise with its protagonist.

The Flowers uses various instances of PF (the known conceptual mappings good is light and bad is dark, as well as the novel mapping emotional change is seasonal change) to implicitly convey the emotions of a ten-year-old who finds a dead body whilst collecting flowers. These instances are analysed using Conceptual Metaphor Theory (Lakoff and Johnson, 1980; Kövecses, 2002, 2004) and Pager-McClymont's stylistically-informed model of PF (2022). This stylistic analysis is then combined with reader response data from 42 readers to explain how the narrative's PF mappings afford the empathetic responses observed among readers.

The reader response data for this study was gathered using a written think-aloud protocol and a consecutive series of reflective questions on participants' reported experiences to gather additional data on the impact of textual cues on their immediate responses. Think-aloud responses are analysed for indicators of PF awareness using a protocol developed by Pager-McClymont (2022), and for indicators of empathy using Fernandez-Quintanilla's protocol for analysing self-report of empathy (2018). Findings show that 1) our participants display an awareness of the role of surroundings in conveying character emotion and that 2) the emotions conveyed through PF reinforce participants' experience of empathy with the protagonist. This chapter illustrates the benefit of using reader data to examine the experiential impact of conceptual metaphor mappings.

Keywords: Emotion, Narrative Empathy, Pathetic Fallacy, Reader, response

‘A City within a City’, ‘a World within a World’: a Stylistics Analysis of Millhauser’s *Martin Dressler*, *The Tale of an American Dreamer*.

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Abstract

Steven Millhauser’s novel *Martin Dressler: The Tale of an American Dreamer* (1996) received the 1997 Pulitzer Prize for Fiction. The novel depicts Martin’s progression from working in his father’s cigar shop to being a self-made businessman passionate about hotels. Although literary scholars discuss the novel and its theme at length (Zappen, 2016), there is little research on its linguistic aspects, despite Martin’s emotions and state of mind being expressed through figurative language: metaphors, tautology, symbolism, and personification. This paper aims to observe the impact of those stylistic choices, and how readers conceptualise the novel and its themes (namely the American Dream, the idea of multiple worlds present, and Martin’s character development) using a sample of the first 60 Goodreads reviews. The method of text analysis emerges from those reviews, thus using a bottom-up approach and following a naturalistic studies of readers (Peplow and Carter, 2014, p.442) akin to Nuttall and Harrison (2020). I first use foregrounding theory (Miall and Kuiken, 1994; Leech and Short, 2007) and then text world theory (Gavins, 2007) to analyse the passage most cited by Goodread reviews, to overall represent why and how readers conceptualise *Martin Dressler* as a world within of world of dreams.

Keywords: figurative language, foregrounding, Goodreads, Martin Dressler, text world theory

Metrics: from a vehicle of emotions to an instrument of persuasion. On the use of verses and rhymes in Italian advertisement.

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Abstract

This contribution aims to cast a light on the cognitive functionalities of poetic language in Western culture, from antiquity to the present. We know that metric structures and rhyming systems are the most used devices in the transmission of knowledge within oral societies (Ong, 1982), as memory support, before and after the discovery of writing (Rubin, 1995). However, poetic language is not just a mnemotechnical tool. Thanks to previous research, a sample of 100 famous Italian advertisements broadcasted from the 1960s until 2017, has been selected from the YouTube platform. The analysis of the model highlighted an extensive use of rhymes, alliterations, and assonances while the transcription of the corpus has found the presence of rhythmic patterns that diverge according to the decades, in line with the changes of culture in Italian society. The hypothesis to be supported here is that poetic language has always been used to guide and shape the *Weltanschauung*, starting from the way we process information, to the pleasure we get from it. This challenge could be faced by resorting to theories of cognitive sciences, which have studied the impact of syllabic-rhythmic models on the senses, mind, and body, to the point of postulating a possible influence on the individual's judgment (McGlone and Tofiqbakhsh, 2000). This function explains the impressive reuse of metrics in today's political propaganda (Jakobson, 1958) and Italian advertisement.

Keywords: rhyme, cognition, *Weltanschauung*

Voice, dialect and empathy in *The Color Purple*

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Abstract

Alice Walker's Pulitzer Prize-winning novel, *The Color Purple*, has received much attention over the years from literary critics and stylisticians alike. In a recent empirical study, it also emerged as one of the books which most consistently created strong feelings of empathy among readers.

In this paper I will argue that much of the book's success in creating reader empathy is due to Celie's distinctive mind-style. I will further argue that – along with patterns in sentence structure and transitivity – this mind-style is created through Celie's use of dialect.

Taken together, these linguistic features create a vivid picture of Celie as a person, and of her way of thinking. Though the text presents a distinct mind-style, it is not that of a deficient mind, but of a mind which is the product of its experiences. In short, Celie's mind-style reflects her identity.

Many elements of Celie's mind-style – in particular her use of non-standard spelling and syntax – have the effect of estranging her from the reader, but the overall effect is to foreground her character and her vulnerability, and her subsequent self-actualisation. This enables readers to relate to her as a real person, and to feel her emotions more strongly than they feel those of other characters.

