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Poetry: The Aesthetics of Style

In the past half century or so, stylistics has moved a long way from its focus on linguistic theory as an approach to literary style. The cognitive revolution in the sciences and the arts has broadened interdisciplinary approaches to literary style to include all disciplines that relate to human cognition, including philosophy, psychology, philology, linguistics, sociology, anthropology, neuroscience, as well as the arts and humanities. Applying such cognitive methodologies to literary studies has provided more explicit theoretical explanations for the insights of literary criticism over the ages. In the process, many traditional assumptions of Western thought have been challenged, such as the mind-body split of Cartesian thinking, or the notion that the methodologies of the natural sciences can in themselves account for human cognition and culture. In my own work in poetry, I have revisited the eighteenth-century notion of aesthetics as a theory of taste and beauty to reevaluate it in terms of its original formulation as the science of perception (Freeman 2011). In this presentation, I focus on the question of how an interdisciplinary cognitive approach might illuminate the aesthetic possibilities of poetic style in achieving what Suzanne K. Langer (1953:212) calls “the poet’s business”—“to create the appearance of ‘experiences,’ the semblance of events lived and felt, and to organize them so they constitute a purely and completely experienced reality, a piece of virtual life.” I argue that poetic iconicity in the means by which that virtual life is created.

References

Adaptations, audiences, and interpretation

The phenomenon of adaptation is universal, ubiquitous, and puzzling. Our culture is critically dependent on it – film, music, television, games, illustration, marketing – and yet general discourse rarely rises above the (occasionally heated) exchange of opinion. Discussions of adaptation typically focus on films made from texts, whether these are high-status works (Anna Karenina, Nineteen Eighty-Four), popular contemporary texts (Snow Falling on Cedars, Rebecca), or, increasingly, comic books and graphic novels (the MCU, the DCCU). But prior to the age of cinema, adaptations emerged in other media: stage, picture books, songs, stories, and paintings. A robust account of adaptation must be applicable to these other media and from a range of sources. However, theoretical work in adaptation studies has found it hard to escape the gravitational field of book-to-movie adaptations.

I regard every adaptation as an independent act of communication. If an adaptation’s relationship to a prior work is unrecognised, the audience will interpret the (new) work as they would any film, book, story, song, or drama. If, on the other hand, the new work is recognised as an adaptation, it encourages the audience to entertain assumptions from or about the source work as part of the interpretive process. That relationship becomes part of the intended interpretation, and may influence the audience’s evaluation of either the source or the new work. In such instances, comparisons may be inevitable, but they are also, as Dogberry puts it, “odorous”, because an adaptation goes well beyond the status of copy. I will sketch out a relevance theoretic account of adaptation that begins to explain why we adapt, what we adapt, how we adapt, what value is added by adaptation, and how we evaluate adaptations.
Generative Principles of Story Style: Shakespeare and the Integration of Genres.

We may understand style as a distinctive, encodable pattern for some scope (e.g., an author’s style or the style of a period) and level (e.g., verbal style or the style of emplotment). That pattern is best isolated by reference to a set of partially interrelated, generative principles. We may understand genre in many different ways, but perhaps the most useful is in terms of the cross-cultural structures—romantic, heroic, sacrificial, and so on. These genres are defined by the protagonist’s goals, the emotion systems that establish those goals, and principles for enhancing the emotional experience of the protagonist and, even more importantly, the recipient of the work. The production of individual works may be seen as resulting from the application of development principles to general structures, including genres. These development principles may alter, specify, complete, or extend the prior structures. The function of such developments is ultimately a matter of enhancing the emotional or thematic impact of the work, but it may more immediately involve the manipulation of information—for example, focusing the recipient’s attention on important aspects of the story. Authors have their own characteristic ways of developing stories, which define their story style. For example, there are recurring features—beyond the genre prototypes—that mark Shakespeare’s heroic stories. Finally, one important kind of story development involves the mixing of genres. Genres may be mixed episodically, in which case we have more or less separate story sequences that are connected by more or less incidental features. However, genres may be more fully integrated as well. Such integration is a striking feature of some of Shakespeare’s works.
Close Reading, Style Variation, and Micro-analysis

Within computational stylistics there have been increasingly many studies involving huge amounts of data. Interesting as such "distant reading" studies can be, they have the unfortunate result of pushing the analyst further from the text, and further from the central interests of stylistics. Computationally assisted close reading, or what might be called "micro-analysis," seems more promising for the study of style, and my talk will use micro-analysis to study the phenomenon of style variation. Authorship attribution studies have shown that authorial style is almost always distinctive enough that authors can be distinguished from each other. Although the kinds of striking local variations in style that have been of great interest to stylistics might seem incompatible with that claim, but internal style variation within an author's work can remain within the author's characteristic style and still be different enough to detect. My talk will look at a variety of cases of style variation in which it seems advisable to omit parts of texts, or to randomize a text or part of it in order to mask some kinds of variation, or to truncate (randomized) texts or parts of texts to create a word list based on equal amounts of text by various characters or narrators. These techniques can, I hope to show, provide additional insight into style and style variation.
Some years ago Ron Carter coined the term steam stylistics to describe what he somewhat mischievously called ‘stylistics before the age of electricity’ (Carter 2010: 61). Though Carter used his term affectionately, and though he was careful to note that so-called steam stylistics ‘is a practice without the mastery of which no subsequent stylistic analysis can easily take place’ (2010: 61), his coinage of the term implicates – at least to some extent – that this is old-fashioned stylistics, now surpassed by more up-to-date computational techniques. This raises the question of what computational technology adds to stylistics. As computational methods are increasingly adopted in stylistics, it is important that these are developed with a clear sense of methodological and analytical purpose, and with an eye to ensuring that key stylistic principles are not swept away in the rush to adopt new and novel approaches. One of the most obvious advantages of computational techniques for stylistics is the potential they offer for analysing large quantities of text, allowing stylisticians to circumvent the problems previously associated with studying long texts such as novels. As Leech and Short (2007: 2) put it, ‘the sheer bulk of prose writing is intimidating’. Corpus stylistics offers a solution to this problem. However, corpus stylistics is not the only area of stylistics in which computers have been used to valuable effect. In this talk I discuss the value of computational techniques to stylistics generally. I offer an overview of the various ways in which computational technology has been useful in stylistics, and in so doing I discuss the influence of corpus linguistics. I argue that this goes beyond the simple adoption of corpus analytical techniques and I consider some of the washback effects that corpus linguistics has had on methodological practices in stylistics generally. I illustrate some of these by introducing a web-based software tool called Worldbuilder, developed by linguists and computer scientists at the University of Huddersfield to provide a means of improving the systematicity of cognitive stylistic analyses that utilise Text World Theory (Werth 1999; Gavins 2007). Worldbuilder uses principles of annotation from corpus linguistics that not only increase the systematicity of Text World analysis but also support a move towards open data (Kitchin 2014) which, in turn, improves the potential for replication and falsification of analyses that use Text World Theory. Ultimately, I suggest that computational techniques could be used much more creatively than they currently are within stylistics, either to augment existing analytical techniques or to develop new ones.

References

Nativisation and stylisation in the fiction of Ha Jin. Re-examining the Kachru model of creativity in English language contact literatures

In this presentation I address the issues raised by ‘contact literatures’ in English in which a creative writer attempts to represent for readers of another time and place what it is or was like to be there then. The question is examined through examples from the fiction of ‘Ha Jin’, widely published and honoured in his adopted home of the US for efforts at such contact literature which presents twentieth century Chinese experience for the consumption of twenty first century English-reading audiences.

I begin by briefly considering the limited if sometimes nevertheless suggestive comments and models of postcolonial literary critics on such writing, including the evolution of such writings over the last sixty years or so. A view is then taken from linguistics, particularly sociolinguistics of globalisation and stylistics of identity. This leads to an appreciation of the value of Kachru’s model (1982 and after) of ‘bilingual creativity’ for analysing how such fiction works, but also to query whether, more than thirty years later, that model still gives a satisfactory full account of contemporary postcolonial literary creativity. I suggest by reference to the evolution of Ha Jin’s writing that a concern with surface linguistic forms has typically moved to combine more saliently with intercultural pragmatics in a world where contact is no longer (if it ever was) a straightforward ‘us and them’ issue, and a reified notion of two frozen and distinct cultures and languages is no longer helpful.

References

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“We people be darker than blue”: The Search for African American English “Be” in Nineteenth-Century African American Literature

In twentieth-century African American texts, African American English’s distinctive habitual “be” form is an unmistakable sign of Black linguistic and cultural identity, as we can see in the line from Sonia Sanchez’s “To Anita”: “we people be darker than blue.” This “be” form does mean simply “is,” despite the common misconception in American popular culture, but rather is an aspectual marker which denotes an ongoing, continuous action. For example, “I be in my office by 7:30” can be translated in General American English as, “I am usually in my office by 7:30.” “I be in my office,” does not mean “I am in my office right now,” but rather that one is generally, or regularly, in one’s office. This feature’s uniqueness has become a hallmark for African American linguistic identity and there are rich examples of its presence in African American literary and cultural texts in the twentieth and twenty-first centuries.

But in nineteenth-century texts, from early slave narratives to the “dialect” literature genre of the latter nineteenth-century, African American English’s “habitual” or “continuous” “be” form is all but absent, including in works by writers famed for their ability to capture Black language, like Charles W. Chesnutt. I propose a paper that searches for “habitual be” in African American texts in order to pinpoint when this feature became “indexical,” in the sense used by linguistic anthropologists, to African American identity in African American texts. My working hypothesis is that habitual be only begun to be imbued as an African American poetic device in the very early twentieth-century as a result of a shift away from representing African American phonological features through heavy phonetic spelling in the “dialect literature” age to more emphasis on syntactic and vocabulary features, like habitual be, “zero copula.”

References

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**Space Invasion: A Text World Approach to Exploring Language, Race and Space in “Bed Intruder”**

The impact of texts that exclude bodies of readers is made clear by 11 year old Marley Dias who started a movement to collect and catalogue books beyond the traditional U.S. public school canon of readers that featured “white boys and their dogs” (Anderson, 2016). Though her description may be deemed a simplistic critique of the canon, voices like Dias’ raise awareness of the reality that texts can exclude readers -- not because the themes they cover are not universal, but because the ways in which language, space, and experience can be racialized in the human imagination.

To explore the impact of the racialization of text/discourse on audience reception, the following work draws upon Text World Theory (Werth, 1999) to investigate the 2010 internet meme and viral video known as “Bed Intruder” (Gentle, 2010). “Bed Intruder” is based on the broadcast interview of Antoine and Kelly Dodson which was met with parody and carnivalization in the media and on YouTube, primarily due to the Dodsons’ situated use of the African American rhetorical speech strategy known as *signifying* (Giaimo, 2010) – an indirect speech form that is marked for race (and class) and considered “private (black) sphere” talk. This paper examines the discourse and text worlds of “Bed Intruder”, the public response to the signifying discourse of the broadcast, and the ways in which “mind-reading” (Whiteley, 2011) aspects of world building combine with context to exclude readers in way that are reflected in the public’s parodied and carnivalized responses to “Bed Intruder”.

**References**

Microstylistics: Examining the Revised Short Stories of Chimamanda Ngozi Adichie

In their seminal *Style in Fiction*, Geoffrey Leech and Mick Short show considerable interest in what they term stylistic ‘micro-effects’, a category that includes the subtle changes in meaning that may arise from slight variations in lexis, syntax, and punctuation within different versions of a single text. “If a reader feels that such minutiae are unimportant,” the two scholars observe, “writers, at least, do not” (2007: 107). And indeed, many literary authors are known for repeatedly editing and rewriting their work, sometimes compulsively so.

The Nigerian writer Chimamanda Ngozi Adichie is a case in point. She has published most of her short stories in two or three different versions, sometimes under different titles, with changes that range from minor adjustments to more extensive rewritings. This paper will examine the significance of such alterations in different versions of three short stories: “You in America” (later republished as “The Thing around Your Neck”), “The Scarf” (later republished as “A Private Experience”) and “New Husband” (later republished as “The Arrangers of Marriage”). Emphasis will be placed, among other things, on how the substitution of one word for another may effect subtle – yet significant – shifts in characterization. This analysis, in turn, will allow me to trace the writer’s artistic and intellectual development over the years.

