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In/Authentic Styles:

Language, Discourse and Contexts

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BOOK
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ABSTRACTS

PLENARY SPEAKERS

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Animal metaphors and humanizing metaphors in poetry

In poetry, metaphors concerning animals are of two kinds: (1) metaphors with animals as image donors and (2) humanizing metaphors, in which words normally used for humans are applied to animals in order to put the two on an equal level.

The first type, also called the 'animalizing metaphor', is chiefly based on 'animal stereotypes', i.e. on stereotypical views about the character of certain animals: the cunning fox, the greedy wolf and the thieving magpie (cf. the opera *La gazza ladra* by Rossini) are examples of this, in which humans are compared to animals, in order to stress a certain character trait (e.g. "she was as peaceful as a dove"). Certain animals may also stand for specific human sins, as do the leopard, the lion and the she-wolf in Dante's *Inferno*.

In the second type, the direction of the comparison is reversed: words for human behaviour, human body parts, human family relations and mental processes are used for animals, so that the gap between animals and humans disappears and both are seen as part of Nature. When the 'song' of a bird is described as "a voice" which "arose in a full-hearted evensong of joy illimited" (Thomas Hardy) or when a female and a male reptile are described as a married couple – she is "matronly" and he is called "her husband" and "little old man" (D. H. Lawrence) – the animals are put on the same stage as humans.

While in Shakespeare's poems we chiefly find the animal metaphor (in his sonnets, 18 examples of this can be found, with such animals as the lion and the tiger, the lark, the crow, the dove, the lamb and the wolf offering stereotypes), in Romantic and later poetry the humanizing metaphor is quite frequent. This type of metaphor can be called 'authentic' in the sense that it expresses the ecological ideology of the equality of all living beings. In faery-tales and in texts for children this kind of language is also used, as when the experiences of a seagull (or of a birch-leaf!) are recounted in a humanizing way.

In my talk, I will show that the humanizing metaphor also occurs concerning plants, e.g. trees and flowers (e.g. "every flower enjoys the air it breathes", William Wordsworth), and even concerning inanimate nature, e.g. mountains. My examples are chiefly taken from English poetry; however, it would be extremely interesting to investigate the two kinds of metaphor in poetry written in other languages and based on other cultures. For example, while the snake, in European cultures, is regarded as false and treacherous, in China it stands for an animal possessing intelligence and providing happiness, which results in metaphors totally different from those in European cultures.

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From Federal English to Official English Legislation and more: Attitudes towards standardization, bilingualism and ethnicity in the United States

In colonial America, throughout the 18th century, colonists did not “find it necessary to establish a unifying national tongue against competing dialects or languages” (Longmore 2007: 513). English was the language of the early settlers – apart from some exceptions. The same language became the language of the revolutionary army of the thirteen colonies proclaiming themselves independent of Great Britain, and later becoming an independent state. “North American British colonials possessed a national language well before they became ‘Americans’.” (ibid: 513). Thus, the process and development of social, cultural and linguistic independence from Great Britain was on the one hand fostered by such characteristic, on the other it made the differences which naturally occurred even more evident and striking.

Despite sharing a common language and a relatively common culture and social habits, the language debate before and after the Declaration of American Independence was indeed very harsh. The text of the Declaration of Independence became the linguistic line separating America from Great Britain, dividing the past from the present, the old and the new political perspectives.

This presentation will first of all aim at concentrating on the debate over the status and development of the English language in America between the late eighteenth and the nineteenth centuries. Such debate revolved mainly on two main issues. First, on whether American English was to be recognized as a separate and independent language. Despite its having acquired a certain level of homogeneity throughout its vast territory, as recognized by many distinguished scholars and dignitaries of that time (Cfr. A. W. Read, 1933; Simpson 1986; Fischer, 1989) there were many from both parts of the political and geographical divide who acknowledged its peculiar deviances, either scornfully or enthusiastically.

The second focus of the debate revolved on the necessity to regulate the standardization of American English on the part of a public institution created and supported by the newly-established government. Such proposals did not result in any definite solution, despite the many attempts by John Adams and Noah Webster, among others, and the many discussions (Cfr. Read A. W. 1936).

The lecture will then focus diachronically on the question of bilingualism and multilingualism in the United States, and investigate historically some of the most widespread attitudes on such issues.

It will look at attitudes on standardization, multilingualism and bilingualism, while attempting at a description of some dialects of American English, such as AAVE (African American Vernacular English) or Hispanic English. This will be done not so much for the sake of describing and codifying two exemplary dialects - something which has been exceptionally done by various authorities in the field. Instead, this description is intended to show how the myth of standardization and codification has brought about the insurgence of strict language policy debate and legislation, from the great immigration waves onwards,

reaching a peak with the so-called English-Only Legislation and/or Official English Movement.