Keywords: mind, style, dialect, empathy

It makes sense to deliver the truths. Frida Mom and its advertising message to empowered mothers

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Abstract

The media-driven image of an ideal mother has, among other things, brought about the concept of "commodified motherhood" (Pugh 2005; Krzyżanovska 2020) which has sustained the idea that one can become a good mother by consuming commodities designed especially for the well-being of their offspring. As a result, advertising targeted at new mothers has traditionally shown happy and content mother figures who have no doubts about their parenting and whose only concern is to take care of their new-born baby. However, the growing power of social networking in the 2010s gave rise to alternative voices in which real mothers started sharing their real-life experience, including the dark side of becoming a new mom such as clogged breasts or postpartum recovery. Owing to these voices, the normative of a perfect mother established in the public discourse in the last century has been challenged and questioned (O'Donohoe et al. 2014). O'Reilly (2006) terms this confrontation and opposing view as "empowered mothering", which can be nowadays traced in marketing strategies of numerous companies. Frida Mom, a company that offers products for labor, delivery and after-delivery period, is one of those whose commercials and tutorial videos speak openly about what a woman has to deal with when becoming a new parent. Its marketing strategy endeavors to reconstruct the public image of a new mother and to address issues that might still be considered taboo in society. Following the theoretical framework of multimodal discourse analysis (Kress 2010), the objective of the paper is to analyze how the identity of a new mother is reconstructed in Frida Mom's official youtube videos and web page. The paper focuses on which taboo topics are discussed, how these are visualized and talked about, and how this strategy makes sense to a broader public.

Keywords: motherhood, multimodal discourse analysis, empowered mothering, taboo, advertising

No dangerous liaisons, just the pragmatic function of discourse relations in lyric poetry

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Abstract

The lyric poetry is usually defined by the presence of the clearly self-reflexive speaker or a speaker that makes himself a theme of the poem (Hühn and Kiefer 2005). In lyric poetry, stories are generally concerned with internal phenomena. However, in order to present his/her feelings and thoughts within a specific context, the speaker needs to refer to a group of facts external to his consciousness. In effect, most of the lyric poems consist of two intertwined parts, one of them is descriptive while the other is analytical and contingent of the revelation of some new truth or a conclusion.

The aim of my presentation is to study how the switch to the reflective part of the poem could be marked by the change from one type of a discourse relation to another. The term *discourse relations* is used here as referring primarily to intercausal relations, constituting the main vehicle of achieving coherence within the text. (Jasinskaja 2007, Asher and Lascarides 2003). I will take into account the most popular types of discourse relations, such as *narration*, *elaboration* and *contrast*. The examples I am going to analyse will belong to Russian, English and American lyric poetry.

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Keywords: lyric poetry, discourse relations, pragmatics

‘It’s like in the fucking police’. Can impoliteness be invisible and evolve into grace? A case study of a migrant interview.

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Abstract

The paper analyses an interview in which a migrant who was homed during the Covid period, answers a researcher’s multiple questions about his present condition during the epidemic, his past difficulties and his previous existence in his home country. The text is an extract from the data base of an ESRC funded project led by the University of Portsmouth (with St Mungo’s and the University of Sussex), on migrants who were experiencing homelessness, before they became the recipients of state interventions.

While the presentation reflects on the interviewee’s condition, the focus is on impoliteness. The text is strewn with mild vulgarity confirmed by the interviewer in a post-event evaluation. The impoliteness decreases as the interview develops to reach the conclusion where the man thanks his interlocutor for the exchange.

I use this text to follow up on Haugh (2013) who sees (im)politeness as a social practice that constitutes individuals and relationships through ongoing activities. Recently, (im)politeness is understood within a participation framework (Goffman, 1981[1979]) and against the interlocutors’ conversational strategies. Haugh insists on the role of evaluation on the part of the recipient (or analyst) as the only way to establish the (im)politeness of discursive forms. While I agree with Haugh’s claims, I problematize the issue of evaluation in the case in which, as in the interview, this is not visible as the interviewer shows no reaction to the man’s impoliteness. I also call for a dynamic view of (im)politeness that allows for transformation of (im)politeness within the very same conversation.

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Haugh, M. 2013 Im/politeness, social practice and the participation order. *Journal of Pragmatics* 58, 52-72.

Keywords: Impoliteness, migration, homelessness, participation framework, conversational strategies

‘A racist person would never differentiate’: storytelling, abstraction, and moral reasoning in narratives of personal experience

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Abstract

Narratologists and discourse analysts have shown how storytelling is a complex process (Bamberg & Georgakopoulou, 2008; De Fina & Georgakopoulou, 2011), with individual stories emerging naturally in interaction and often following generic or known structures which reveal common sense. These underlying structures have been described as ‘master narratives’ (Bamberg, 1997) or ‘storylines’ (Harré & van Lagenhove, 1998), and show how storytelling is a recursive process where ideology informs narrative and vice versa. Building on these ideas, this presentation looks more closely at individual stories from interaction and investigates how analysing the process of abstraction might help further our understanding of how people engage in storytelling. Using analysis of interviews (n=20) done for a project looking at religious identity in superdiverse contexts, the presentation will detail how stories about experience are told at different levels of abstraction as they relate to particular people, places, times, and contexts, depending on the story’s purpose in the interaction. The presentation will argue that the processes of abstraction in storytelling reveal how ideology is produced in a recursive relationship of understanding specific experiences using storylines and abstracting concrete experiences into storylines, and that this process can be observed in the varying degrees of abstraction people use when describing their experiences.