Reference

A Corpus-based Study of Persuasive Speech Techniques Featured in Twelve Angry Men

The play *Twelve Angry Men* is based on Reginald Rose’s real experiences in serving on a jury. It has been adapted into several other TV versions in programs such as *Malcolm in the Middle*, *King of the Hill* and *The Simpsons*. The focus of my analysis is on what makes each character’s speech distinct. To this end I compare each juror’s total speech against the remainder of other jurors’ dialogues, and investigate keywords and key semantic domains that are statistically over-represented by using the corpus software Wmatrix 3.0. In this way, I am able to discover distinctive features of each juror’s speech. The striking difference lies in the speech features between Juror No. 8 and No. 3. The language of Juror No. 3 is found to be dismissive, condescending and controlling without using any mitigators or modals, whereas No. 8’s is found to use large numbers of hypothetical modals to express suppositions and possible realities. Each time he uses a hypothetical modal expression, he expands room for reasonable doubt. He also uses a statistically-significant number of tag questions and rhetorical devices to elicit others’ thoughts and responses. By using a great many attitudinal modals such as “I just want to”, “I’d like to”, “I think”, he lessens his impositions on others and politely encourages them to reconsider their beliefs and shed their doubts. Juror No. 8’s seemingly gentle but persuasive speech convinces the other jurors to change their votes for acquittal in the end.
Winterdijk et al (2012, p.9) indicate that the first decade of the twenty-first century met with “an explosion of media coverage” of human trafficking. Unfortunately, however, both media and official representations of human trafficking are often problematic. Snajdr (2013) writes that the narrative constructed by newspapers is full of unreliable statistics, maps and visual images, and selective, binary, and simplified representations. This portrayal often stigmatises or even criminalises the victim. In fact, it is estimated that only half of those who need assistance actually receive it.

Previous research generally focused on the framing of trafficking (e.g. Johnston et al, 2015), but did not actively draw on methods from applied linguistics. Furthermore, previous research often focused on limited timespans or a limited number of news articles, which raises questions about generalisability.

This paper draws on corpus linguistics and critical discourse analysis to examine a 61.5 million word corpus of articles published by UK tabloids and broadsheets between 1st January 2000 and 30th September 2016, and on qualitative critical discourse analysis to examine a 67 article sample corpus in depth. Both approaches analyse naming and describing, metaphors, transitivity (Halliday, 1994), and speech, writing and thought presentation (Semino and Short, 2004). The in-depth qualitative approach furthermore analyses (multi)modality.

In line with earlier research, our findings include that trafficking for sexual exploitation is reported on more than all other forms of trafficking, and that victims are generally presented as young, female, and vulnerable. As a result, non-stereotypical victims, in particular of crimes such as forced begging and domestic servitude, are not readily recognised as victims, and thereby deprived of opportunities for assistance.

References

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The criminal case of the anarchist Igor Ševcov – critical discourse analysis of court verdicts

This paper investigates the discourse on the criminal case of Igor Ševcov in 2016 in Czechia. The alleged offender is a Russian citizen and a student of Charles University in Prague. He was accused of two offences: firstly, throwing a Molotov onto the family house of the Czech Minister of Defence, and secondly, supporting anarchists in spraying on a state prison wall. The first accusation was not confirmed by the verdict of the court of the first instance. For the second charge, Ševcov was sentenced by the first instance court for two years of expulsion from the territory of the Czech Republic. Ševcov appealed against the judgement and the second-instance court mitigated the punishment to three years of prohibition of entering cultural activities and gatherings, including anarchist demonstrations.

I analyse the court judgements and related texts from the point of view of critical discourse analysis, and in particular, the discourse-historical approach (Reisigl and Wodak, 2009, pp. 87-121). The inquiry is based on the texts of the court decisions, and several related texts: the Czech Criminal Code (Act No 40/2009 Coll.) and the Czech Code of Criminal Procedure (Act No 41/1961 Coll.), comments in the courtroom and media articles. I explore the discursive strategies employed by the judges and the prosecutor in contrast to those used by Igor Ševcov, his attorney, various public figures, and media. I identify the nomination, predication, argumentation, perspectivation/framing, and intensification/mitigation strategies (Reisigl and Wodak, 2001, pp. 31-90) employed by both sides of the issue. These include, for instance, references to Igor Ševcov as “the accused” or “the guilty” and the topoi (and fallacies) of recidivism, pro-Russians activism and anti-Americanism. I conclude that the sentence of punishment for the second accusation was influenced and aggravated by the first (unproven) accusation. This effect was reinforced by the discourse on the case, which, through the employment of various discursive strategies, supported the court’s view on Igor Ševcov as guilty.

References

Deviant mind style of a schizophrenic offender

Persons suffering from schizophrenia tend to wrongly interpret events in the real world leading to (re)actions perceived as strange or abnormal by others. John Doe (name changed) suffers from such a mental disorder and was accused of having spat at a female shop assistant in a supermarket in revenge for being rejected unexpectedly after clear sexual advances made by a number of other shop assistants in that market, as he perceived it. He published his account of events, in particular his interpretation of the shop assistants' behaviour prior to his spitting, on his webpage. This text was analysed by employing a stylistic approach and the result is presented in this chapter.

Pennebaker et al. (2003, p. 548) argue that ‘the unconscious asserts itself through language’. This connection leads to an increased interest in identifying language patterns and how they are linked to mental phenomena. The language Doe uses, in particular the stylistic choices he makes, prove his deviant mind style following from his mental disorder. The study presented in this chapter shows, amongst others, how Doe's preferred use of mental process types (Simpson, 1993, p. 91; 2014) ties in with symptoms characteristic for the group of mental disorders summarised under the term 'schizophrenia' in ICD 10 (WHO's International Classification of Diseases, 10th edition). Symptoms listed there include seeing, hearing or feeling things that are not there or having false ideas about what is taking place. Doe's reaction which constitutes a criminal offence and his reasons for committing it can be better understood by insight into his deviant mind style.

References

Liminal Islands: A cognitive stylistic analysis of Derek Mahon’s poems.

The concept of liminality arose originally out of work by the ethnographer Arnold Van Gennep, and was later developed through the work of anthropologist Victor Turner. In recent years it has become an important concept in the social sciences and Thomassen (2015) has built upon Turner’s work to produce a classification of liminality in relation to the dimensions of time, space and subjectivity. Derek Mahon is one of the best-known voices in Irish poetry, whose work has been commended for its ‘lyrics of crystalline wonder’ (Wheatley 2016). Many of his poems gravitate towards the coastal in their location and imagery, and are spatially liminal in their settings; many too are set at the liminally resonant times of evening and early morning. His work engages imaginatively with liminal moments of one kind or another, frequently with regard to time and space, but also with regard to transformational moments, and these features have been noted by several critics (e.g. Homem 2005; Serée-Chaussinand 2012). This paper will employ a cognitive stylistic framework based on Text World Theory (Werth 1999; Gavins 2007), incorporating Stockwell’s model of literary resonance (2009), and informed by Thomassen’s classification of liminality to analyse the mechanisms Mahon uses to draw different worlds into proximity in the example poems analysed, and the ways in which this leads to resonant and liminal effects in the poems as they move temporally and spatially, and between real and imagined spaces.

References

Representing London past and present: the Museum of London’s multi-faceted presentation of the city

Cities have invariably relied on their historical monuments and past cultural heritage to project their image to potential tourists, and city museums often reinforced this homogeneous image of a city’s glorious heritage and history through their collections and exhibitions. Yet, in today’s twenty-first century, with more than half the earth’s population living in an urban environment, the city itself has become “a city of contradictions”, a place which “houses many ethnes, many cultures, and classes, many religions. (Rykwert 2000). As a result, today’s city is a multifaceted environment.

How then, is today’s city museum to interact both with the heritage of the past and connect to its present-day multiracial, multilingual population? In order to answer this question, the present paper will focus on the image projected by one specific museum: the Museum of London. Using communication theory frameworks and critical discourse analysis, this study will look at the use of text and labels in the Museum of London’s exhibitions and, more precisely, how specific linguistic and stylistic choices enable the museum to interact with its multicultural visitors. It will aim to demonstrate that exhibition texts far from being simply informative, seek to engage with the public and contribute both to reflecting and communicating a multifaceted image of the city of London.

References

Urban Metaphors: Conceptual and Literary Depictions of Cities in the Bible

Cities in the biblical text are not mere places, but often also characters in a relationship with both human beings and the divine. Critical-spatial theory has offered a valuable framework to connect these two roles of the city, introducing a functionally informed understanding of space rather than one that is either material or symbolic (Lefebvre 1974; Soja 1996). However, the framework lacks a stylistic component that accounts for the textual, and thus linguistic, nature of the biblical city.

In this paper, I will present such a stylistic approach to the production of city space in the biblical text. I will focus in particular on cognitive approaches to metaphor (Lakoff and Johnson 1980; Kövecses 2010) in order to understand the depiction of cityscapes.

A handful of conceptual metaphors underlie the broad variety of linguistic expressions with regard to biblical cities. Some of them, such as THE CITY IS A WOMAN or THE CITY IS A CONTAINER, occur in all texts and for all cities, no matter whether it concerns enemies or friends. Other metaphors, such as THE CITY IS AN ANIMAL or THE CITY IS A BODY, appear only in specific settings and stories. What is more, the biblical text shows a remarkable skill in tailoring the metaphors, seemingly effortlessly transforming unconscious concepts into conscious literary expressions. The biblical cityscape, therefore, is a multi-faceted space produced by the individual reader drawing upon various utterances, descriptions, and images in the text.

References

Thought Representation and One: An Analysis of Virginia Woolf’s Narrative Style

In this presentation, I will examine the use of one in Virginia Woolf’s novels. Her novels can be separated in the three periods according to their writing style: The Voyage Out (1915) and Night and Day (1919) in the first period, Jacob’s Room (1922), Mrs. Dalloway (1925) and To the Lighthouse (1927) in the second period, The Waves (1931) in the third period. The change of the style in these novels is to be observed by examining the thought representation, which shifts from direct thought to free indirect thought, and then to free direct thought.

One of the elements which determine the discourse structure is the personal pronoun, and the indefinite pronoun one which commonly appears in all the novels above, even though the discourse structure of thought representations changes among direct and indirect narrative style. My purpose is to reveal the effect from the use of one throughout the novels, and to indicate how one works in the stream of consciousness technique in the second period of Woolf’s works. I will exhibit the ratio and the tendency of one in each novel and discuss how one functions in different discourse structures which are usually considered to contain different personal pronouns: the first person pronoun in direct thought or the third person pronoun in indirect thought. I will also discuss the presence of the narrator indicated by one.

References

A Stylistic Exploration of War Register in Adichie’s *Half of a Yellow Sun* and Mantel’s *Bring up the Bodies*

The paper examines the similarities of authorial style in the depiction of war in Chimamanda Ngozi Adichie’s *Half of a Yellow Sun* and Hilary Mantel’s *Bring up the Bodies*. Using the Systemic Functional Grammar as theoretical model, it investigates the deployment of the register of war in the achievement of linguistic style by both Adichie and Mantel. The theory sees language from a social semiotic perspective, using linguistic choices a language user makes as a measure of deliberate and conscious decisions in the ultimate fulfilment of functions. Going by Halliday (1985: 38) definition of register as a functional variety of language, that is language variability according to use, the authorial deployment of same in the overall attainment of style in the selected texts is investigated. The findings reveal that not only do both authors show similar thematic interests in both novels, but that they also exhibit stylistic patterns that suggest perceived affinities to almost the same literary and linguistic influences.

**References**

Gothic Stylistics in Macbeth

Macbeth as one of the Four Great Tragedies by Shakespeare depicts a great change of Macbeth from a hero of counter-insurgency into a tyrannical king. What impresses readers most is the frequent usage of stylistic features of Gothic tradition, like murders, ghost, witches and so on. The word “Gothic” initially refers to an early Germanic tribe’s name Goths, then gradually stands for “germanic”, then “medieval”. Previously, the word “Gothic” often correlates with savage and greed, partly because the Goths invaded Roman Empire in an extremely cruel way. While, the Gothic stereotype has a dramatic change in 18th century and its connotation transforms into a neutral meaning---the medieval unknown, being contrast to Classicism in structure. Stylistic Gothicism in literature also has different stages of development and it is generally believed that it is pioneered by Horace Walpole’s The Castle of Otranto: A Gothic Story (1764) and flourished through the early nineteenth century. The Gothic fiction is characterized by depicting the events of horror, ghost, violence, nightmare and so on; besides, its locale is often a gloomy and mysterious castle. The Gothic works are destined to depend on terror and horror, though bringing about emotional changes in distinctive ways, they invariably dig into subconscious, trauma, insanity and taboo that exist in human society, revealing the social evil. Relatively, ghosts, dark power, bloodshed, castles and others emerge as fundamental features of Gothic fiction. Through the research, it is helpful to deeply understand the Gothic stylistics and interpret the work from a new perspective, which plays a positive role in the research and development of Stylistic Gothic literature and possesses certain significance for literary reference.