Such debates have in some way contributed to a change in the cultural and social public debate on language and ethnic issues in the United States.

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A country new – Coming soon to a language near you

Banished by Lear and referring to himself in the third person, Kent says ‘he’ll shape his old course in a country new’. While we can more or less determine what his words mean, it’s less easy to work out what he means by his words, however many different contexts we may invoke in an attempt to prove their relevance. Interpretation is further complicated by the fact that, in a head-adjunct order language like English, we would expect, but do not commonly find, adjectives in post-nominal position. Why, we need to ask, does someone who says ‘tis my occupation to be plain’ not say what he means and not mean what he says?

Starting with Kent’s pragmatically opaque utterance, I will discuss the role of pragmatics in language change, suggesting that language is a virus programmed to evolve in the direction of learnability, for which a host capable of understanding pragmatic meaning is required, arguing in the process that literature may be seen as a cocktail of text types exhibiting anti-viral properties. In discussing the role of pragmatics in language change, I’ll discuss the principal phenomena – indexicality, intentionality and inference - in which pragmaticists have been interested, as well as the metapragmatic awareness implicit in all language use, showing how these enable us to determine the optimal interpretation of non-literary natural language phenomena, in the not very confident hope that they may seem relevant in explicating literary texts, or, for those who would see Rome and die, may constitute a potential key to all mythologies.

Finally I’ll ask whether pragmatics has anything useful to say about the notion of authentic and inauthentic style(s) in a play in which Kent shapes ‘his old course’ by borrowing ‘other accents’.

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“Madame, the sentence of this Latyn is, ‘Womman is mannes joye and al his blis’”: On the (ab)use of quotations in Chaucer’s Canterbury Tales

As is well known, Geoffrey Chaucer and the poets of his time drew heavily on earlier and contemporary French and Italian literatures, not to mention the role played by Latin as the language of the Church and of the classical past. Intertextuality can surface in medieval vernacular texts in different forms: foreign-language quotations, translated quotations, or both, allusions, pastiche or parody etc.

Theoretically speaking, this is of course not surprising; but the very way medieval texts were produced and made available makes things more difficult and concepts more slippery than they may seem at first sight. Which source text did a writer quote or translate from or simply refer to, if texts were copied and transmitted in manuscripts and were therefore always liable to conscious manipulations or unconscious changes? How could allusions or unacknowledged quotations be styled as plagiarism, at a time when copyright did not simply exist and the very idea of an author was very different from the modern one? In fact, scribe, compiler, commentator, translator and author are, to us, different figures who, instead, could and did largely overlap in the Middle Ages when a book was written, and intertextuality shaped a text. More specifically, in relation to my own topic: as far as quotations are concerned, how could readers identify them when quotations marks did not simply exist as a writing convention? And how could quotations stand out and be easily recognized, when literary works were most often delivered orally, and listened to rather than read?

Medieval literature – both its production and enjoyment – does not conform to later and our own notions of what literature is; therefore, it may help us reconsider what we often take for granted, especially as far as the ‘poetic function’ of language is concerned.

My lecture will deal with the role of quotations in medieval literature, my case-study being Geoffrey Chaucer’s *Canterbury Tales* and the “Tale of Melibee” in particular. I will focus on the form and role of quotations in shaping Chaucer’s ‘sentence’, his style and meaning.

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Queering representation

This paper explores the way that Queer linguistics can inform our approach to analysis. It aims to foreground the heteronormative presuppositions of much feminist linguistic analysis and provides ways of integrating a Queer approach into feminist analysis. My aim is to encourage a move from a focus on sex-differentiated analysis to a non-gender binary analysis, which can help develop a more inclusive analytical approach.

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Metaphor and narrative in the experience of illness

Both metaphor and narrative are central to how we make sense of and communicate our experiences. This is particularly the case with subjective and sensitive experiences such as illness. In this talk I show how metaphor and narrative can interact in communication about (a) being ill with cancer and (b) suffering from chronic pain. Drawing from a corpus-based study of online writing by people with cancer, I show how a variety of metaphors are used creatively by patients as framing devices to tell different kinds of stories about themselves, and particularly to present themselves as more or less (dis)empowered within the experience of illness. I then consider how creative verbal and visual metaphors can be used to facilitate the telling of stories about chronic pain, which is notoriously hard to express. In particular, I explore the interaction between metaphor and narrative in multimodal artworks about pain and in medical consultations in which visual images are used by chronic pain sufferers to help communicate with clinicians. I conclude with a provisional typology of interactions between metaphor and narrative, and some reflections on the importance of these interactions in communication about illness.