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Keywords: narrative, storytelling, religion, interaction

Speaking Styles and Vowel Production: The Case of Tunisian Speakers of English

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Abstract

Previous investigations on stylistic variation (Bradlow, Kraus and Hayes, 2003; Ferguson, Kewley-Port, 2002; Moon, Lindblom, 1994) demonstrated that there is a variety of differences in acoustic analysis of speech sounds in different speech styles. The aim of this poster is to investigate vowel variability in three different speaking styles, namely word lists, passage reading, and conversations based on the acoustic data obtained from 5 Tunisian speakers of English. In other words, this study examines the stylistic variation in vowels produced by Tunisian speakers of English in three speech styles. It evaluates the influence of speech styles on vowel duration and formants and attempts to figure out the reasons behind this variation. The measurements are based on the Tunisian corpus of the IPCE-IPAC protocol (InterPhonology of Contemporary English). The study leans on data collected for the IPCE-IPAC Tunisia corpus recorded in Gafsa, South West of Tunisia. Vowel duration measures and formants will be made using PRAAT. The study will compare the duration and the formants of the target vowels in the word lists and the reading passage with that of the conversations. On the basis of the preliminary results, it seems that the vowels in the word lists and the text have a longer duration than vowels in the conversations. This may probably be due to the spontaneous nature of the conversations.

References:

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Keywords: vowels, speech style, duration, formants, phonetic variation, and Tunisian corpus.

‘The rising of the women is the rising of us all’: Stylistic approaches to Repeal the 8th and Save the 8th

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Abstract

The Eighth Amendment to the Irish constitution, which restricted access to abortion in Ireland, was repealed as a result of a referendum in May 2018. The campaign to secure reproductive rights for women in Ireland was spearheaded by the group ‘Together for Yes’. Both this group and the anti-choice ‘Love Both’ coordinated large parts of their campaigns by utilising a wide range of semiotic resources. This paper will analyse campaign material from both groups, including videos that encouraged the Irish diaspora to come ‘Home to Vote’. Through a combined application of the Appraisal framework (Martin and White, 2005), specifically the construal of evaluative judgement, and Conceptual Metaphor Theory (Lakoff and Johnson, 1980; 1989), with reference to Haidt’s (2012) foundations of moral judgement, we will examine the divergent stylistic constructions of the core themes of each campaign.

References:

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- Martin JR and White PRR (2005) *The Language of Evaluation: Appraisal in English*. Basingstoke: Palgrave Macmillan.

Keywords: Eighth Amendment, political campaigns, metaphor, (moral) judgement

Sense of Truth in Fiction and Non-Fiction

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Abstract

There has been an ongoing interest in interdisciplinary studies. The analysis of the concept of truth and sense of truth in linguistics involves the interrelationship of stylistics, discourse analysis, cognitive linguistics, pragmatics, semantics, narratology, culture studies, and logic in multimodal, multilingual and multimedia environment. Hence, analysis of fiction and non-fiction, concepts of truth, falsity and alternative history in novels and multimedia characterized by various degrees of authenticity provide ample material for investigation.

The aim of this paper is to analyse in what way the sense of truth is presented in literary and cinematographic interpretations of a dramatic period, when Europe was on the brink of the Second World War, namely, a 2017 historical drama-spy thriller novel "Munich" by a British author Robert Harris, and a 2021 German/British historical drama-spy thriller film "Munich – The Edge of War" directed by Christian Schwochow.

The movie and novel complement each other in the context of impact of truth and authenticity criteria on addressers, addressees and codes of historical and political discourses. In my paper I endeavour at decoding correlation of event-reporting tools and actual events (linguistic authenticity – factual authenticity) using the text world theory (Werth: 1999), narrative analysis and elements of critical discourse analysis. I reveal the differences and similarities in the ways the truth, fantasy and reality are presented in the movie and the novel. In conclusion, I claim that creative usage of various components of the novel and the movie, accurate interpretation of historical facts and fictional characters may result in realistic, empathetic and inclusive sense of truth presentation in fiction and non-fiction.

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Keywords: stylistics, style, sense of truth, falsity, narratology, alternative history, critical discourse analysis, cognitive linguistics, text world theory, non, fiction, factoid, authenticity/inauthenticity, historical accuracy, ideology

Post-Postmodernism, Realism and Metaxy in A.S. Byatt's 'Raw Material' (2004)

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Abstract

This paper focuses on A.S. Byatt's post-postmodernist short story "Raw Material" (2004) and argues that the story structures and problematises its realistic representation of both the human body and the material world by employing an incessant oscillation between contrasting devices and images, namely between (1) the accumulation or layering of sense-related elements, and the metafictional effects of such layering, and (2) their reduction, removal or flattening. I identify this oscillation as a form of *metaxy* - a Platonic notion which connotes a sense of in-betweenness (a dialectic of the bodily location of consciousness and a beyond-reality), a notion which has been recently singled out as a convenient description of the characteristic post-postmodern structure of feeling (Vermeulen and van den Akker 2010; van den Akker, Gibbons, and Vermeulen 2019). I will claim that Byatt's story espouses the metaxic organization of representation, linking it with the only good writer in the text - the elderly Cicely Fox, and contrasting it with the ineffective, "muddy", clichéd writing of other characters. All in all, "Raw Material" can be treated as an example of the current negotiations with realism, which emerge from "faith in and fascination with the real, physical world, such that even its characteristic metafictional techniques invoke that world" (Holland 2020: 252).