References

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**Typography and Text: an Interdisciplinary Study of the Link.**

In a previous paper (Barney 2014) I made a preliminary study of stylistic variation at the graphological level of language; of the use of different letterforms for particular communicative purposes. I concluded that paper by quoting Anna Gerber's observation (2010:107) that Jan Tschichold's work in typographical design for Penguin Books constituted “a perfect balance between creating an overarching look for the books, while still allowing each book (and its content) to be reflected in the design”. I suggested that further research in the field should examine the question: how is the content of texts reflected in their typographical design? In the present paper I draw on stylistics and typography to explore this question further.

I examine a range of typefaces, both display and book types, and their use in different kinds of text. I look at the design of the letters themselves, and at such matters as spacing, proportion and layout. I examine the ways these features correlate with genres of text and with the texts' linguistic structure at other levels than graphology. I conclude that, while display types clearly contribute to conveying the burden of a text's meaning (and especially connotative meaning) just as other linguistic levels do, book types have far less scope for this. Their association with the content of books is looser, and a matter of convention more than of symbolism; I argue that we can illuminate the relationship by drawing a parallel with the similarly conventional association in poetry between metre and meaning.

**References**


Jane Austen’s Figurative Language

This paper argues for Jane Austen as a stylistic pioneer, especially in her use of rhetorical figures. Although the traditional view is that Austen is sceptical of figurative language (see for example Lascelles (1939: 111)), and she certainly does repeatedly satirise well-worn expressions and the clichés of sentimental fiction (for example in her early satire *Love and Freindship*), there is evidence that towards the end of her writing career she was experimenting with new forms of figurative expression. Paying particular attention to her last, unfinished work, *Sanditon*, this paper will highlight her creativity and innovation by drawing on recent developments in cognitive linguistics and cognitive grammar. Focusing especially on metonymy, not just in the basic part-whole sense, but adopting the current, broader conception of associative correlations (see for example Dancygier and Sweetser (2014: 5)), I will argue that *Sanditon* is crucially concerned with the relationships between objects and what they stand for in a newly ‘modern’ world. This text is preoccupied with the circulation of objects, and the associations which their names carry in an emerging culture of reproduction and consumption; with the different connotations, as one character notes, between a ‘Trafalgar House’ and a ‘Waterloo Crescent’ (2008: 156). An interdisciplinary approach, combining stylistic analysis with contemporary cognitive theory, will bring out to the full the pressure that is put on the connections between signifiers and signifieds in Austen’s late writing, and the interpretative challenges that result.

References

Beyond functionalism: Why stylistics needs cognitive grammar

In his analysis of William Golding’s *The Inheritors*, Halliday (1971) argues that the patterns of transitivity used in the text represent the cognitive-ideological perspective of Lok, the Neanderthal main character. Since Halliday’s (1971) seminal analysis, stylisticians and discourse analysts have very productively used this framework from Systemic Functional Grammar (SFG) to describe the ideological perspectives encoded in a variety of discourse types (for example, Hart, 2014; Jeffries, 2010; Mills, 1995).

SFG made it possible to explain systematically the linguistic means by which ideologies are constructed in texts. However, in this paper I suggest that it tells only half the story insofar as reader reception is concerned. Halliday writes that the patterns of transitivity used in the text ‘express not only the content of the narrative but also the abstract structure of the reality through which that content is interpreted’ (1971: 347-8). The same grammatical forms that tell the story construe it from a particular perspective (c.f. the narratological distinction between ‘story’ and ‘discourse’). As Halliday himself points out, though, a different construal of events is recoverable from the text: ‘the language as a whole [in *The Inheritors*] is not deviant, and the difficulties of understanding are at the level of interpretation – or rather perhaps, in the present instance, re-interpretation’ (Halliday, 1971: 358).

I argue that SFG describes only the construal of events proffered by the text, whereas Cognitive Grammar (c.f. Langacker, 2008) furnishes analysts with a conceptual framework for describing how readers re-interpret – or ‘re-construe’ – the narrative with respect to their own (*Homo sapien!*) cognitive-ideological perspectives. I illustrate my argument with reference to Halliday’s extract from *The Inheritors* and reader-response data collected from a speech by the British Prime Minister, Theresa May.

References


Old texts and new: A digital King Arthur

The “context-sensitive approach to meaning-making” is immediately apparent in those stylistic analyses related to historical texts. As stylistic theory has tended to focus on more recent texts, this paper asks what an interdisciplinary approach can offer to historical stylistics to account for radically different contexts of production.

This paper focuses on the two earliest-known versions of Thomas Malory’s Morte Darthur (one manuscript, one print) that I have digitized in parallel-text format. In applying new media to old, it borrows from Historical Pragmatic methodologies that map form and function (Jucker, 1995) in an attempt to answer Busse’s call for a ‘New Historical Stylistics’ (2010).

Through such form/function mapping I ask in what ways researchers can marry a text’s linguistic surface (lexis) with discoursal elements (event structure). I then demonstrate how digitisation attends to both co-text as well as context, linking the text with other digitised resources such as dictionaries and manuscript corpora. I will argue that digitising a text creates a truly interactive object of study, open to examination from different linguistic perspectives and at different linguistic levels, illustrated through a comparative analysis of the two texts’ subtle shifts in characterisation and plot.

In the adaptation of corpus tools (concordances and dispersion plots) I propose ways in which these methods might be applied to narrative and historical texts. By way of Structuralist models (e.g. Propp, 1928) and taxonomies created for novels (e.g. Leech and Short, 2007) I explore how their taxonomic clarity is well suited to the design of database architecture, whilst conceding that such digitisation requires interpretive choices and allowances for what we might perceive as the ‘peculiarities’ of Middle English narratives. As such, the paper ultimately asks whether these stylistic models can be operationalised through digital media and whether alternative narratological models are required to interpret medieval texts.

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Combining Cognitive and Corpus Linguistic Approaches in Language Research and Teaching

Cognitive Linguistics and corpus linguistics have emerged as arguably the two most influential contemporary linguistic approaches in applied linguistics, as evidenced by an increasing number of studies using either one or the other approach. However, due perhaps to the surface differences between them, there has not been much research on how the two approaches can be combined to make language research more valid and language teaching more effective. This paper discusses the need and existing effort to integrate the two linguistic approaches in language research and teaching. The paper explores the theoretical grounds and rationales for combining them. It also describes how such a combined approach may enhance the validity and reliability of research on language use as well as the effectiveness of language learning/teaching.

Keywords: Cognitive Linguistics; corpus linguistics; language teaching

References

The Construction of Fictional Minds in Ernest Hemingway’s Short Stories: a Narratological Exploration

The representation of characters’ minds can be said to lie at the core of narratives. Some scholars even argue that narrative reading is mind reading. In recent years, especially with the cognitive turn in narrative studies, the construction of fictional minds has engaged increasingly more researchers. How readers, prompted by the text, construe a character’s mental world calls for detailed exploration.

This study explores the construction of fictional minds in Hemingway’s short stories. Cognitive narratologists have drawn on Theory of Mind to explain how readers construe characters’ mental worlds based on the description of their thoughts and actions. However, Hemingway’s texts, famous for the Iceberg theory of writing, are often devoid of eventful plots and direct representation of characters’ thoughts; yet readers still construct rich images of characters. This seems to pose a challenge to the explanatory power of Theory of Mind. Combining readers’ comments on the one hand and cognitive theories such as Blending Theory on the other, the current study tries to account for how readers build up a character’s mentality based on the description of sceneries in the text. It is hoped that this discussion can shed light on the application of Theory of Mind to fiction reading.
The Articulatory Dimension: Poetry, Phonetics, and the Aesthetics of Speech Sound

A largely neglected aspect of poetry has been what M. H. Abrams calls “the fourth dimension of a poem,” or its articulatory dimension. This is the sensuous experience of enunciating the speech sounds that make up a poem, the experience of the movements, gestures, shapes, and sensations it creates in the mouth. The articulatory dimension is the affective, kinesthetic experience of the poem in the mouth: the orchestration of its phonics. While the sound of poetry, its auditory dimension, has been treated in detail, its oral counterpart has not received the attention it deserves.

My project is to use articulatory phonetics as a way of describing the experience of the poem in the mouth. For instance, the phoneme /p/ involves obstruction at the lips, a build-up of pressure in the mouth, and a bursting forth of compressed air in an explosive release. That’s how a /p/ feels in the mouth. How can poetry scholarship not attend to the potential inherent in the affective experience of speech sound? This is what I think of as the aesthetics of speech sound—their affective value, how they feel, and hence what they evoke.

What can phonetics, especially articulatory phonetics, tell us about the aesthetics of speech sound in a poem? How is the phonic substance of a poem meaningful and significant? I will use the framework provided by articulatory phonetics, which is based on the work of the Haskins Laboratories at Yale, to analyze the articulatory dimension of a poem. I’d like to make a case for the affective valence and expressive potential of speech sound, and draw examples from various poets to show how the phonics of a poem can be made to signify.

References

Artificial Translanguaging in J.R.R. Tolkien’s "Lord of the Rings" trilogy

Writers such as Joseph Conrad, Samuel Beckett and Vladimir Nabokov are considered to be translingual, in other words, they are authors "who write in more than one language or in a language other than their primary one" (Kellman 2003: ix). Translanguaging has also been referred to as codemeshing (Canagarajah 2006; Young 2004); transcultural literacy (Lu 2009); translingual writing (Horner et al. 2011) or in new literacy studies as multiliteracies (Cope and Kalantzis 2000). All of these terms have something in common and that is that they include the mixing of two or more languages within a single text or communicative event. However, what if one of those languages is artificial, that is, if it invented by the author? This is the main focus of the paper, with examples drawn from J.R.R. Tolkien’s Lord of the Rings book trilogy as well as the Peter Jackson film adaptations. Tolkien created numerous constructed languages such as Elvish (e.g. Quenya and Sindarin), Dwarvish (e.g. Khuzdul), Entish and Black Speech (Noel 1980). He even invented a script known as Tengwar which has a very different orthography to Late Modern English (Stanton 2001). This paper analyses examples of translanguaging writing and speech production taken from J.R.R. Tolkien’s fantasy novels in order to explore the author’s stylistic choice.

References

A study exploring textual devices and attribution of responsibility in "officer-involved shootings"

With increased attention by American news media on broad claims of malfeasance by American police officers related to engagement and apprehension of criminal suspects, the term “officer-involved shooting” has emerged to encapsulate all incidents where a police officer fires a gun at a person resulting in injury or death (San Francisco Police Department, 2005). However, the use of this term among news media organizations—while growing exponentially in recent years—has received criticism from media critics for its lack of specificity and obfuscation of culpability (e.g. Lennard, 2014; Pareene, 2014; Martin, 2015). Furthermore, it is argued that, as jargon originating from police communication, use of the term constitutes a breach of journalistic norms.

Framing of blame, commonly called attribution of responsibility in scholarly work, in news coverage of events related to crime and law enforcement has been a significant area of interest among scholars of media and language studies (cf. Entman, 1993; Scheufele, 1999; Fowler, 1991; Fairclough, 1995). This study will use an experimental design to understand the effect of transitive textual devices on perceptions of blame in cases of police use of force. Data will be collected in Spring 2017 using a between-group online experiment. The study will have two groups. One will read a news story describing an incident of police use of force as an “officer-involved shooting” while the other will read a news story describing the same incident framed as a situation where a “police officer shot” a citizen. Both groups will then be asked about their perceptions of which party blame should be attributed.