CRIME WRITING SIG

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Literary translation of Agatha Christie during Fascism

During the fascist dictatorship (1922-1943), Italy was totally “invaded” by foreign translations – crime fiction in particular - although the spread of the concept of autarchy and the presence of a state censorship which should have suggested a less permeability of the national cultural life from external inputs. In my paper I’d like to concentrate on how Italian translators approached to the English crime writing during the fascism and how they often succeeded in manipulating content and style of the original crime novels not to have problems with censorship and the Ministry of Popular Culture, the so-called MinCulPop, as well as granting success and money to the publishing houses involved in the releasing of the so popular “libri gialli”. In particular, I’ll focus on the analysis of the following four novels by Agatha Christie (1890-1976) belonging to the so-called exotic cycle, where the content manipulation is remarkable:

<i>Murder on the Orient-Express</i> (1934)	<i>Orient-Express</i> (1935) [translator: Alfredo Pitta, n. 127]
<i>Murder in Mesopotamia</i> (1936)	<i>Non c'è più scampo</i> (1938) [translator: Enrico Piceni, n. 185]
<i>Death on the Nile</i> (1937)	<i>Poirot sul Nilo</i> (1939) [translator: Enrico Piceni, n. 206]
<i>Appointment with Death</i> (1938)	<i>La Domatrice</i> (1939) [translator: Enrico Piceni, n. 224]

Keywords: censorship, self-censorship, translation, crime fiction, content and stylistic manipulation

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Language, style and objectives in the J. G. Reeder stories

In the collection of short stories entitled *The Mind of Mr. J. G. Reeder* and published in 1925, the English crime writer Edgar Wallace invented the figure of J. G. Reeder, the chief investigator of the Director of Public Prosecutions.

This detective figure is interesting for a number of historical and ideological reasons. He comes in the wake of Sherlock Holmes and but does not fit neatly into the Golden Age of crime writing which followed the Doylian period. Given the features of the character, Wallace seems to have deliberately created a figure which in some ways confirms the persona of Holmes but which in other, significant ways undermines that persona. For instance, while, like Holmes, Reeder does not hesitate to take the law into his own hands and “dispense” justice, (e.g. he shoots at a crook who has just come out of prison and who threatens to kill Reeder for having sent him to prison), he does not do so as a heroic, god-like figure, saving society from ills which are made out by the discourse to be endangering the very foundations of society. After all, the almost epic figure of Holmes not only saves damsels in distress, but also serves the crown and the government. On the level of character, Reeder is not simply reserved, but almost appears to be down-to-earth, meek, if not weak-willed – again, the opposite of Sherlock. Even if this appears to be a mask that Reeder wears to (successfully) beguile his opponents into underestimating his powers of detection (making of him an antecedent of Colombo, for instance), nevertheless it corresponds at least in part to Reeder’s real personality, for he is indeed an unprepossessing, mundane type. The domineering middle class professional clamouring for social acceptance in Holmes’ time has now become an integral part of society. The First World War, the Russian revolution, psychoanalysis, the theory of relativity, (and the Wall Street crash which was shortly to follow), have changed the type of society Holmes ‘served’ and the protagonism of Holmes has given way to the discreet subservience of the official police as well as that of the private investigator.

A totally different aspect concerns the writing. Wallace’s style is richly implicational. The implications and implicatures do not simply relate to the techniques of the genre, to the way the detective story creates interest and suspense, the way the plot unfolds, and the method by which clues are laid for the reader to pick up knowing he will fail to follow in full, but also clearly reflect the devious mind of the character which constitutes his major weapon in trapping (rather than catching) criminals. As Reeder himself often admits, he has a criminal mind. In addition to questioning the legal/illegal divide, the issue posed by Reeder’s persona is not simply to indicate the overlapping of character and ideology overlap, but also that the writing is complex, also calling into question the classic divide low-brow/high-brow.

The paper will examine one of the stories to identify the features of Reeder’s character, how these relate to or differ from the Holmesian prototype, how language is deployed to bring these points out, but, above all, to show how such deployment creates the implications and implicatures which move the plot forward, keep interest alive, and lay bare the nature of the character.

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Deviant metafilmic games

Haneke's Austrian *Funny Games* (1997) film, and its shot-by-shot replica, American remake *Funny Games (U.S)* (2007), draw from the family-under-siege cinematic genre. Using the excuse of needing eggs, two men manipulate a loving family into unwittingly inviting them into their home, after which they viciously torture, attack, and ultimately kill all family members, for no apparent reason. The films exhibit what I, in previous work (Gregoriou 2007), describe as linguistic, social and generic deviance; the murdering characters flout in terms of their linguistic and social behaviour, and the creators break – and question – the horror genre conventions. Due to the films being near-identical, I discuss their plot and structure altogether, drawing examples from the original 1997 official DVD version of the film, and its English subtitles, also discussing Haneke's 2007 American remake in detail. Stylistically and multimodally examining the two films, not to mention looking at the transculturation process, proves revealing as to the nature, function and effect of the various features: from language to plot, from music to cast, and from camera angles to shot lengths. Such examination also proves useful in explaining the ways in which remaking *Funny Games* for an American audience generated misunderstandings, with the remake inadvertently coming to challenge the original's very premise. Violence, the original suggests, ought not to be enjoyed, and yet the remake's audience appears to have rejected it precisely for not offering violence and hence enjoyment, the remake's commercialisation and marketing leading it to miss its own point.