References:

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Keywords: postpostmodernism, realism, metaxy, A.S. Byatt, metafiction

Bakhtin Circling Stylistics: narrative technique and contemporary English identities

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Abstract

This paper reworks the show-tell dichotomy beloved of the creative writing class by using the equally well-worn terms *mimesis* and *diegesis* to define a cline between the two narrative techniques. So far, attempts to rigorously distinguish the two have focussed on the terms' concurrence with Short's (2007) updated discourse presentation scale, with *mimesis* corresponding most closely to Free Direct Speech (FDT) and *diegesis* to Narration (N), with Free Indirect Discourse (FID) occupying a mid-point between the two effects (see Scott 2019). This paper introduces a cognitive angle to these questions, connected to the amount of 'work' that a reader will do when building a world in response to particular styles (corresponding broadly to overt versus covert narration), and why we tend to judge those aligned with the 'showing' end of the cline as more effective.

For example:

- The man was a carpenter, and carried the tools of his trade.
- A saw and hammer dangled from his belt, one thumbnail was black and there were wood shavings tangled in his hair. The first sentence is more diegetic, the second mimetic (in as much as the first 'tells' whilst the second 'shows'); however, this effect has nothing to do with the extent to which the sentences are dominated by character or narrator discourse. Rather, it is to do with the ways in which the reader responds to them. This distinction be systematically deconstructed using Text World Theory (e.g. in terms of material versus relational processes, and listing of world-building elements) and by schema theory (in 1 the schema is named directly ('carpenter'); in 2, the props of the schema are named, but the schema itself is not). Is it this cognitive 'work' that leads to a more 'engaged' reading experience?

Keywords: Creative writing, showing and telling, cognitive poetics, schema theory, text world theory

Painting a world before language using language: Exploring mind style through synaesthesia in the imagery of Keki Daruwalla's 'Before the Word'

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Abstract

Keki N Daruwalla's poems are appreciated, for they are "subtle, based on the nuances of vision, close detailing of sensuous facts of things and events". This article explores the poetics of aesthetic sensuousness in Keki Daruwalla's lesser-known poem "Before the Word" by employing a cognitive stylistic approach to synaesthesia. It delves into the genesis, emergent meaning, and the aesthetic effects of synaesthetic imagery to shape the mind style of the poet-persona in the poem. The Indian poet exploits verbal language using the phenomenon of verbal synaesthesia to depict a world before the development of the same verbal language. In this depiction, the "landscape acts not only as a backdrop but also participates in its action and movement." Further, in this article, we also discuss the cognitive notion of fictive motion to examine how synaesthetic imagery creates a movement in the poem which culminates in the "dropping of language on the scuffed grass of our lives" – the final statement in the poem. Thus, a cognitive stylistic approach to synaesthesia necessitates an investigation of the "crossmodal nature of image schemas". Such a consideration is paramount to (a) ascertaining the auditory, visual and kinaesthetic dimension in the conceptualisation of literary experience of the poem, (b) reinforcing that meaning is in the form as much as it is in the content (c) formulating a distinct mind style for the poet-persona of the given poem.

References:

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Keywords: Synaesthesia, Fictive Mind, Image, schemas, Cognitive Stylistics, Indian Poetry in English

The Representation of Experience in Modernist Fiction

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KEYNOTE SPEAKER

Abstract

This paper explores the holistic nature of character experience in Modernist fiction and how this is represented stylistically. I argue that the report of action, typically assigned to the narrator as external observer and reporter, acquires a subjective dimension that can position it as part of free indirect style. Physical experience is inextricably interwoven with thought, feeling and perception across Modernist texts, thus ceasing to be reported as if from outside and instead appearing as if it is a mimetic representation of an aspect of the character's consciousness. While the majority of scholars treat free indirect style as discourse, the Modernist examples challenge the dichotomy between objective external report and subjective inner speech by weaving together all aspects of experience into a subjective representation. Such an analysis might lead to a new category of consciousness representation – the experience of action – and is in line with concurrent developments in phenomenology.

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How to escape the stimuli-reader-trap in humor research? Using the Rasch-Model to predict the probability of the humor effect caused by potential humor stimuli.

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SIG – Humour Theory and Stylistic Enquiry

Abstract

The trap that every kind of humor research falls into at some point is that every theory and every model that describes the design of humor in texts, pictures and performances etc. has to been proved on reality. This means usually its effectiveness in reception – does the desired effect predicted by the theories actually occur? Or does the model fail because of the subjectivity of the recipient, his ability to recognize the humor or his attitude towards humor, i.e. his humor ability. Theories that do not take the risk of failure into account are already falsified at the first empirical test, when the humor effect does not arise.

To avoid this trap, one needs a model that takes into account both the theoretical predicted humor potential of a stimuli as well as the ability of a recipient to perceive that humor. The Rasch model – a probabilistic test theory – takes into account these two influencing variables: Humor potential of a stimulus and humor ability of the recipient, by predicting the probability of experiencing the humorous effect.

My contribution presents an experiment in which subjects are presented with ten speech comedy-based stimuli. They are asked to rate their experience on a five-point scale. Based on these data, the humor potential of the stimuli as well as the humor ability of the subjects can finally be calculated.