References


A Corpus-based Study of Persuasive Speech Techniques Featured in Twelve Angry Men
Crime SIG

The play *Twelve Angry Men* is based on Reginald Rose’s real experiences in serving on a jury. It has been adapted into several other TV versions in programs such as *Malcolm in the Middle*, *King of the Hill* and *The Simpsons*. The focus of my analysis is on what makes each character’s speech distinct. To this end I compare each juror’s total speech against the remainder of other jurors’ dialogues, and investigate keywords and key semantic domains that are statistically over-represented by using the corpus software Wmatrix 3.0. In this way, I am able to discover distinctive features of each juror’s speech. The striking difference lies in the speech features between Juror No. 8 and No. 3. The language of Juror No. 3 is found to be dismissive, condescending and controlling without using any mitigators or modals, whereas No. 8’s is found to use large numbers of hypothetical modals to express suppositions and possible realities. Each time he uses a hypothetical modal expression, he expands room for reasonable doubt. He also uses a statistically-significant number of tag questions and rhetorical devices to elicit others’ thoughts and responses. By using a great many attitudinal modals such as “I just want to”, “I’d like to”, “I think”, he lessens his impositions on others and politely encourages them to reconsider their beliefs and shed their doubts. Juror No. 8’s seemingly gentle but persuasive speech convinces the other jurors to change their votes for acquittal in the end.
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A Possible-World-Theory-Based Analysis of Pragmatic Skills Used in Drama Texts Characterized with Stream of Consciousness

From the perspective of Possible World Theory, this study explores the pragmatic skills used in the reading of drama texts “The ride Down Mt. Morgan”, “After the Fall” and “The Death of Salesman” characterized by complicated stream of consciousness. First, the essence of the garden-path narrative strategy is the author’s deliberate reversing or misplacing of the related text actual world and text possible world. Its success lies in the author’s use of readers’ non-accessibility to the character's fantasy-worlds, or in his/her manipulation of their related cultural presuppositions. This skill creates suspense, increasing the unpredictability of the storyline. As a result, readers are likely to develop a sense of characters’ capricious or changeable personalities. Second, in drama texts, readers often find sudden deviations in the choices of utterance types, which actually implies the implicit switch of worlds, reflecting the character’s spontaneous or uncontrollable consciousness flow across different spaces and suggesting their mental restlessness or confused train of thought. Understanding this helps readers to better read the mind of the character and understand their characterization better. Third, drama texts characterized with consciousness flows include various levels of “worlds”, which appear disorderly but are conceptually contrastive. In view of this, readers may make necessary cross-world integrations, through which different spaces or relationship can be compared or blended so as to work out the underlying logical relationship or the implied social meaning of the drama text.
Moving narratives and mundane spaces: Core themes and unexpected twists in Gothic fiction

Readers, critics, and researchers in literary studies have often remarked on the formulaic nature of Gothic fiction – Norton Rictor, for instance, refers to the genre as “the latest trash of the day”. The present analysis uses a corpus stylistic approach to inquire into the nature and meaning of quantitative genre markers of Gothic fiction. The data of my keyword analysis does indeed reflect some clichés linked to Gothic fiction, such as a predilection for vocabulary from the field of extreme psychological states, but apart from these stereotypes, there are some unexpected findings that my analysis seeks to interpret, particularly in the Gothic’s use of expressions from the field of movement on the one hand and from that of architecture on the other.

My keyword analysis of early Gothic fiction has identified motion as one of the most dominant semantic fields of the genre. Verbs of movement are of course quite frequent in fiction in general, however, motion is not usually thought of as a characteristic marker of Gothic fiction. My discussion therefore aims to elucidate the importance of movement in Gothic fiction as such, and it further explores the range and meaning of nouns and verbs that seem to be specific to Gothic fiction in the realm of motion compared to other eighteenth-century fiction.

Another surprising finding about the Gothic vocabulary was the frequency of words related to unexpectedly ‘mundane’ spaces and architectural features, such as chambers, apartments and walls. My analysis examines the functions and meanings of these keywords that seem to run counter to the stereotypical image of Gothic fiction as filled with crumbling medieval architecture, to arrive at a fuller understanding of Gothic fiction as a literary genre that transforms features from earlier prose fiction and strongly influences the development of later literary genres, such as those of the Victorian period.

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Uses and Abuses of Reading Life: Stylistics, Freedom of Expression, and the Case of Ahmed Naji

...they are accusing me as if I were the fictional character in the novel. Whatever the fictional character is doing in the novel, the prosecution is dealing with it as if were my personal confessions. If the court gives us a verdict and if the court agrees that this is literature, this is a novel, I think this will have a huge effect on the freedom of expression in Egypt.

These are the words of Egyptian journalist and novelist Ahmed Naji, speaking in January 2016 (RNW Media 2016) about his prosecution by the state for ‘violating public modesty’. The case against Naji began in August 2014 when a ‘concerned citizen’ – 65-year-old Hani Saleh Tawfik – filed a lawsuit after reading an excerpt from Naji’s multimodal novel Using Life (originally published in Arabic as Istikhdam al-Hayat) which, the plaintiff said, compromised his health: His ‘heartbeat fluctuated and blood pressure dropped’. The case went to trial with Naji acquitted in December 2015. Subsequently though, the prosecution appealed; Naji was retried at a higher court and found guilty in February 2016, then sentenced to the maximum two-years in prison. Since then, Naji’s case has been taken up by PEN International and high-profile novelists such as Zadie Smith have written in support. In December 2016, Naji’s sentence was temporarily suspended and he was released from prison, subject to retrial this month (January 2017). Naji’s case has captured the public interest, yet it is indicative of more widespread suppression of free speech in the Arabic world. This paper analyses Ahmed Naji’s trial in its socio-political context, considering the legal arguments, public discourse surrounding the case, and style of the translated except. In doing so, the paper explores what a situated, politicised stylistics can contribute to the study of freedom of expression and language and discrimination.

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On Novelisation: The case of The Killing

Cognitive stylistics is concerned with explaining the linguistic and narratological processes through which literary texts carry meaning. This paper explores such processes where an audiovisual dramatic, crime ‘text’ is concerned, but also where this crime narrative finds itself, through popular demand, ‘migrating’, meaning ‘travelling elsewhere’, crossing the boundaries of the language, medium and culture it was first bound by. Exploring this twenty first century trend enables a proposal for a model for multimodal research, and a framework for genre analysis with which to better understand the processes involved in crime narrative construction (and resulting fascination) in many of its media.

This paper is part of a larger project (see Gregoriou, forthcoming 2017), and places emphasis on the move from audiovisual, and specifically televisual, to written narrative crime text, and across cultural and linguistic boundaries. I explore the novelisation of the first series of the Danish televisual Forbrydelsen (first screened in Denmark in 2007) into Hewson's (2012, 2013, 2014) trilogy’s 2012 (The Killing) book. I start by defining ‘Nordic noir’ and drawing on some of its generic regularities, before discussing the first series of the Danish televisual Forbrydelsen, and its critical appeal in the UK, touching on gender roles, red herrings, frame repairs and replacements (Emmott, 1997), and also costuming and music. The paper then turns to Hewson’s British novelisation, drawing on paratextuality, textual montage, migrated and non-migrated scenes, cataphora, narration, focalisation, and the use of free indirect discourse. The section also discusses the novel characters’ physicality, costuming, use of Danish, metafictionality and misdirection strategies, before analysing Hewson’s different story ending.

References

Nativisation and stylisation in the fiction of Ha Jin. Re-examining the Kachru model of creativity in English language contact literatures.

In this presentation I address the issues raised by ‘contact literatures’ in English in which a creative writer attempts to represent for readers of another time and place what it is or was like to be there then. The question is examined through examples from the fiction of ‘Ha Jin’, widely published and honoured in his adopted home of the US for efforts at such contact literature which presents twentieth century Chinese experience for the consumption of twenty first century English-reading audiences.

I begin by briefly considering the limited if sometimes nevertheless suggestive comments and models of postcolonial literary critics on such writing, including the evolution of such writings over the last sixty years or so. A view is then taken from linguistics, particularly sociolinguistics of globalisation and stylistics of identity. This leads to an appreciation of the value of Kachru’s model (1982 and after) of ‘bilingual creativity’ for analysing how such fiction works, but also to query whether, more than thirty years later, that model still gives a satisfactory full account of contemporary postcolonial literary creativity. I suggest by reference to the evolution of Ha Jin’s writing that a concern with surface linguistic forms has typically moved to combine more saliently with intercultural pragmatics in a world where contact is no longer (if it ever was) a straightforward ‘us and them’ issue, and a reified notion of two frozen and distinct cultures and languages is no longer helpful.

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The Poetics of Hamilton

The Broadway musical Hamilton, which won 11 Tony awards in 2016, has received attention for many reasons – its innovative use of rap and hip hop music, its nontraditional racial casting, and its political messaging. Its language, too, has been examined, particularly by its creator Lin Manual Miranda, who has annotated much of the score (Miranda and Carter 2016), and by fans who have posted comments on crowd-sourced sites.

What is still needed, though, is a systematic poetic analysis of the musical’s language – if Hamilton is this revolutionary, what does it accomplish with language that surpasses other musicals? Harding argues that the innovation is epitomized in the musical’s use of specific figurative forms – rhymes, puns, idioms, and intra-textual repetition. In some respects, the linguistic creativity is enabled by the musical’s hip hop and rap components. While not every song represents hip hop and rap, the musical makes heavy and effective use of these musical forms that are themselves known for rhyme schemes and puns (Bradley 2009). Analysis of specific examples demonstrates that end rhyme, internal rhyme, and alliterative sequencing are utilized to a dizzying degree, and not only by individual characters, but also in dialogue. In the same songs and in others, puns provide a sly means to develop characters and to comment on narrative events (Harding forthcoming). Repetitive punning and rhyme both have their roots in the African-American technique of signifying (Labov 1973).

Idioms are a surprising element of the show that distinguish it from other forms of literary expression that eschew these well-worn phrases. The use of idioms contributes to the contemporary language that belies the show’s 18th century setting: Idioms provide inter-textual connections to everyday American dialect. The shows’ repetition of specific phrases from scene to scene also provides tight intra-textual connections that highlight analogous situations, characters, and responses.

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Re-reading in stylistics

Cognitive stylistics is primarily concerned with the cognitive processes – mental simulations – experienced by readers. Most cognitive stylisticians agree that experiences of reading texts are dynamic and flexible. Changes in the context of reading, our attentional focus on a given day, our extra background knowledge about the text, and so on, are all factors that contribute to our experience of a fictional world. A second reading of a text is a different experience to a first reading.

As researchers begin to systematically distinguish between the ‘solitary’ and ‘social’ readings that constitute reading as a phenomenon (Peplow et al. 2016), the relationship between multiple readings and the nature of their processing become increasingly pertinent. In this paper, we argue that our experiences of texts should be considered diachronically, and propose that the different readings which make up an analysis and interpretation of a text should be given greater attention in stylistics research.

This paper presents a mixed-methods study which aims to empirically examine the cognitive, and specifically attentional, experience of re-reading. Firstly, we examine the different ways in which re-reading has previously been discussed in stylistics, grounding our claims in an analysis of articles published in three key stylistics journals: Language and Literature, Journal of Literary Semantics and Poetics over the past two decades. Secondly, we draw on reader response data from an experimental study carried out with undergraduate students at Coventry University and the University of Huddersfield. In this study, participants were asked to complete a questionnaire following a first or second reading of the same short story, ‘The Freeze-Dried Groom’ from Margaret Atwood’s (2014) collection Stone Mattress, and in addition were asked to write ‘what happens next’ in the story. This paper presents the initial findings of this study and the questions these raise for cognitive stylistic accounts of (re)reading.

References

The Prosody-tone Connection in Taiwanese Speech, Verse and Idioms: A Corpus Analysis

This paper addresses the prosody-tone connection in three linguistic forms of Taiwanese, colloquial speech, literary verse, and idioms. In this research, I establish a corpus that contains 2668 phrases and sentences. The corpus study indicates that different linguistic styles substantially affect application of phonological processes. Three observations are in order. First, in colloquial speech, tone sandhi (B→S/___B) is bounded by the phonological phrase, the boundary of which is marked at the right edge of a syntactic XP (Selkirk 1986; Hsiao 1991; Chen 1987,2000). Second, in literary verse, tone sandhi is confined within the domain of foot. (B=base tone, S=sandhi tone)

(1) Ying-hiong lan kui bi-li guan “A hero can hardly resist a beauty.”
   hero hardly pass beauty barrier
   a. [S B] [S S S B] Colloquial speech
   b. (S B) (S B) (S S B) Literary verse

The colloquial reading in (1a) shows that within each phonological phrase, which is bracketed, only the final syllable retains its base tone, while all of the preceding syllables surface with their sandhi tones. The verse rendering in (1b) shows that tone sandhi operated in the foot, as parenthesized, where only the foot-final syllable preserves its base tone. In the corpus, there are 604 verse lines, 600 of which exhibit foot-conditioned tone sandhi, found in 99.33% of the data.