Keywords: crime fiction, *Funny Games*, metafiction, adaptation, transculturation

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The construction of corporate fraud news

Linguists, stylisticians, and literary critics appear increasingly interested in crime writing, while, likewise, criminological research into the media's role in portraying certain types of deviant behaviour seems to be increasingly popular among criminologists. It is here then that valuable links can be formed between these fields.

Using a corpus-assisted critical discourse analysis (Fairclough, 2015; Baker *et al.*, 2008), this paper explores how newspapers have constructed corporate fraud between 2004 and 2014.

It uses corpus-driven and corpus-based (Tognini-Bonelli, 2001) methods to explore the lexis, transitivity, modality, and metaphors in this 52m word corpus. The findings from these four analyses have been contextualised following the stages of critical discourse analysis as outlined by Fairclough (2015; description, interpretation, explanation), using data from, among others, the Office for National Statistics, and Home Office research.

This paper suggests that unlike in the reporting of traditional crime, in which the offender is demonised, newspapers construct corporate offenders in a manner that resembles the construction of victims, and regulators become near-villains instead.

Corporate crime is, in the field of criminology, a notoriously under-researched phenomenon. Existing research into constructions of corporate crime by newspapers has often focused on corporate violence, such as the Paddington railway disaster (Machin and Mayr, 2013).

This research into media portrayals of what Sutherland called a "[crime] of the powerful" (1949) will contribute to a greater awareness of the strategies that exist which, if not legitimise, at least neutralise these crimes.

Keywords: corpus linguistics, critical discourse analysis, corporate fraud, news, media

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Crime, The Guardian and speech presentation

As journalists reporting on crime heavily rely on information from others, they attribute their information to sources. This allows them to observe the ideal of objectivity and positions them as mere conduits with a professional distance to the reported story. Presenting other people's speeches (or writings or thoughts) in a newspaper report makes it polyphonic by adding a dialogic dimension (Busà 2014:118; Wales 2001:329).

In my paper, I focus on speech presentation as a means to construct offenders and victims in crime reports in *The Guardian*. A particular emphasis lies on the manipulative power of and the transportation of ideologies through speech presentation. Direct Speech, for example, is regarded as the norm and is frequently used to present emotional or dramatic content as it is supposed to preserve the illocutionary force as well as the locution of an utterance. It further makes the source become alive and increases the narrative potential of a story (Busà 2014:116ff). However, as the reader is often unable to judge the exactness of a quote, we might come to question how faithful even Direct Speech stays to the original utterance.

Drawing on the SW&TP model (Leech et al 2007; Semino et al 2004) and using it in the context of Critical Stylistics (Jeffries 2010) sheds light on how speech presentation contributes to the construction of a (text-)world and the attachment of values to it.

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Victimization, signification and misrecognition in the deviantly curious case of internet sensation Antoine Dodson

The validation of and public response to what is recognized as a crime is a socio-cultural phenomenon. It is one in which social identity, context, and space play a major role in the linguistic production and social validation of crime reports. As a result, an authentic attempt at reporting victimization can be received by the public as *inauthentic*, deviant and disorderly.

To explore this topic, the proposed presentation will revisit the curious case of internet sensation, Antoine Dodson. Dodson's rise to fame is predicated on his recounting on a local news broadcast the home invasion and attempted rape of his sister by an intruder (Gentle 2010). In his report, Dodson draws upon the non-standard and minoritized speech act of *signification* (Giaimo 2010) – an act typically reserved for the black private sphere. However, in the white public space of the U.S. media, the communicative function of Dodson's report as a call-to-action is misrecognized (Bourdieu 2002) and positioned as deviant through autotuned and “meme-fied” highlights of his performance.

A linguistic foregrounding analysis of Dodson's reporting style will be presented. The analysis will emphasize the uses of deviation, repetition and parallelism as key poetic features of this speech act that perform the crucial work of crime reporting for the local context, but render it deviant and disorderly outside of this context.

Though this curious event is specific to the sociocultural context of the U.S., the work has the potential to connect with global discussions of crime reporting and how crimes are (mis)recognized across socio-cultural spaces.