Keywords: Humor, Rasch, Model

Mind-modelling literary personas

Peter Stockwell

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Abstract

This paper takes its cue from David Miall's influential 2011 paper, 'Enacting the other: towards an aesthetics of feeling in literary reading', in Elisabeth Schellekens and Peter Goldie (eds) *The Aesthetic Mind: Philosophy and Psychology*, Oxford: Oxford University Press, pp.285-298. There, Miall considers the workings of readerly empathy with fictional people. He draws on work from philosophy, psychology, cognitive poetics, and both empirical and textual analysis to explore the complexities of how real readerly minds interact with fictional minds and the minds of real but remote authors.

In this talk, I revisit these arguments with the benefit of recent insights into the cognition of fictional minds. The key mechanism underlying characterisation, empathy, hostility, and engagement, I argue, is mind-modelling. With its origins in Theory of Mind, but extrapolated far from that simple phenomenon, mind-modelling captures the aesthetic and ethical relationships between minds both fictional and natural. I consider literary reading as a broader ecosystem: the reading mind as being embodied, enacted, and extended to include the imagined authorial mind. In recognition of Miall's literary critical work, I will present a particular example from a poem by John Keats – not only for the analytical demonstration but also in order to show the echoes between Romantic notions of holistic engagement with nature and recent work in cognition and literature.

An approach situated in mind-modelling offers a principled exploration of both fictional, poetic minds as well as authorial positioning.

Keywords: feeling; fictional minds; empathy; mind-modelling; 'Ode on a Grecian Urn'; Keats

A Text World Theory Account of Narrative Empathy While Reading ‘The Wrong House’ by Katherine Mansfield

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SIG – The Stylistic Study of Empathy

Abstract

Narrative empathy, the (vicarious) sharing of thoughts and emotions with fictional characters, is dependent on the way the language of a narrative invites readers to respond to its characters. Text World Theory, as a framework that theorises the relationship between fictional characters (‘text-world entities’) and readers (‘discourse-world participants’), seems well-placed to explore this linguistic invitation to empathise with fictional characters. Text World Theorists claim that the formation of relationships between text-world entities and discourse-world participants make narrative empathy possible (Gavins, 2007: 28; Stockwell, 2009: 160) and that empathy might come about as readers map their ‘self-aware personality’ onto a text-world entity (Whiteley, 2011). However, what about a narrative’s language might convince readers to map their self-aware personality empathetically remains unexplored. This paper probes the above question by presenting a Text World Theory account of the on-line (i.e. while reading) empathetic engagement of real readers with the protagonist of the modernist short story “The Wrong House” by Katherine Mansfield (1924). Drawing on reader responses elicited via a think-aloud study, it discusses how the way the story positions and repositions readers to respond to the mind of the protagonist impacts whether and how they respond empathetically. This paper aims to show how a Text World Theory perspective on reader positioning and processing of minds, in combination with real reader responses, might shed light on the role(s) language play in the cognitive processing underlying empathetic engagement.

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Keywords: Narrative Empathy, Text World Theory, Reader Positioning, Real Readers

Literary onomastics in a postcolonial context: Catherine Lim's short stories

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Abstract

Names are a requirement in any literary text, in that at the very least the text has to be named. The characters and places in the text are often also named, not merely because they need to be referred to. Names themselves can be descriptive and fulfil identifying, socio-pragmatic functions (Casagrande 2018); the act of naming itself can be examined as a performative act with assumptions about the roles of the namer and named and their social contexts. Literary naming makes the already complex function of naming even more so. In literature, names originate from the author with a range of motivations (Coates 2018) and can function as signs with iconic, indexical and iconic associations (Smith 2016) and fulfil a range of functions (Gibka 2018). In this paper, I specifically focus on selected short stories by Catherine Lim, described by *Asiaweek* as 'the ebullient doyenne of Singapore letters'. She is most well known for her short stories which appeared between 1979 and 1999, and I examine some stories from *O Singapore* (1989). The label 'postcolonial writing' sits well by her, being born in 1942 in a Malaya governed by the British, and I suggest that this postcolonial sensibility can be seen through her choices of character names. The social changes in personal naming in Singapore in the postcolonial years, where arguably names have become more Anglicised rather than less so, is also an important backdrop to the issue of character names. This is also linked to the societal language shift towards English in Singapore, which occurred within Lim's lifetime. The shifts in naming patterns means that names are open to sociolinguistic styling and authors like Lim can capitalise on this.

Keywords: Onomastics – literary names, postcolonialism – Catherine Lim, Singapore

Who am I? Readerly perception of sources of information in the Twitter-poem ‘I am’

Anna Thörnell

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Abstract

As has been shown repeatedly (e.g. by Gibbons & Macrae, 2018; Ensslin & Bell, 2021) analyzing pronouns in literature can be a very productive undertaking. In my paper I present early-stage research on the readerly perception of the “I” in *I am* (2011), a Twitter-poem by the conceptual Swedish poet Pär Thörn. *I am* was based on an algorithm trawling Twitter in real time for tweets containing “I am”. I analyze the “I” in the poem against the background of the “self and ego effacing” (Goldsmith, 2008) practices of conceptual poetics, in combination with a cognitive stylistics approach to the “I” as a metareference (Wolf 2009), directing readerly attention to medium-specific aspects. I suggest that the experience of this poem is characterized by a recurring shift of attentional focus between the information in the interface and what’s behind it. My tentative argument is that, in the meaning making process, questions like “What/who decides what will appear where, and when?”, “Is there a system?” and “What are the rules?” are interlinked with the question “Who am ‘I’?”.