Finally, a more complicated phenomenon is found in idioms, where a third type of reading arises when tone sandhi is blocked by both the phonological phrase and the foot.

(2) Chieng chim su hai
    Love deep as sea
   ([B] B) (S B]) Overlapped reading

As in (2), the overlapped reading allows three syllables, ching, chim and hai to retain their base tones. The corpus contains 986 idioms, and 739 of them display the overlapped readings, found in 74.94% of the data.

References

Poetry and Time: temporalities of the moment in Antigone Kefala’s Fragments

What is time in literary texts? Or rather, how are literary texts organised so that the reader understands temporal relations? What different temporalities can the text make for us? My study of such questions has brought together M.A.K. Halliday’s modelling of language as social semiotic with J.T. Fraser’s modelling of temporalities in the sciences, with a focus on different textures of temporalities in literary texts of different historical periods. However, although within the wider context of earlier work, this paper takes a more microscopic approach: it discusses the poems of the Australian poet, Antigone Kefala, in her most recent publication, Fragments (2016), with particular reference to Marc Wittmann’s recently translated book, Felt Time, The Psychology of How We Perceive Time (2016). A reviewer of Kefala’s earlier work wrote, “Kefala can render the music of the moment so perfectly, she leaves one almost singing with the pleasure of it.” Wittmann, reviewing insights from psychology and neuroscience, describes the duration of that experienced moment. Yet, as portrayed in Fraser’s model, the individual also lives simultaneously within the experience of different temporalities. This paper explores how the language of a poem, in its simple sequence, can nevertheless give the reader moments of such complexity.

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**Geometry for the stylistician: philological topology and stylistic analysis of poetry**

The mathematical concept of topology deals with the properties of objects that are preserved under certain deformations of space. It evolved as a field of study from geometry through analysis of such concepts as space, dimension, and transformation. The notion of ‘philological topology’ was first put forward by prominent Soviet philologists (O.S. Ahmanova and L.V. Polubitchenko 1979). It was inspired by George Steiner’s idea of topology of culture, illustrated (Steiner 1975, p. 425) with the analogy of a triangle drawn on a rubber sheet, which is bent into conic or spherical form: some properties of the triangle (e.g. its area) survive the transformation, while others not (e.g. the space between its vertices).

Philological topology applied the notions of mathematical topology to philological analysis. Thus, the categories of identity / difference, variant / invariant, continuity / interruption and others were developed. Later philological topology split into the study of the so called vertical context, presently treated as the study of intertextuality, and translation. In relation to English poetry, the conclusions were that its intertext includes Biblical reminiscences, allusions to Greco-Roman mythology, Classical literature, and world literature (Polubichenko 1988).

In the talk, the task of revisiting these conclusions using more systematic approach, such as corpus analysis and quantitative research, is formulated. What is more, with respect to intertextuality, numerical methods of investigation allow to differentiate English poetry stylistically from poetry in English. Thus, the talk formulates the task of remoulding the philological topology categories of identity / difference and tradition / innovation into a new one, based on culturally-bound and author-specific constitute elements of intertext.

Furthermore, since the 1980s, the discourse of English poetry has expanded and changed considerably, and in the current research more emphasis should be placed on contemporary poetry.

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Presence Without Description: “Being There” in a Dialogue-Driven Storyworld

Recent cognitive-narratological and cognitive-poetical research into the first-person feeling of “presence” in a storyworld has largely built on the idea that sensorimotor description—descriptions of bodily movement—are a key component to the “experiential feel” of narrative. Dialogue novels present an interesting counter-point to this notion: a survey of reviews of various dialogue novels on the literary social media website GoodReads shows that readers often experience presence when reading these novels, despite the lack of sensorimotor description therein. Dialogue novels, I argue, seem to be perhaps exceptional sources of “presence affordances,” or the means by which readers are “transported” into storyworlds, because of—not in spite of—their inherent lack of sensorimotor description.

Using excerpts from two dialogue novels (Vladimir Sorokin’s The Queue and Nicholson Baker’s Checkpoint) as case studies, this paper outlines a model of presence that focuses on the relationship between narrativity and the degree of multi-sensory, embodied interaction necessary between reader and text in order to achieve a feeling of “being there” in the storyworld. Due to the aforementioned lack of description (sensorimotor or otherwise) and other literary accoutrements typically relied upon as “blueprints” or “cues” for the enactment of a storyworld, readers are afforded a unique freedom when reading dialogue novels, effectively supplementing dialogue with their own experience and environment (both past and present) to create a vivid, first-person sense of presence in the storyworld.

References

Will the ‘Real’ author please stand up: The Performance of Authenticity by Junot Diaz

As we enter the era of bullshitology (Frankfurt 2005, Pennycook 2015), methods of evaluating authenticity become even more necessary. This study attempts to understand how celebrity writers present themselves in literary discourse, and construct a public persona to negotiate their paradoxical position within it. Common tropes of an ‘authentic’ author contained in influential critical publications such as London Review of Books and The New York Review of Books form the metapragmatic stereotypes of the ‘real’ author. There are four in all; the ‘authentic’ author is eccentric, possesses literary expertise, is a public intellectual situated outside capitalist society, and has a persona that aligns with the literary work produced.

I conducted an ethnographic study on Pulitzer-Prize Winning author Junot Diaz as a case study participant in this research. The data collected include semi-structured interviews, presentations at literary festivals, television talk shows, and social media. Using an interactional sociolinguistic approach, including the use of stance (Jaffe 2009), register (Agha 1998), indexicality (Silverstein 2003), and enregisterment of characterological figures (Agha 2005, 2007), I examine how Diaz interactionally accomplishes his performance of ‘authenticity’ discursively, by linguistically indexing the existing metapragmatic stereotypes during his self-presentation. The results emerge as demonstrating Diaz’s style-shifts that occur according to the size of the communicative contexts. The larger the communicative platform, the more Diaz capitulates towards pre-determined discursive labels surrounding authors of color. Additionally, Diaz employs a mixed register that includes ‘nerdspeak’ and ‘taboospeak’ among others, giving rise to the characterological figure of the street evangelical.

In all, this study originates an evaluative framework for empirical examination of author ‘authenticity’ that is applicable across multiple forms of data obtained from and around authors themselves.

References

Austerity in the Commons: A corpus critical analysis of *austerity* in Hansard (1803-2015)

June 2015 saw thousands of UK citizens join ‘anti-austerity’ protests. People in other European countries have also campaigned against the prevailing political ideology that asserts that ‘we’ need to ‘balance the books’. The very existence of a protest movement defining itself by opposition to ‘austerity’ suggests the status of *austerity* as a socio-political keyword. This idea of the socio-political keyword is inspired by Williams (1983 [1976]), who used a list of words to characterise and sometimes challenge the ideology of the post-war years. Significant power can be wielded in political discourse by word-forms, which may connote a whole complex of meaning subtly different from the everyday usage of the same word and work as a kind of shorthand for a whole ideological stance.

In this paper we will delineate and clarify the meaning of *austerity* in a socio-political context by reporting on research that analyses the use of *austerity* in a 2.3 billion word corpus of Hansard reports (1803-2003), using a combination of corpus tools and critical stylistics (Jeffries 2010). Combining critical linguistics with corpus linguistics is becoming established as a way of identifying and analysing ideologically important language patterns in large sets of data. Jeffries and Walker (2012; in press) demonstrate that corpus techniques can facilitate rigorous linguistic research into socio-political keywords, and show that political keywords acquire a specific set of semantic features, while, paradoxically, becoming empty of meaning. One potential effect of this is that the electorate may be persuaded to accept an ideologically controversial concept as something more benign or naturalised as an absolute good.

The paper will outline the methodology for data collection and analysis, report on patterns of usage in the data and finish by drawing conclusions about the status of *austerity* as a socio-political keyword.

References

Speech acts and metacommunicative expressions for instruction from Middle to Modern English

The aim of this paper is to investigate the various manifestations of directives and metadiscursive practices in Middle and Modern English prose from the viewpoint of guiding the addressee. The two kinds of metadiscourse can be identified in terms of functions of labelling textual and interpersonal metadiscourse. As the prose by medieval mystics aim for moving the disposition of its audience to assent to, and follow their religious precepts by conveying their ineffable experience, it is expected that there are several persuasive devices of rhetoric. Furthermore, I’d like to discuss the diachronic aspect of speech acts and metadiscourse in the light of pastoral intention to teach, to reprove, to encourage through the communicative and educational purpose. We observe communicative intention of the interaction between writers and readers by looking at the phenomena from knowledge of historical pragmatics.

This research is devoted specifically to the data problems and to the methodologies of historical pragmatics. I will state transitions from Middle to Modern English period by showing sufficient instances.

This research demonstrates that various manifestations of speech acts verbs and metadiscourse add striking effect to persuasion.

References

La La Land: counterfactuality, disnarration and the forked (motorway) path

Audiences of Damien Chazelle’s 2017 Oscar winner La La Land were enthralled by the relationship between the jazz pianist, Sebastian and aspiring actress Mia in what at first appears to be a film that adheres to the genre of romantic Hollywood films. When the final part of the film projects to five years in the future, audiences instead see that the romantic leads are not together. When Sebastian and Mia unexpectedly see each other again, both pause to imagine their lives together in a what-might-have-been scenario and audiences are offered a glimpse into an alternative reality where they are married to each other and have a child together. This counterfactual ending provides the more conventional (and satisfying) conclusion but is disnarrated (Prince, 1988) as soon as it is presented in a narrative technique that manipulates the plot, characters and audiences through counterfactual storytelling. It is also an example of what Borges ([1944] 1998) calls the “forked path” that proposes all texts offer a “labyrinth” of plot options and multiple possibilities creating a counterfactual divergence. In La La Land’s real ending, Sebastian has become a successful jazz pianist and owns his own club, while Mia has become a successful actress, wife and mother and both acknowledge that pursuing these dreams were more important than pursuing their relationship. This talk explores the notions of counterfactuality and disnarration in La La Land’s anti, happy-together ending and also discusses why the film is an example of the ‘paranarratable’ (Warhol, 2005) because it subverts expectations.

References

The Conformity of Tone, Rhythm, and Melody in Mandarin Children’s Songs

This paper establishes a corpus of 10 Mandarin children’s songs and discusses how Mandarin tone and rhythm are reconciled with music melody. The major findings are shown below. First, 77% pairs of Mandarin tones match melody within a foot in accordance with principle (1) proposed by Sun (1988), who indicates that the music pitch of adjacent Mandarin syllables should follow (1), so that listeners can understand the lyrics. In particular, 100% of the tone sandhi form matches the musical melody within a foot. The Mandarin tone categories in (1) are followed by numerical tone notations. (“>” represents higher than.)

(1) Music Pitch: Yinping (55) > Qu (51) > Yangping (35) > Shang (214).

As exemplified in (2), the music pitch of the sandhi form of li is higher than you, which conforms to (1). The foot constructed by li and you do not form a syntactic constituent is in support of the indirect reference hypothesis.

(2) [da pin-guo]Ft [li you]Ft [da mao-mao-chong]Ft
Gloss big apple inside have big caterpillar
Tone 51 35 214 35 214 51 35 55 35 (Surface representation)
Music pitch 5 5 4 3 1 5 5 6 5

Second, all of the leftmost syllables of intonational phrases (IPs), as wo and zuo in (3), aligns with the strongest beat in a measure. (“∙” represents the strongest beat.)

(3) [ wo wo-shou ]IP [ zuo peng-you ]IP
Gloss shake shake hand make friend
Beat ∙ ∙

Third, the music rhythm of unstressed syllables tend to be shorter than that of their adjacent syllables unless the unstressed syllables are at the end of IPs. To summarize, this paper shows the conformity of language and music in Mandarin Children’s song and suggest that it is an appropriate learning material for learners of Mandarin.