Keywords: crime and media, foregrounding, misrecognition, racialized spaces, signifying

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Marked forms and indeterminate implicatures in Ernest Hemingway's Fiesta: The Sun Also Rises

In this paper I will use neo-Gricean pragmatics to analyse a short passage of reported speech from Ernest Hemingway's *Fiesta: The Sun Also Rises* (1927). My analysis concentrates on specific lexical choices in the dialogue of the characters, and in the way in which that dialogue is presented to the reader, and suggests how neo-Gricean pragmatics can explain the implicit communication of alienation, displacement and disorientation that many of the novel's critics have identified. However, the analysis raises questions about two issues that challenge current thinking in pragmatics. Firstly there is the issue of how to define a 'marked' form in linguistic analysis, and the extent to which such a definition should refer to specific contexts of use. Secondly, there is the issue of whether pragmatic theory should appropriately accommodate implicatures that are 'indeterminate' in relation to the information implicitly exchanged between speaker and hearer. Both issues have been considered, but perhaps not fully developed, in Grice's (1975) theory of conversation and in subsequent work in pragmatics (Horn 2004; 2007). In this paper I will therefore suggest not just a specific use of neo-Gricean pragmatics to analyse a literary text, but also an illustration of how consideration of a literary text may contribute to the process of challenging, testing and perhaps developing pragmatic theory itself.

Keywords: Hemingway, implicature, indeterminacy, markedness, neo-Gricean pragmatics

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Indeterminacy, “texture” and interpretation: Exploring responses to A Girl Is A Half-formed Thing

This paper applies ideas about indeterminacy developed within relevance theory in accounting for interpretations of the opening passage of Eimear McBride’s novel *A Girl is a Half-formed Thing*. One of the most salient features of the novel, and of this passage, is its ‘fractured language’. The text consists largely of short sentences and fragments, with little guidance to help readers resolve indeterminacies about propositions expressed. This has led to comparisons with work by Joyce, Faulkner and others. The text raises issues for pragmatic theories as well as for readers, since it is hard to establish what it explicitly communicates. This paper considers the role of two kinds of indeterminacy discussed within relevance theory (most recently by Sperber and Wilson 2015) in accounting for texts like this. The first is indeterminacy about content, i.e. about what a communicator intends to communicate. The second is indeterminacy about intentions, i.e. about whether a communicator intends to communicate particular assumptions. The paper considers how these notions can be applied in developing an account of this passage and in exploring differences between this and other, less challenging, texts. It argues that this approach can play an important role in accounting for particular interpretations and for ‘texture’ understood as ‘the experienced quality of textuality’ (Stockwell 2009: 1). It also presents initial findings from empirical work with readers, comparing responses to different kinds of texts.

Keywords: indeterminacy, inference, interpretation, relevance, texture

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"Feck off!": Exploring the relationship between impoliteness, humour and laughter in Father Ted

In this paper, I argue that the relationship between linguistic impoliteness and humour is one which is deserving of greater attention in pragmatic literary stylistics and I demonstrate the analytical potential in the application of pragmatic impoliteness frameworks to the sitcom. Building on the work of Culpeper (2011:233-39) who demonstrates that impoliteness can be used to entertain, and Chory (2010:182) who found that sitcoms and comedy are the television genres with the most verbal aggression, I hypothesise that there will be a correlation between impoliteness and audience laughter in my corpus of British-Irish sitcom *Father Ted* (1995-1998).

In order to test my hypothesis, I apply three impoliteness frameworks to my *Father Ted* corpus, coding the utterances according to the face-inspired framework of Spencer-Oatey (2000), the (non)conventionalised impoliteness framework of Culpeper (2011) and Leech's maxim-based approach (2014). Audience reactions (presence/absence of laughter and laughter length) are also coded, allowing a quantitative exploration of the relationship between utterances coded as 'impolite' and audience laughter. I show how this quantification system allows me to model impoliteness use by character as well as across episodes and (within my larger PhD thesis) between other British sitcoms. From the emerging evidence of a relationship between impoliteness and laughter, I propose that the pleasure audiences derive from witnessing inauthentic impoliteness in the sitcom can be accounted for by McGraw and Warren's Benign-Violation theory of humour (2010), whereby the linguistic violation of impoliteness is rendered 'benign' by the psychologically distancing mechanisms of fiction and television.

Keywords: impoliteness, humour, pragmatic stylistics, sitcom, *Father Ted*

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Metapragmatic awareness and multiple address in Coleridge's "Dejection: An Ode"

This presentation applies a (meta)pragmatic perspective to the distinction between mimetic and indexical writing, a distinction to which the opening of Coleridge's *Dejection* ode draws attention by means of its metalinguistic reference to *The Ballad of Sir Patrick Spens*, a text which privileges referentiality over indexicality.