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Punctuating direct speech and the marking of voice in narrative fiction

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KEYNOTE SPEAKER

Abstract

In the reporting of direct speech in fictional narratives, the use of a simple introductory dash and the avoidance both of speech marks and of a framing clause (before the reported speech or parenthetically), has been around for a long time, with Joyce and Hemingway among many noted practitioners among English-using writers (alongside many Europeans, prompting some British critics to dub the use of dashes a 'Continental' style). But what of direct speech in novels and stories where neither dashes nor speech marks are used, and framing or inquit clauses are sparse? There seems to be a small surge in the adoption of this option by contemporary writers in English, often presenting the reader with an extra challenge, to keep track of who is speaking and where one speaker ceases and another takes over. Especially if the narrative is in present tense, so that distinguishing the narrator's voice from one character or another can be extra demanding. Why are writers doing this? What are the benefits that all this taxing of the reader might yield, to justify the extra effort imposed on us? What do we get, or what happens to us as readers, when we have to keep figuring out who is speaking now? I will present extracts from two wonderful recent novels, Jon McGregor's *Lean Fall Stand* and Damon Galgut's *The Promise*, while mulling over these questions.

Sense of Identity in Detective Fiction

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Abstract

The definition of identity encompasses qualities that make someone what they are and different from other people. So the sense of identity is central for human self-identification in the surrounding world.

Numerous research works both in psychology and linguistics are devoted to the subject, including those of E. Erikson and P. Ricoeur. The aim of this paper is to show how sense of identity is constructed in fiction. I focus on the sense of identity presentation in detective fiction. I also intend to demonstrate that authors effectively exploit different dimensions of the narrative in this process. For the given purpose I will use narrative analysis and elements of discourse analysis.

My research is based on the Poirot novels by S. Hannah, *My Darling* by A. Robson and *The Seven Deaths of Evelyn Hardcastle* by S. Turton. I reveal differences and similarities between authors' techniques of constructing the identities of detectives, criminals and other main characters. Besides that, I analyse the role of narrator's identity in maintaining suspense for the readers. In conclusion I claim that creative usage of various components of the novel may result in convincing character identities and realistic fictional worlds.

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Erikson, E. H. (1980), *Identity and the Life Cycle*. New York: Norton.

Ricoeur, P. (1988), *Time and Narrative*. Chicago: The University of Chicago Press.

Keywords: Key words: sense of identity, detective fiction, narrative, character identities, suspense.

Body, Mind and Emotions in English Naturalism Fiction

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Abstract

This paper explores representations of body, mind and senses in English Naturalism fiction. It builds on a previous study (Luporini, Turci in press), in which the English Naturalism movement was approached through an interdisciplinary methodology. This integrates literary criticism and corpus linguistics to provide an investigation of this movement that partakes of general, context-based knowledge as well as specific, text-based one. Results of the study – still in progress – have shown peculiarities of English Naturalism in respect to its French counterpart, in particular its strong connections with religion and social Darwinism. This paper moves from these general results to focus attention on how this cultural background may have impacted on the construction of bodies, mind and emotions of some of Naturalism most important fictional characters. In what way has this background influenced the representation of bodies of male and female characters? What is the impact of theories of social Darwinism on the range of emotions showed by the characters? Are characters an expression of a common mindset, or are they shaped by it? These questions are representative of some of the issues we plan to explore further using a Corpus Linguistic approach. More particularly, an *ad hoc* corpus of key texts of English Naturalism will be used to gather quantitative and qualitative data. Qualitative analysis will refer to the framework of Systemic Functional Linguistics, in particular to the systems of Transitivity and Modality

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Mahlberg, M. 2013, *Corpus stylistics and Dickens' fiction*, Routledge

Keywords: English naturalism, characterization, corpus linguistics, body, mind

Autistic Style in Twitter Replies

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Abstract

Research on prosocial behaviour in autism increasingly takes into account online means of establishing connections through social networking sites (SNS). This presentation will draw on digital pragmatics (concerned with how SNS use takes place via interactions driven both by users and platform-specific affordances) and interactional approaches to autistic communication in order to investigate if and how characteristics of in-person autistic communication relate to an autistic style in Twitter Replies. We explore autistic style through the application of existing speech act taxonomies to Reply Tweets produced by autistic users. Building on our earlier study that showed the prevalence of Replies in autistic adults' Twitter use (Koteyko et al, in press), this presentation focuses on speech acts in Replies addressed to both autistic and non-autistic Twitter users in 192 Twitter threads. We propose an innovative adaptation of the CMC act taxonomy (Herring et al. 2005) from a functional perspective which, on a methodological level, advances research on speech acts in SNS while also allowing us to identify specific communicative purposes and stylistic characteristics of in autistic users' SNS posts across different social situations. Our findings speak to the importance of moving away from the focus on speech pathology voiced in discourse-based approaches to autism and demonstrate how stylistic analysis can help re-orient this focus to the adaptation of SNS resources for social purposes.

References:

Herring, S.C., Das, A., Penymarthy, S., 2005. CMC Act Taxonomy. Available at <http://ella.slis.indiana.edu/~herri> (accessed 11.15.21).
Koteyko, N., Van Driel, M., Vines, J. In press. Autistic sociality on Twitter: Enacted affordances and affiliation strategies. *Discourse & Communication*.