References

Dementia, a major issue featuring our ageing society, has been increasingly represented in the first person narratives of contemporary fiction, including the novels *Elizabeth is Missing* and *Still Alice* and Alice Munro’s short story *The Bear Came over the Mountain*. Through patterns in the linguistic choices, readers are afforded the opportunity to access the ‘mind style’ of senile narrators; mind style is the particular world-view presented in a first-person fictional narrative, and a concept that has been developed in Cognitive Stylistics to encompass insights from Cognitive Science (e.g. schema theory and conceptual metaphor theory) into linguistic analysis of literary texts. Building on previous research (Lugea 2016), this paper investigates the linguistic choices made by authors in order to construct senile mind styles in fiction. I compare the fictional representations with clinical accounts of senile dementia, for although realism is not paramount in fiction, it is through the prism of reality that readers process fictional language. I explore how the language used interacts with readerly schematic knowledge and how both work together to construct a world-view that is recognisably that of a dementia sufferer. Furthermore, by shining a light on the language used to construct a senile mind style, it is hoped that we can gain a better understanding of the condition and sufferers’ experience. The findings of this research will be used in dementia outreach work, as a basis for discussion and building awareness. This research addresses the conference theme of *interdisciplinarity* by bordering language, literature and cognition.

**References**

In the critically-acclaimed HBO series, The Wire, Detectives Jimmy McNulty and ‘Bunk’ Moreland are investigating old homicide cases. They are revisiting the case of a young woman shot dead in her apartment, and visit the scene of the crime to try and figure out how the woman was killed. The two detectives communicate with each other using only the word fuck and its variants (e.g. motherfucker, fuckity fuck, etc.). However, the viewer is able to understand what McNulty and Bunk mean when they communicate despite using such a restricted set of words. This paper examines the acoustic properties in the vowel realizations of fuck in combination with pragmatic classifications of the utterances to determine whether the production styles play a role in expressing meaning. All tokens of fuck were categorized using modified pre-existing classifications McEnery & Xiao (2004) and Murphy (2009). Formants and duration were measured for all vowels, and multinomial regression and box plots were used to examine the relationships between meaning and productions.

The results show that the duration of the vowels produced had a strong relationship with the meaning being conveyed – a long duration was associated with disbelief/realization, and shorter durations were more associated with insults/functional uses. Furthermore, our results shed new light on what for linguists is an old problem: how do we make sense of what people say when speakers so very rarely say exactly what they mean? Research in pragmatics suggests that we infer meaning when people break conversational norms (e.g. Grice 1989; Levinson 2000). In the scene from The Wire, while it is clear that the characters are breaking normal conventions, pragmatic accounts of implicature cannot explain how we infer such a range of meaning from such limited vocabulary. Our results suggest that this is because meaning is coming not via conversational implicature at all. Instead, it is being conveyed at the phonetic level.

References

Authorial intention and Henry Green’s novels

There has recently been some renewed interest in the notion of authorial intention viewed as a core component of the literary experience (Sotirova 2014; Stockwell 2016). Wimsatt and Beardsley (1954) famously dispensed with the centrality of authors’ intentionality in ‘The intentional fallacy’ arguing, instead, for the autonomous and ahistorical nature of the literary work. Sotirova underscores that Wimsatt and Beardsley making those claims ‘contemporaneously with, or shortly after, the heyday of literary modernism’ (2014: 135) was not coincidental, nor was it the fact that such positions subsequently informed ‘the extremes of post-structuralist anti-intentionalism’ (2014:135). In this paper, I consider the notion of authorial intention in relation to the work of Henry Green, an author some critics place at ‘the limits of modernism’ (Hentea 2014). In a series of publications, Green postulates his own theory of the novel and openly voices his ‘intentions’ as an author with regard to his literary production. I use a corpus stylistics methodology, more specifically, Biber’s (1988) multidimensional functional analysis of texts as used in the software MAT (Multidimensional Analysis Tagger) (Nini 2015) to analyse some of Green’s novels. I argue that corpus methodologies can shed light on whether and if so, how, Green’s claims with regard to authorial intentionality are actually realised.

References

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**Interactional discourse constructions literary & corpus-based: perspective, selection, extension**

In the bourgeois tragedies of the 18th century written by Pfeil, Lessing, and Schiller, we are dealing with an extremely sophisticated form of interactional cognitive poetics and aesthetics that might – in a less polished way – still be found in present-day interaction. Based on observations and reflections on Langacker’s Cognitive Grammar (2008), Du Bois’ Dialogic Theory of Syntax (2014), frame-semantic approaches starting from Fillmore (1968), and the flows of Construction Grammar approaches starting from Goldberg (2004), the model of a pragma-semantic interactional discourse construction is developed. It is assumed that discourse constructions are genuinely interactional and serve the self-formation and subject training. Whereas linguistic world knowledge is stored in the constructicon - as assumed by CxG –, pragmasemantic knowledge about interaction techniques seems to be stored in an interactional discourse constructicon in the form of type-entrenchments. In addition, a construction & frame level is set, which offers all possibilities of instantiations and can therefore be regarded as a token-pool for interaction (dance!). The idea of this twofold model (level of instantiated constructions and level of schematized entrenchments) is supported by the results of a corpus-based analysis of interactions in four bourgeois tragedies of the 18th century. The findings back up the assumption of a socially shared cognition, which, inter alia, is determined by processes of selection and extension. The decisive factor for selection and extension processes is the perspective of a Self, i.e. its respective positioning in discourses or worlds, shortly it’s viewpoint and experiences.

**References**

The Showman’s portrayal of states of mind: Consciousness representation in Thackeray’s Vanity Fair

This paper looks at a relatively unexplored area of study in W.M. Thackeray’s Vanity Fair (1848): representation of consciousness. Critics (e.g. Fludernik, 1993) have paid less attention to Thackeray’s narrative modes for representing consciousness than to those of other nineteenth-century novelists. In his seminal work The Dual Voice: Free Indirect Speech and Its Functioning in the Nineteenth Century, Pascal argues that Thackeray’s narrative modes in his third-person novels like Vanity Fair are ‘all much more conductive to free indirect speech’ than those of Scotts, Dickens, the Brontës (1977: 77). However, he holds a rather negative attitude towards Thackeray’s use of ‘free indirect speech’: it can sometimes ‘disconcert the reader, cheat his expectations, and confuse him’, because ‘the frequent authorial interventions jostle with the FIS forms’ (1977: 77). Here, careful attention needs to be drawn to Pascal’s use of the term ‘free indirect speech’. He uses it to refer to both speech and thought. His claim might be true of free indirect speech for some readers, but not necessarily of free indirect thought. In fact, Thackeray often represents characters’ different levels of consciousness with less ‘authorial interventions’ or with ‘the illusion of immediacy’ (Stanzel 1984).

Taking an interdisciplinary—a narratological and stylistic—approach, this paper explores how the Showman, the omniscient narrator in Vanity Fair, portrays characters’ states of mind through the different modes of consciousness representation: psycho-narration, represented perception, and free indirect thought (cf. Cohn 1978, Brinton 1980). In my analysis, I particularly look at how the interplay of these different modes contributes to creating dramatic or crucial moments in the story.

References

How does Dickens use idiomatic expressions?

Charles Dickens adopts an abundance of examples of various colloquial phrases and expressions in his works. Tadao Yamamoto (2003) also admits that Dickens’ language is very idiomatic. In order to deeply understand Dickens’ language as well as his works, it is one of the best ways to study idiomatic phrases which Dickens uses in his letters and novels. One of the characteristic features of Dickens’ idiomatic phrases is that some phrases show a considerable amount of variation and sometimes suggest the separation of a word or words from the established or fixed phrases. This kind of phrases is copious in Dickens’ works.

Dickens exploits various kinds of idiomatic expressions in his novels and sometimes develops them into transferred or metaphorical ones. In this presentation, I will focus mainly on the idiomatic expressions in Dickens’s works. The purpose of this research is to investigate Dickens’s style with respect to idiomatic phrases and expressions by using the Dickens Lexicon Digital. I will also clarify how Dickens develops the idioms and idiomatic expressions in his novels.

References

A Cognitive Approach to Japanese Haiku: Focusing on Network Model

This presentation will focus on the Japanese Haiku (short lyrical texts) as found in the English translation of Basho's "Oku no Hosomichi" or "Narrow Road", with an examination from the point of cognitive stylistics to better examine the artistic styles of Basho and Sora. Traditionally speaking, the art or technique of writing Haiku incorporates the use of seasonal words, fragmented words as well as other techniques, but it can also be said that these techniques sometimes do not help the reader understand the relationships between the words used and the images the readers may have. Through the use of cognitive science when considering the words and their relationships to other words as well as textual linguistics, an augmented transition network model and schema has been used to examine the coherence found within the Haiku.

When using such a network model, which can measure the semantic density, along with a broader application of utilizing the reader's opinion of the haiku from a cognitive view, it might be possible to further recognize the importance of the artistic techniques and the standards in which they are incorporated within the Haiku.

Furthermore, when comparing translations of Haiku into English, if we focus on the relationships of the words, then the translations may be closer to the actual intentions of the author's and thus be a good translation. The study of Haiku is not just the study of phonemes but is also an requires interdisciplinary knowledge, and hopefully by utilizing such a technique as presented herein, an acceptable way to analyze the relationship of the words and the structures used will help for readers to better understand the meanings of the Haiku so that they can appreciate them as perhaps the writers intended.

References

What’s in a Verb? - Discourse Functions of Tense and Aspect in Narrative Lyric Poetry

Over the last decades serious research has been done on the correlation between tense and aspect choice and the level of information saliency in narrative discourse (Chvany 1985, 1990, Ehrlich 1987, Fleischman 1990, Givon 1987, Hopper and Thompon 1980). In my presentation I support Hühn’s (2007) view, that “poetry can be profitably analysed on the basis of narratological categories”. The aim of my presentation is to focus on the choice of tense and aspect as not just a matter of location in time and profiling situations as to their completion, but also as a sign of the poet’s pragmatic intention to move certain elements into the foreground or into the background of his/her poetic speech.

According to Weinrich (1971), foreground is ‘that for the sake of which the story is told’, while background information ‘facilitates the audience their orientation in the storyworld’. The semantic centre of a lyric poem is typically where lyrical I shares his/her feelings or reveals his/her (newly achieved) truth. A description of some facts and events provides the background against which the summarising moment of revelation stands out (Silman 1977, Hühn and Kiefer 2005).

For the purposes of my presentation it is enough to define narrative lyric poems as poems, where lyrical I tells a narrative story, which prompts him/her towards mental (self)reflection. The poet’s switching between tenses and aspects tends to play a double discourse function in such poems: (1) it differentiates the main line events from the background information in the narrative part and (2) it marks the from the narrative story towards the (self)reflection/meditation part. The examples illustrating this tendency will be gathered from English, American and Russian poetry of the 19th and 20th centuries.

References


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‘Emotional Weather Report’ is a song by Tom Waits from his 1975 album, ‘Nighthawks at the Diner’. Nighthawk is a US colloquial term popularised by its use in the title of Edward Hopper’s 1942 painting ‘Nighthawks’, which depicts a night-time scene in a New York diner. The term is used to describe people who habitually seek entertainment or companionship in the night-time hours. Waits draws implicitly on Hopper’s work throughout the song, using a combination of metaphor and metonymy to present a first person account of the emotional state of a nighthawk drawing on the script (Schank & Abelson, 1977) of a weather report. Waits’ language relies on the listener’s specific geographical, meteorological and cultural knowledge to grasp his communicative intention. The song prompts the audience to bring differing levels of encyclopaedic knowledge to an interpretation, affording differing levels of understanding without distorting the superordinate metaphor of EMOTIONS ARE WEATHER.

This paper explores the advantages of a relevance theoretic approach to complement a Conceptual Metaphor Theory approach (Gibbs and Tendahl, 2011; Wilson, 2011) to the stylistic analysis of lyrics. We discuss how the figurative language in Waits’ lyrics is foregrounded by the listener’s schematic/encyclopaedic knowledge about Waits’ history as a performer, meteorological phenomena and American culture.

We argue that a comprehensive stylistic analysis of a song necessitates a consideration of numerous factors in addition to linguistic choice, including the presentation of the performer, the genre of music and the performer’s history. Such a consideration is paramount to (i) successful metaphorical mapping for the listener, (ii) a full analysis of the text as a cultural artefact for the critic and (ii) achieving a cohesive and distinct style for the performer.

References

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Digital literacy, identity, and stylistics

This paper explores some of the issues raised when introducing a stylistics approach to reading digital texts. We often make assumptions about how comfortable readers are with texts, and that young readers in particular (as "digital natives") are surrounded by digital experiences that mean they have few obstacles to exploring digital texts as easily as printed texts. When readers are introduced to stylistic methods and asked to annotate texts to explore meaning in the texts, they can do this in a range of ways. Sometimes this can be quite unexpected, raising questions about how they see themselves as readers and writers. In this paper I will explore the findings from some recent research which has a focus on the ways in which readers view themselves as they begin to annotate, explore collaboratively, and find meaning in digital texts. Tentative findings suggest that as readers use digital annotations collaboratively they redefine the way they value their own interpretations of texts in ways that are subtly different from group discussion of texts.