Literature without pragmatics

I shall first discuss ways of reading of literature as mimetic, not only with respect to speech acts (Ohmann, 1971) but also with respect to temporal and spatial reference, and argue that the mimetic hypothesis presupposes a poetry-as-deviant perspective in which a work of literature, unlike an utterance, is a self-contained artefact whose references are internally resolved. Although probably uneasy bedfellows, this characterization of literature runs parallel to the autonomous text approach to individual works associated with 'new criticism'. Under this view, pragmatics is useful only to the limited degree that it may be a means of explicating text, and not as a means of relating text and reader. In fact, as pragmatists, we might as well pack our bags and go back to our principal business, the interpretation of actually occurring utterances, whose indexicality and under-determined nature invite our attention.

Literature and pragmatics

Is there, then, any way in which pragmatists can usefully engage with literature? To the extent that reading is performance, writing invites a pragmatics that relates text and reader. Viewing literature as performative in this way implies that the art object is marginalized, or even refined out of existence. As a starting point, I draw attention not only to how Coleridge refers to a work that privileges the mimetic over the indexical, but also how the metapragmatic constraint on interpretation in the form of the opening word *well* invites the reader either to treat the Ode as tangential to (the) *Spens* (extract) or to supply a prior question to which the Ode is to constitute a less than maximally expectable response. Either way, it indexes a deictic *origo* that reader and writer share and pre-empts the kind of mimetic reading in which the various addressees mentioned in the poem (virtuous Lady, viper thoughts, etc.) are taken as the poem's illocutionary addressees. In this way, and in others that I analyze in my presentation, Coleridge draws attention to two 'literatures', the mimetic and the indexical, which are crucially distinguished by the absence / presence of a metapragmatic dimension.

Keywords: indexicality, metapragmatic awareness, mimetic

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James Hogg's reception in British and American periodicals: Varying grades of perceived (im)politeness

A self-educated shepherd, Scottish writer James Hogg (1770-1835) spoke from a position outside the Scottish literary élite. Presenting prostitutes, outspoken servants, and anti-heroic-picaresque characters as protagonists of his works, Hogg voiced controversial figures who talked in broad Scots, exposing the social contradictions during imperial expansion. His methods provoked charges of 'indelucacy' on the part of the Edinburgh literary élite who condemned Hogg's linguistic and thematic choices as too 'indelicate' for genteel audiences; for this reason, most of his works were badly reviewed.

Using a contextualised politeness theory (Christie, 2000; Mills 2003; 2009) this paper will argue that Scottish, English, and North American reviewers received, interpreted, and evaluated Hogg's texts slightly differently. Though Hogg's social background influenced all reviewers' patronising attitude, the Scottish ones were certainly the harshest. For the ambitious members of the Lowland Scottish élite, mastering polite English was an ideology that distinguished them from both the uncouth Highland warriors and the peasantry of the Scottish Lowlands, and made them feel at the same level of their English counterpart in the conquest of the British Empire (Sorensen 2000, 151). Conversely, in nineteenth-century America, 'Hogg was popular [...] because his personal narrative appealed to Enlightenment ideals of "improvement" and self-help' (Gilbert 2009: 44). This paper will show that the different grades of acceptance and/or refusal of Hogg's poetics in British and American periodicals proves that 'the perception of politeness at a social level tends to be ideological', as Sara Mills argues in relation to judgements of what constitutes impolite behaviour (Mills 2009: 1048).

Keywords: James Hogg, contextualised politeness, polite English, (im)politeness, text reception

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“I wonder what made me think you were different”: A relevance-theoretic account for an interpretation of “Recitatif” by Toni Morrison

The asymmetry between text's meaning and writer's meaning is gapped within Relevance-theoretic account by two complementary processes (encoding/decoding and ostensive/inferential process). Guided by expectations and the presumptions of optimal relevance, readers must enrich the decoded meaning at the explicit level and complement it at the implicit level by supplying contextual assumptions in order to make the whole experience relevant. Three subtasks are required: disambiguation, referent assignment, and enrichment (Uchida 1998), following a path which is the most economical. In order to challenge this theoretical framework, I have chosen Toni Morrison's only published short story 'Recitatif' (1983), where the two main characters, Twyla and Roberta, from different races, cross paths over many years since their meeting at a youth shelter. Despite readers' wishes to draw conclusions, Morrison requires them to actively participate by taking away one piece of information: who is black and who is white. Which is Morrison's intention? What are the consequences of her strategy? How must her readers proceed? The answers to these questions are provided with the adjustments that must be made in order to fulfill the readers' expectations along with a variety of collateral cognitive and poetics effects derived from their processing efforts of weak implicatures (Pilkington 2000). In conclusion, Morrison interacts with readers' assumption in order to raise awareness of their prejudices and helps create the conditions for cognitive change.