Keywords: speech act theory, social networking sites, autism, CMC act theory, Twitter Replies, autistic style

Silence is silver, speech is golden.

Effects of oral/ silent poetry reading

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Abstract

Literature, including poetry, originates in social orality, in music and voice: these are fundamental for the way it functions. Initially, poetry was public, and in much of the past it was meant to be read aloud, memorised and recited. It is only in 18th century that people started to read silently. Quoting Shklovsky (Vitale 2012: 185–187), ‘the art of the living word, has suffered a great deal from that great invention, the printing press [...]. It’s too bad they [words] have to be killed. They have to be printed’.

Nowadays most poetry is read privately, which, we believe, has deep implications and consequences. At the same time, there are poetry slam festivals, which attract thousands of participants, and the oral performances are watched on the internet by sometimes millions of people. Reading to oneself in private, however, is very different from such social events. Important are both the emotional ingredient in poetry as an *experience* (van Peer and Chesnokova 2022) and the oral and social nature of its delivery and presence. However, we remain largely unaware whether encountering a poetic text silently or aloud makes any difference.

With these ideas in mind, we will report the results of an experiment in which respondents, both university students and staff members, read two poems (one traditional and one modernist) in silence or aloud, after which we probed participants’ cognitive, aesthetic, emotional, social, musical and erotic reactions. The results indicate that the response to the two texts differs more when they are read aloud, but less so in case of silent reading. Results will be discussed and interpreted in the light of literary theory.

References:

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- Vitale, S. (2012). *Shklovsky: Witness to an Era*. Champaign, Dublin, London: Dalkey Archive Press.

Keywords: Poetry reading, psychopoetics, empirical studies of literature

Making sense of ecological styles: A case study in ecostylistics

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Abstract

Underlying this presentation are two statements in the PALA 2022 Call for Papers, namely "impressions, thoughts and worldviews can be induced by a certain style, a certain structure, a certain word", and "narrators/authors go about orientating or disorientating sense and cognition to mirror meaningful or senseless worlds". Firstly, in the theoretical part of my presentation, I will explore the stylistic theoretical framework and methodology used to analyse discourses of nature, the environment and sustainability in non-literary texts. Secondly, in the analytical part, I will apply that theoretical framework and that methodology to a text from a website dealing with ecological issues. Therefore, the "impressions, thoughts" and, above all, "worldviews" examined here are those concerning nature and related concepts. Furthermore, it will be shown that "a certain style, a certain structure, a certain word" can convey a beneficial ecocentric mindset or a destructive anthropocentric notion of nature. That is to say, to rephrase the PALA 2022 Call for Papers, authors with environmental concerns, by means of their ecostylistic and discursive choices, go about orientating worldviews and mindsets and mirror what, in their ecosophies, are meaningful worlds relayed by beneficial discourses, or senseless worlds expressed by destructive discourses.

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Keywords: Beneficial discourses, Destructive discourses, Ecological discourses, Ecosophy, Ecostylistics

Style and Sense(s) in PopSci Literature: Tropology of Perception in Ch. Jarrett's *Great Myths of the Brain*

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Abstract

With all the neurohype around that provokes brain mythology (Jarrett, 2015, p. 1), where colourful brain scan images are believed to be seductive to the extent of paralyzing "our usual powers of rational scrutiny" (ibid., p. 5), the necessity to debunk brain myths, building a dam to the torrent of *neuroprefixes*, becomes truly urgent. Such myth-busting in contemporary pop-science books used for cultivating intellectual hygiene accomodates stylistic tools that would exercise soft-power to bring the readers back to sober rationality through the appeal to their emotions and imagination. The crucial role here belongs to tropology, metaphor in particular, due to the synergy of its verbal, cognitive (Kövecses, 2002), and neural (Feldman, 2006) potentials. This paper addresses the tropologically interpreted issue of perception in Christian Jarrett's *Great Myths of the Brain* (2015, Chapter Seven) through tropological convergencies (*the brain's representation of reality is far more like a special effects movie than live theater ...a heavily edited construction created by the brain*), metaphorical utterances (*It's as if the authors drank brain soup ..., they hiccuped out another nonsense neuro reference*), metaphorical phrases (*a sensory cocktail*), metaphorised terms (*ideaesthesia*, *blind spot*, *"brain spot"*) and terminological collocations (*inattentional blindness*, *"grapheme to color"*). To support the assumption of style-dependent tropology of perception the paper draws verbal and conceptual parallels between Jarrett's popsci book and Krishtal's philosophical novel-essay (2020) on human brain-workings, written by the neurophysiologist of world renown.

References:

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- Jarrett, Christian. 2015. *Great Myths of the Brain*. Oxford, etc.: WILEY Blackwell.
- Kövecses, Zoltán. 2002. *Metaphor. A Practical Introduction*. Oxford, New York, etc.: Oxford University Press.
- Krishtal, Oleg. 2020. *To the Singing of Birds. A private journey to myself*. Transl. by Tetyana Nekryach. Independently published.