References

“The Only News I know”: Emily Dickinson’s Alternative Sets

Recent psycholinguistic and corpus linguistic research has established the reality of “alternative sets” in the conventional understanding of focused items in discourse. When a speaker uses some means to focus an item or structure, interlocutors prepare to hear additional items from the set that the focused item was isolated from. Five different studies using lexical decision tasks have determined that focused items prime a set of alternative items, and that that people remember plausible alternative items better when a focus particle like *only* precedes the focus item. In a corpus study, Spalek and Zeldes (2017) also found that, in German, focus items preceded by *nur* ‘only’ were followed by sentences that contained over 77% more specified alternatives than focus items that were not overtly marked. This result suggests that the greater likelihood of alternative items occurring after a focus particle trains people to anticipate such mentions by preparing themselves to hear them.

Poets are well aware of the importance of alternatives in lyric response. Indeed, what is implied in a lyric can be more important than what is stated. This presentation will examine how Emily Dickinson characteristically employs the focus particle *only* and the emergent alternative sets it prompts to shape the reader’s continuing expectations. In many poems, like “the Only News I know” and “I measure every Grief I meet,” the word *only* participates in a thematization of the dynamics of possibility, a feature of Dickinson’s poetics well explored by critics. In other poems like “Glee, the great storm is over” the word *only* works locally to enliven the possibilities that she seems overtly to dismiss. Taken together, the examples raise the issue of what counts as meaningful in language. Concepts activated by discourse may or may not be subsequently selected, but this fundamental mode of anticipation, the future now that is Dickinson’s great theme, shapes the form of language itself.

References

‘You’ve got it – why flaunt it?’: Discursive representations of the female body in modest fashion blogs

The genre of modest fashion blogs is growing amongst Evangelical Christian and Mormon women, especially young wives and stay-at-home-mothers (SAHMs). These blogs are often seen as appropriate, and even desirable, activities for these women, in which they develop and further expand online communities in ways which are generally consistent with their religious beliefs. Blogs focusing on modest fashion (cf. Lewis 2013) tend to emphasise the religious rationale for modest fashion choices and showcase particular modest outfits, often aiming to encourage and inspire other women. This paper takes a broadly feminist linguistic approach (Lazar 2005; 2007, Mills 1995) and presents some preliminary research findings into how modesty – and related ideals surrounding femininity and the female body – is discursively represented in this online sphere. The analysis employs tools from critical stylistics to examine selected extracts from contemporary modesty blogs (Modest Goddess; Fresh Modesty; Modestly Hot; Downtown Demure).

References

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**FIS in Lawrence’s *The Rainbow*: representing the character’s unconscious**

Literary critics often claim that Lawrence’s narrative discourse tends to evoke his characters’ unconscious in moments of passion and frustration (Stephenson, 1992). This paper examines the linguistic features behind this effect in *The Rainbow* (1915), demonstrating that is achieved through the use of poetic metaphor and expressive rhetorical schemes within free indirect style. These features complicate meaning and demand abstract inference on the part of the reader, giving the impression of reading ‘between the lines’ of discourse that represents character consciousness in order to access subjective content at an unconscious level.

Critics have also claimed that Lawrence’s work straddles the border between character-centred modernism and narrator-centred realism, generally refracting the narrative through the subjectivities of its characters while also often manifesting the authoritative voice of an authorial narrator (Sotirova, 2011; Lodge, 1990). I will argue that the metaphors and rhetorical schemes that populate Lawrence’s FIS also have the implication of evoking the authorial voice through an effect known as ‘stylistic expressivity’ (Aczel, 1998). The link this establishes at the level of style between the authorial voice and characters’ unconscious recalls – or rather foretells – the Lacanian psychoanalytic understanding of the unconscious as ‘the discourse of the Other’ (1966).

By drawing on literary criticism and critical theory, this paper takes the most traditional interdisciplinary approach to literary linguistics, and one that has – unfortunately I believe – fallen somewhat out of fashion. It applies stylistic analysis to a critical understanding of an important modernist novel and some of its theoretical implications. It connects linguistic features with interpretive effects that, while not empirical or scientific, are related to the type of profound insights that literature encourages and which make it an interesting domain of scholarship for linguists and critics alike.

**References**

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‘Was that a Goldfish?’ Engagement, interaction and empathy in literary texts

This paper is an overview of an interdisciplinary response to the theme of the symposium, drawing on expertise in cognitive psychology/linguistics and creative writing practice. We pursue a new approach to anatomising how readers engage, interact and empathise with fictional narratives by exploring and modelling the cognitive processes underlying the experience of a story. Existing research in cognitive linguistics (e.g. Bransford, et al. 1972; Johnson-Laird 1983; Zwaan & Radvansky 1998) has focussed on text and discourse processing, investigating what influences readers’ memories of texts, and under what circumstances memory distortions are likely to occur. We combine this with more recent work within cognitive poetics (e.g. Stockwell 2012; Whiteley 2014) to model reader responses to different textual inputs. Part of our focus will be on texture and emotional engagement. For example, how and why do readers engage (perhaps, empathise?) with certain stories but more than with others, and how can these levels of empathy be gauged robustly?

Our pilot study focusses on the differences between (A) plot/event-driven and (B) character-focused stories, using online surveys to probe reader responses to stories written specifically for the project. We ask how these types of stories (A and B) differ in terms of how readers encode and recall (i) event structure/sequence, (ii) temporal or spatial information, and (iii) character-based inferences. Our methodology draws on the psycholinguistic studies mentioned above, augmenting them with cutting-edge quantitative modelling techniques (hierarchical regression models; Gelman & Hill 2007) that will allow us to probe the relationships among story characteristics, aspects of an individual reader’s background experience, and aspects of the context of reading.
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A corpus-stylistic approach to Stoner: How does the story arouse emotion in the reader?

In my previous studies, I analysed several works of fiction focusing on depictions of emotions. In some novels, the emotions readers feel correspond with the ones shown as most significant by the results of semantic analysis of those works. However, in other cases, there seems to be little connection between the emotions expressed in the novel and those felt by the reader. The present study shifts the focus from the author to the reader and aims to find out how the reader’s emotional response is elicited from the story. This study semantically analyses and compares Stoner by John Williams and its readers’ reviews collected from the Goodreads website.

The analyses have been done both quantitatively and qualitatively. The quantitative analyses were carried out using corpus analysis software, mainly Wmatrix, with supplementary uses of AntConc and SketchEngine. The semantic analysis by Wmatrix, a web-based corpus analysis tool, showed that the words belonging to the category E (emotion) occur less frequently in this story than in the BNC Sampler Written Imaginative Corpus, which is composed of drama, poetry and prose fiction. The only emotional category statistically overused in Stoner is ‘Calm’. On the other hand, in the readers’ comment data from the Goodreads website, two emotional categories, ‘Sad’ and ‘Bravery’, are overused when compared with the same normative corpus. The author says in his interview cited in The Guardian in 2013, “… I think he had a very good life. He had a better life than most people do …”. The present study reports on the results of further quantitative and qualitative analyses and explains why and how this ‘calm’ story of ‘a good life’ arouses a feeling of sadness which is not overtly depicted.

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**Interdisciplinary approach to remembering modes: The case of Defoe’s fictional autobiographies**

All Defoe’s fictions are written in a first-person autobiographical form, in which he skillfully uses different modes of remembering in real-life situations, or what Warner (2009) calls ‘our natural schema of REMEMBERING’. This paper examines how different types of the REMEMBERING schema are evoked in reading his fictional autobiographies.

Critics in different disciplines have pointed out that there are two ways of remembering experiences. In terms of stylistics and narratology, Warner (2009) argues that the REMEMBERING schema is divided into two narrative modes: the displaced mode of ‘REMEMBERING AS RECOUNTING’ and the immediate mode of ‘REMEMBERING AS RELIVING’. Their main concern is the linguistic representation in these different narrative modes (e.g. deixis, modality). In the same vein, cognitive psychologists distinguish two different modes of remembering: people may take the position of a detached observer (‘observer’ perspective) or re-experience the event as if they were in the original situation (‘field’ perspective) (Nigro and Neisser, 1983). Unlike stylisticians and narratologists, however, they are primarily concerned with ‘psychodynamic implications for understanding memory’ (McIsaac and Eich, 2002), and seek to identify psychological factors for choosing a particular perspective when remembering events. Their empirical studies show that people tend to choose either an observer or a field perspective according to the psychological attitudes towards the recalled experience (e.g. emotionality, self-awareness).

Integrating these concepts in stylistics, narratology and cognitive psychology, this paper investigates what kinds of psychological factors encourage the narrator to shift the remembering modes and how the shifts are linguistically represented in Defoe’s fictional autobiographies. This interdisciplinary study reveals that he applies ‘our natural schema of REMEMBERING’ to his narratives to present the personal memories of his characters to readers as if they actually happened to them.

**References**

The Stylistics of The Sopranos: ‘Crime talk’ in an organized crime drama.

This paper examines dialogue and action in the hugely successful HBO television drama The Sopranos, focussing on interactions concerned with criminal activity in the series. Central to the plot of The Sopranos is the authorities’ use of surreptitious listening devices and microphones worn by co-operating witnesses, who attempt to elicit incriminating information from targets engaged in this ‘crime talk’. These co-operators employ conversational strategies to accommodate FBI ‘eavesdroppers’ whilst their criminal targets engage tactics of conversational vigilance and resistance. This paper will use the participation framework of Goffman (1981) to demonstrate how conversational roles are affected by the presence of ‘unratified hearers’ in crime talk, and examine how divergent intentions of participants affect adherence to the conversational maxims (Grice, 1975). Alongside application of these seminal models, the analysis here will also reflect the growing focus of stylisticians on the use of audio-visual techniques in the examination of television dialogue. Recent work in multimodal stylistics (McIntyre and Bousfield, 2011) demonstrates the importance of the interplay between camera shot and action, and dialogue in the analysis of telecinematic discourse. This paper will demonstrate how viewer involvement is enhanced by visual techniques in a scene in which mob boss Tony Soprano realises that one of his senior lieutenants has been ‘flipped’ by the FBI.

References

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Vampires, Sex, and Crime: The Semantics of Mash-ups and Adaptations of Pride and Prejudice

Few canonical novels have been the subject of more mash-ups, adaptations, and sequels than Jane Austen’s Pride and Prejudice; and many, if not most, of these adaptations seem at least on the surface to alter the genre of Austen’s classic novel. No matter how much of Austen’s original text survives, the adaptations most frequently present themselves as fantastic vampire tales or erotic texts or modern romances or detective stories. This paper is an attempt to investigate the relationship between these adaptations and the original novel and to determine the essential elements of the original that survive the adaptation.

The paper takes a corpus stylistics approach, employing WMatrix’s semantic tagging in a comparison of semantic usages in Pride and Prejudice with the semantics of a number of adaptations. The question is whether these adaptations and mash-ups, many of which are meant to mimic Austen’s style, are similar in their linguistic and semantic patterns to those of Pride and Prejudice. In what ways are the semantics of Seth Grahame-Smith’s Pride and Prejudice and Vampires or P.D. James’ Death Comes to Pemberley or Ann Herendeen’s Pride/Prejudice or a number of the many others similar or different not simply in plot or narrative but in key conceptual frameworks signified by their semantic usages.

At this point, investigation seems to indicate that as wildly divergent as many of the mash-ups and adaptations appear to be certain essential concepts are found in both. Recognizing and examining these shared concepts may enrich our understanding not only of the adaptations but of Pride and Prejudice itself.