Keywords: “Recitatif”, Toni Morrison, relevance theory, cognitive and poetic effects, inference process

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Lies, misleading and the role of inference in Twelfth Night: A relevance-theoretic analysis

Much of the plot and comedy in Shakespeare's *Twelfth Night* relies on misunderstandings and misinterpretations. What makes it particularly interesting from a pragmatic perspective is that throughout the play the characters intend to mislead each other but do so without explicitly lying. According to relevance theory (Sperber and Wilson 1986/95; Carston 2002), inference is involved in working out what is explicitly and implicitly communicated. According to the relevance-theoretic comprehension procedure, hearers test interpretations in order of accessibility and accept the first interpretation that is compatible with their expectations of relevance. In this paper I analyse extracts from *Twelfth Night* and show how the characters exploit their interlocutors' pragmatic processes to guide them to their intended, albeit false, interpretations. I look at what is explicitly and implicitly communicated, and I examine how the speakers construct their utterances so that, without explicitly lying, they manipulate the accessibility of interpretations in order to mislead. Members of the audience, however, hold different assumptions to the characters and so are not deceived in the same way. My analysis will show how contrasts between the different possible interpretations create stylistic effects. In some cases this leads to comedy and in others it encourages audience members to feel empathy towards the characters.

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Negotiating authenticity and identity in food discourse: A stylistic approach to Jamie's Italy

In cultural terms, authenticity is a keyword of paramount importance in food discourse as it projects a sense of realism and accuracy by referring to specific traditions and contexts. However, it may also be subjected to transformation and reinterpretation, with the creation of 'new' forms of authenticity, which implicitly have an impact on the sphere of identity as well. In this paper I will consider the textual and stylistic renditions of authenticity operating in English-language food discourse. As a case study, I will look at *Jamie's Italy* (2005), a 'hybrid' cookery book, authored by British celebrity chef Jamie Oliver, which actually collects and blends various genres incorporating Italian recipes, professional photographs and personal commentaries. In constructing and reinforcing the schema of authentic Italian foodscape by means of various semiotic resources and paratextual features, the author's language choices also reflect and negotiate the representations of identity in the contemporary world (Perianova 2010).

By investigating a selection of passages, my presentation will specifically discuss the following issues: 1) the present-day notion of authenticity, and its complexities and possible transformations, in food discourse 2) the linguistic and textual strategies used in *Jamie's Italy* for the representation of traditional Italian food 3) the construction of an ideological and stereotypical (e.g. romanticised) perspective of Italian cuisine, and by extension of the entire country. Methodologically, I will follow an interdisciplinary approach that benefits from contributions from various disciplines including critical stylistics, discourse analysis and cultural studies (e.g. Jeffries 2010, Jurafsky 2014, Lakoff 2006).

Keywords: authenticity in food discourse, language of food, Jamie Oliver, language and identity

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Father-daughter relationship in Sylvia Plath's poem "Daddy": A critical stylistic analysis

This paper aims to investigate the ambivalent father-daughter relationship in the poem 'Daddy' by the mid 20th century American female poet Sylvia Plath (1932-1963). Here, I use stylistic analysis, based on the theoretical framework of 'Critical Stylistics' (CS) outlined by Jeffries (2010), to discuss how the tools of this model (Transitivity, Negating, and Hypothesizing) can show the actions taken in a clause, introduce the speaker's view point of the text concerning her relationship with her dead father, create a hypothetical situation in the reader/hearer's mind through conceptual and pragmatic processes, and most potentially to show how these analyses can reveal ideological effects.

Research question: How is the father-daughter relationship portrayed in Sylvia Plath's poem 'Daddy'? To what extent can Critical Stylistic Model construct the critical analysis of the text and reveal the ideologies behind it?

Methodology: The analytical tools of this paper is based on the theoretical assumption of 'Critical Stylistics' (CS) outlined by Jeffries (2010). Critical stylistics can be observed as a linked chain between stylistics and critical discourse analysis (CDA) to carry out the critical analysis of texts and reveal the ideologies behind them. It is a conceptual textual function that aims to "give the reader a clear set of analytical tools to follow in carrying out the critical analysis of texts, with the aim of uncovering or discovering the underlying ideologies of the texts" (Jeffries, 2010: 6).

Keywords: critical stylistics, transitivity, negating, hypothesizing, Electra Complex

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Narrative authenticity in unlikely places: Tumblr speak

Thesis statement: I argue that the different spaces on the social media site Tumblr—the official posts and tags users attach to them— allow users to communicate dialogically, responding to other users in different ways and with different voices. This interlacing constitutes a variety of narratives, each employing different methods of representation.

Methodology: Of all the social media sites, Tumblr best organizes its users according to various interests, and overwhelmingly, these interests are television programs. More specifically, Tumblr is home to a multitude of fandoms—groups of people who enjoy, analyze, and create artwork in response to a particular show.

In investigating one particular fandom, the one belonging to the BBC's *Sherlock*, I track several prominent users, noting patterns in the "tags" they used. I then track multiple posts and the tags people use to identify or respond to these posts. I then compare these tags to the "official" responses users posted.