Keywords: popular science (popsci) literature, brain myths, perception, tropology, metaphor, cognitive, neural

The ‘Mooreffoc’ effect: Inversion and subversion in Charles Dickens’s ‘Holiday Romance’

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Abstract

In an essay on fairy stories Tolkien refers to *Mooreffoc*, as used by GK Chesterton to denote the queerness of things suddenly seen from a new angle: what stylisticians would term *defamiliarization*. Chesterton took the word from John Forster’s *Life of Dickens*: as a working boy Dickens saw the word on a glass door of a coffee-room, read backward on the wrong side.

In this paper I use the term to signify Dickens’ own strategy for creating text-worlds where expected conventions are upturned. In 1868 he published *Holiday Romance*, four comic short stories for children, first in an American magazine. This work has largely been ignored by critics. Yet, remarkably for the period, and even for the century following, the stories are ‘told’ by child-narrators aged between ‘half past 6’ and 9, and hence with a child-like focalization: the world seen from the Chestertonian ‘new angle’, and an inversion of the ‘norm’ in narration. In the stories themselves tables are turned: children behave as adults, grown-ups are treated as children, adult ‘rules’ are whimsically subverted, grown-ups comically punished.

Lewis Carroll had published *Alice’s Adventures in Wonderland* in 1865; his own ‘looking-glass’ world did not appear until 1871. Yet there are clear parallels between Carroll’s work with its inversions and subversions and *Holiday Romance*, overshadowed as the latter has been. And both Carroll and Dickens draw on traditions of nonsense writing with the world turned inside out or upside down, featured also in Edward Lear’s limericks (1846). Such writings are themselves deeply ingrained with the cultural schemas of ‘misrule’ and Bakhtinian ‘carnavalesque’.

References:

- M.Bakhtin (1984) Rabelais and his World
- G.Deleuze (2003) The Logic of Sense
- J-J Lecercle (1994) Philosophy of Nonsense

Keywords: children’s literature, Charles Dickens’ ‘Holiday Romance’, inversion, nonsense, subversion

‘That’s great, Mr Narrator’: Exploring metalepsis in the works of Tom Fletcher

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Abstract

Tom Fletcher is not only one of the UK’s best-selling authors for children, he’s also a master of metalepsis: the deliberate disturbing, breaking or blurring of narrative boundaries. Whether that be conversational asides from the narrator of the text to the real reader outside the fiction, an author-figure directly communicating with their own fictional characters, or the complete conflation of narrative levels so that characters, narrators and (occasionally) authors are seen to exist on the same ontological plane, metalepsis significantly increases narrative complexity by obscuring or collapsing the boundaries between reality and fiction. It is especially related to postmodernism (McHale, 1987) with typical examples of metalepsis almost exclusively cited from ‘highbrow’ works of literature from the likes of Pirandello, Fowles, Flaubert and so on. Less commonly mentioned in relation to metalepsis are the works of children’s literature, with popular opinion often deeming such techniques far too sophisticated for child-readers. However, as authors such as Tom Fletcher make apparent, these devices are not only prevalent in contemporary children’s fiction, but are also greatly enjoyed (and capably understood) by the target readership.

This paper therefore concentrates on metaleptic transgressions in Tom Fletcher’s writing, considering the distinction between rhetorical and ontological metalepsis (Ryan, 2004) and the ways in which these are often deployed to engage child-readers in the fiction directly, especially regarding the prevalent use of the second-person, notably oral narration and playfulness with narrative structure. Using Text-World Theory to outline Fletcher’s narrative levels, I shall illustrate how the subsequent blurring of boundaries contributes to the inherently metafictional nature of his books and, in doing so, I shall place this paper within the wider context of scholarship regarding postmodernism and metafiction for children.

References:

- McHale, B. (1987). *Postmodernist Fiction*. New York: Methuen.
Ryan, M-L. (2004). ‘Metaleptic Machines’, *Semiotica* 150(1/4): 439-469.

Keywords: Metalepsis, postmodernism, metafiction, children’s literature, Tom Fletcher, narrator

The clock is ticking: communicating the urgency of the environmental emergency through verbal and non-verbal metaphors

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Abstract

This paper will consider how both verbal and non-verbal examples of the ticking clock metaphor, which used to be very commonly associated with chronobiology (cf. Aviram and Manella 2020), are used in environmental discourse to call for immediate climate action. Case studies will range from the Metronome's digital clock in Manhattan being recently reprogrammed to become the 'Climate Clock', to posters used during the #FridaysforFuture strikes and multimodal texts shared on Social Media. The analysis will show that the metaphor of the ticking clock is pervasive in current ecological communication and, by comparing these examples with communicative strategies adopted by other ecologically-oriented initiatives, such as the solar punk movement, where this metaphor seems to be almost completely absent, and using ecostylistics, positive discourse analysis and metaphor studies (Forceville and Urios-Aparisi E. 2009; Kövecses 2020; Steen 2019; Stibbe 2018, Zurru, forthcoming) as theoretical and methodological scaffolding, this presentation will reflect on the communicative effectiveness of the use of the ticking clock metaphor in the current debate on the environmental crisis.

References:

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- Steen, G., ed (2019), *Visual Metaphor. Structure and Process*, Amsterdam: John Benjamins Publishing Company.
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- Zurru E., forthcoming, "Social movements and metaphor: the case of #FridaysForFuture' in M. Prandi e M. Rossi (eds.), *Researching Metaphors: Towards a Comprehensive Account*, London, Routledge.

Keywords: ecostylistics, ecological communication, metaphor studies, multimodality.