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**Topic modelling Dickens fiction**

Topic modelling is a machine learning method for uncovering hidden semantic structures in a corpus of texts. Based on a probabilistic inference algorithm called latent Dirichlet allocation (Blei, et al. 2003), the technique makes it possible to identify sets of frequently co-occurring words, or topics that characterize a text as well as classify texts into groups defined by inferred sets of strongly associated topics. One of the major advantages topic modelling has over traditional key-word detection techniques employed in many stylometric or corpus linguistic studies is that topic models do not simply help to classify texts, but enable us to visualize complex yet meaningful interrelationships between vocabulary items, topics, and more importantly, association between topics and texts in a form of network diagram. The proposed study applies topic modelling to a corpus of major 18th Century and 19th Century British fiction (Osaka Reference Corpus for HIstorical/Diachronic Stylistics, ORCHIDS) with a view to analyzing latent semantic structures underlying in the Dickens fiction and mapping Dickens in the network of words, topics, and texts. What is of special interest is that by means of this approach it is now possible to shed new light on thematic structures composed by a large number of infrequent words, which would otherwise escape the net of key-word statistics due to infrequency of occurrence. Emerging results from this research are expected to open up a new avenue of inquiry into key semantic patterns in and across a large collection of texts, thereby exploring a possibility of building a bridge between findings from machine learning text mining and stylistics, distant reading and close reading, or an empirical interplay of insights that benefits interdisciplinary stylistics.

**References**

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My current research investigates the texts of the classical Japanese literary piece known as The Tale of Genji, which was written in the 11th century, to identify linguistic expressions or features that reenact the world of literature and bring it to life. This text is known for its highly intricate narrative. The narrative analysis of the tale is one of the oldest research fields in the study of The Tale of Genji and traces itself back to the oldest classic commentary, Genjishaku, in the 12th century. Despite the long history of research, the texts have not been fully investigated linguistically. In recent research, the texts were examined mainly by literature scholars, such as Mitani, with a heavy focus on the usage of honorifics. Yet this boom passed in the early 2000s and the progress in the field has stalled ever since. In this research, I investigate the texts of a scene in the tale known as the kaimami (peeping) scene, while referring to the Chuunagon corpus database provided by the National Institute for Japanese Language and Linguistics. It is said that in the kaimami scenes, sentences read as if the reader himself were experiencing events on his own. This effect is not unique to Japanese literature but is universal in literature, and it is usually achieved through unique language use in literature, such as unusual collocation or the heavy use of a specific modal (cf. Banfield 1982, Kuroda1973, Watase 2013). However, previous research is limited mostly to the investigation of honorific expressions and found that honorifics tend to be omitted in those sentences, yet they leave other linguistic features unexamined. Utilizing corpus makes it possible to manage large amounts of data and compare language in various scenes to identify linguistic features that create this effect in The Tale of Genji. (300 words)

References

Sound/Sense Reconsidered: Arbitrary Sounds in Poetry

Recent research announces “the return of non-arbitrariness” and finds more and more evidence for sound-meaning mappings across different areas of language and across different languages. Poetry is naturally affiliated with this non-arbitrary inclination. It is typically said to be “iconic” on many levels of operation, perhaps nowhere more so than on the level of its sound. As Alexander Pope’s famous dictum makes clear (“The Sound must seem an Eccho to the Sense”), at least one poetic ideal asks sound to imitate or represent what the lines ostensibly say. And yet, when the sounds of poetry are heeded and listened to carefully, a disruption, rather than an echoing, of sense may very well occur, as evinced in the phenomenon of “acoustic confusion,” where similarly-sounding words blend and blur either at the point of encoding or retrieval. In fact, an entire host of sound-related poetic devices are as much in conflict with sense as they can potentially illuminate it (similarly-sounding words, transegmental rhymes and crypt words are examples). More broadly, as has been argued, the kind of attention to sound that poetry asks for runs counter to the inclination to listen for meaning, to attend away from the acoustic signal. In light of the above, I would like to consider the nature, and potential rewards, of the kind of special listening that poetry gives rise to.

References

The tracking of discourse change over time: what discipline am I in?

My main current research project is an exploration, using corpus linguistic and critical linguistic methods, of newspaper representations of wealth inequality in the UK over the past 50 years. Wealth inequality has increased sharply over that period, and arguably certain newspapers such as the Daily Mail and The Times have supported and naturalized this broad change rather than simply reflecting it, let alone deploring it. Uncovering and presenting evidential support for this argument—that centre-right newspapers have desensitized readers to gross inequality and have slowly established it as the new normal—involves laborious gathering and evaluating of textual evidence. Is this historiography or critical discourse analysis—or what is the difference between these seemingly different disciplines? Does ‘real’ interdisciplinarity always involve some abandonment of the old disciplinary boundaries? To make these questions more concrete, in my talk I will discuss examples of the shifting representations of tax in the Mail and the Times since 1970.
Using corpora to investigate the representation of poverty in the 2015 UK general election campaign

This paper investigates the way in which politicians and the media talked about poverty and people living on state benefits during the 2015 general election campaign in the UK. The analysis is based on: 1) a corpus of articles published in the daily, Sunday and online editions of nine national newspapers; 2) TV and radio programmes from core broadcast news channels; 3) speeches and comments from the leaders of the then main political parties in the UK.

A framework combining the mainly qualitative approach of (C)DA (Fairclough 1995) with quantitative, corpus-based techniques is the one used to carry out the analysis in this study, as suggested, among others, by Baker et al. (2008), who demonstrate its applications in a study of racism in the press. In a similar vein, Grundmann and Krishnamurty (2010) study environmental issues in the press of several countries, and Caldas-Coulthard and Moon (2010) use corpus analysis tools to investigate the representation of men and women in British tabloids. To the best of the author's knowledge, no previous study has adopted this quantitative/qualitative framework to analyse and compare the representations of poverty and benefit claimants within the British media and in politicians’ speeches.

The main claim of this study is that explicit discussion of poverty by politicians and in the media was infrequent during the campaign period. Moreover, when poverty was mentioned, it was talked about as a distant, international issue without tangible public impacts; this placed it firmly outside the arena of the general election campaign (with the exception of the Scottish National Party). Poverty was presented as something that morally should be tackled, while, at the same time, the reduction of expenditure on benefits through welfare reform was posed as a necessity for the reduction of debt, and central to the general election campaign.

References

Text engagement and re-engagement: A comparative study

Background knowledge is a key factor in readers’ response to texts and foregrounding depends on fresh encounters of stylistic devices (van Peer, 2007; Fialho, 2007; Hakemulder, 2007; Miall & Kuiken, 1994). The research question investigated in this paper is: how does prior knowledge of a text influence its re-reading and to what extent is it different from the engagement with a text of which there is no prior knowledge?

20 English honours university students who share similar prior knowledge of a series of poems were asked to produce a literary appreciation of one of the known poems before commencing a short course in stylistics, which forms part of their degree programme. They were also asked to produce a literary appreciation of an unknown poem. Therefore, a pre-course task was used to map their approach to the two texts before their exposure to and immersion in stylistics. Following the end of the course, the same two poems were re-analysed stylistically by the students. In addition, students were given another of the previously known poem and an unknown one to analyse stylistically.

A preliminary analysis of students’ responses suggests that prior knowledge bears an influence on their first response to the poems but this is not carried forward to their stylistic analysis. An interesting phenomenon emerged showing that stylistics may neutralise existing preconceptions of literary appreciation. These students received no input in descriptive linguistics prior to the short course.

References

Refugee Narratives as Bordered Text Worlds in the novel Ohrfeige (Slap) by Abbas Khider

Abbas Khider’s fourth novel Ohrfeige (English: Slap; 2016) begins in the early 2000s in a Auslaenderbehoerde in Munich. The narrator of the book, Karim, has arrived at this office on what is to be his last day in Germany and he is determined to make his case worker listen at last to his entire story—including the eminent consequences of having his request for asylum unexpectedly revoked by her. Since he fled Iraq as a political refugee three years and four months ago, Karim has lived at the mercy of legal processes, which have reduced his life story to the impoverished text worlds of bureaucratic forms. All of this has brought him full circle back to the start, forced to make his case for asylum once again.

Through Karim’s narrative, Khider emphasizes how authenticity effects (Warner, 2012) in asylum testimonies are far more than a stylistic device; they are often literally a matter of life and death. In addition to making his narrative compelling, believable, and sympathetic, Karim must do so in German – a language, which both he and his case worker share, but not equally. The novel poses questions about narrative world building across multiple languages. The very resources that enable storytelling, namely language and text, are also the obstructions that are repeatedly placed in Karim’s way. Drawing from text world theory and Ryan’s inventory of accessibility relations, I will consider how Khider’s novel might help us to expand these models to better account for the role of multilingualism in narrative world building. I will argue that language itself, in the sense of code—e.g. German, Arabic, legalese—, can be understood as a world building element in accurate nonfiction (Ryan, 1991: 34) and conclude with a call for more stylistics research that integrates multilingualism studies.

References

Of Queens and Thanes: Relational Deixis and Characterization in the Old English Esther

Over the years, the field of stylistics has welcomed analysis of ‘historical’ literature—that is, works produced prior to the twentieth century—and an interest in such literature has only increased in recent years, often drawing on work in linguistic subfields such as historical pragmatics. However, as yet this interest has tended to stretch back no further than Shakespeare and his contemporaries. My research aims to extend the historical reach of stylistic analysis by examining Old English texts. Taking a multi-faceted approach that combines qualitative and quantitative methods, including corpus linguistics and cognitive poetics, I investigate characterization in an 11th-century translation of the biblical book of Esther, revealing the subtle techniques employed by its author, Ælfric of Eynsham, as he carefully balances between preserving and adapting his source materials. In this paper, I examine relational deixis as a characterization technique, in particular noting the presentation of the lord–retainer relationship, which is adapted from the Latin source texts into a social structure that is more relatable to Ælfric’s AngloSaxon audience. Where appropriate, I compare the Old English version with the Latin source texts to note how Ælfric adapts the story for the needs of both himself and his audience. I conclude that stylistic analysis of medieval texts is not only possible, but is in fact doubly useful, simultaneously expanding our understanding of these texts (and the cultures that produced them) and refining our modern stylistic methods as we adapt them to accommodate textual features that are especially prevalent in, or even unique to, medieval literature.

References

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Character Archetypes and Functions from Fairytale to Screenplay

In *Morphology of the Folktale* (1928), Vladimir Propp asserts that each fairy tale contains 31-plot functions and there are eight characters and each character plays its own role. The eight characters include a member of the Heroine’s family, the Enthusiastic Heroine, the Villain, the Good Dispatcher, the Gift Donor, the Purposeful Helper, the Amorous False Heroine and the Prince. The eight characters do not necessarily appear in every fairytale. For instance, in *The Frog Prince*, there are only three characters: the King, the Princess and the Frog Prince. The reason why the number of the cast of characters is smaller than eight is because one character may carry more than one function in the story, for example, one character may play the role of the Gift Donor as well as the Purposeful Helper. Similarly, some characters in a screenplay may carry multiple functions. Consistency is one of the characterization rules suggested by Aristotle; accordingly, certain characters are confined to carry multiple functions. In the 120-page screenwriting journey, the Midpoint suggested by Syd Field (1984) usually takes place about page 60 where the stakes are going to be raised for the hero, and the hero is going to change to face the final challenge. This paper tends to treat fairytale and screenplays as written texts. Based on the character archetypes developed by Christopher Vogler, this paper aims to investigate more archetypes in screenplays and exam which kind of characters can carry multiple functions and which cannot; after the Midpoint, how some characters’ functions are transformed and into which one; if a character’s function is transformed, what kind of dangling causes and character traits are embedded before the Midpoint.

References

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**Point of View and Empathy in Literature: Stylistic and cognitive approaches to Analysis of Americanah**

This talk considers how stylistics can be applied in analysing the way in which readers are provided with different viewpoints and intuitions about the world, which is achieved by identifying and empathizing with the protagonists’ multiple identities in their lives in novels. Through the features of the text, the readers’ ‘self-other’ differentiates from the characters to rethink and reshape their minds to understand the world around them.

In particular, this talk considers how related elements within stylistics, such as, point of view, speech and thought presentation, have been used to contribute to the understanding of a range of interpretation at both the discourse and text levels. Cognitive-based approaches, the text theory, deictic shift theory and schema theory, are used as the theoretical frameworks through the whole reading and analysis process from both the authors’ and the readers’ perspectives. Point of view effects, combined with these cognitive theories, render how a novel impacts upon its readers through the writer’s own aim to control the way it is comprehended, read, and appreciated.

An extended extract from the novel ‘Americana’ by Chimamanda Ngozi Adichie (2014), will be analyzed through the prism of stylistics to demonstrate the emerging results. I have named these emerging moments “clash moments”. It seems to be an original term for this essential literary device which has never been defined before. The purpose of creating this term is to focus on one way in which the author facilities the readers to get the sense of a variety of perceptual and conceptual points of view from different characters, therefore encouraging the readers to understand the differences between the various characters and their views of the world with respect to the real world.

**References**