Results: Much of the shared language—the markers of authenticity—occurs in the posts' tags. These tags are ostensibly meant to enable accurate searches (much as hash tags do on Twitter). Instead, though, members use this space to respond to others' posts in ways quite different from their "official" responses in the posts themselves.

Tags have distinct stylistic features that communicate cultural and interpersonal data, creating a variety of dialogues amongst different groups of users. These two kinds of medial styles, one officially public and the other purportedly private, thus produce very different narratives amongst users in the fandom. Moreover, these narratives are both self-referential—that is, representing the fandom itself—and interpretive—that is, representing different interpretations of the show, *Sherlock*, itself.

Keywords: social media, dialogism, fandom, narrative theory

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Representing distinctive voices in intralingual subtitling: A case study of Breaking Bad

This paper explores the effectiveness of characterisation in subtitles for deaf and hard of hearing (DHOH) individuals in the AMC drama, *Breaking Bad*. In this paper I argue that changes to original dialogue during the translation process of subtitling may alter the way in which characters are interpreted by a DHOH audience, and that subtitlers must take into account unique or distinctive voices within the narrative and translate them appropriately.

This study was conducted using a mixture of quantitative and qualitative data analysis methods. Firstly, Wmatrix corpus software (Rayson 2009) was used to identify key words and domains within two corpora, one consisting of subtitle data, and the other consisting of a verbatim transcription of the original dialogue. This quantitative data was then examined in greater depth using Culpeper's (2001) characterisation triggers in order to discuss these triggers' specific function within verbatim texts and the ways in which this may be translated through subtitles.

By focusing on the speech of specific individuals, rather than the scene-by-scene method demonstrated in McIntyre and Lugea's (2015) study of subtitling in *The Wire*, it is easier to identify distinct idio- or sociolectal elements and examine not only how these assist in characterisation, but also how their inclusion or exclusion may alter the way in which individual characters are portrayed in subtitles.

Keywords: intralingual subtitling, corpus stylistics, characterisation, *Breaking Bad*

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Right You Are! (If You Think So): Percival, the “absent” but spoken about character in Virginia Woolf’s *The Waves*

In everyday life we experience the difficulty of achieving authentic communication between ourselves and others, but also of understanding others in our interaction with them. The systematic difficulties of interpersonal communication are also highly salient in fiction and drama. In order to investigate the ‘apparent reality’ *vs* the ‘evident fictionality’ of characters in a literary work, I analyse Percival, one of the seven characters in Virginia Woolf’s *The Waves*. In this ‘dialogical’ novel, Percival is an exceptional figure, as he not only never speaks, but is entirely other-presented through the soliloquies of the other six speaking characters. Therefore, the aim of the present paper is to research to what extent we can construe or re-construe the ‘true’ Percival through what the other characters say, think and feel about him. The approach adopted draws upon Cognitive Linguistics which argues that our understanding of literary character is derived from the combination of bottom-up processes (textual cues) and top-down processes of inferencing (social schemata). If on the one hand, such a model may be useful to define Percival, the other-presented character, on the other hand we should also be able to account for the ontological gap between reality and fictionality inherent to fictional worlds in which a character also fulfils actantial and thematic functions within a plot in a possible text world. The analysis of the character Percival makes use of computer-aided methods in order to identify quantitatively the occurrences of the name Percival and the pronouns referring to him in the other six characters’ speeches and then to pin down, qualitatively, *via* concordances and sample passages, the shared aspects and/or the differences deriving from the six characters’ viewpoints, as well as the narrative and thematic functions of this character.

Keywords: characterisation, text world, cognitive linguistics, schema theory

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The rhythm of authenticity

Irony inherently wages war on authenticity. In its double vision, irony resists, even as it thus continually engages with, authenticity's unitary self-consistency.

The famous irony of Jane Austen is most frequently cited in the doubling down of Narration upon Character in free indirect discourse, when the narration's omniscient, secondary perspective overlays the character's limited, primary one. But this paper notices even subtler shades of irony in plain sentences that feature a much simpler "doubleness": the co-existence of an uncomfortable truth with the absolute social or narrative imperative to deny this truth. The rebellious expression of the truth, under such restrictions, comes to depend on the most, perhaps the only, socially unassailable and narratively untenable communicative device: rhythm.

The musicality of Austen's prose is as widely celebrated as her irony, and this paper probes the relation between these two hallmarks. It applies to her prose the reading techniques typically reserved for poetry, attending to aural features such as rhyme, alliteration, and meter. How can the mere sound of an utterance singly counter-inflect the otherwise self-consistent meaning of its language -- its denotations, connotations, and even tone? Using scansion, for instance, we might detect the trace of irony in the sing-song musicality of an otherwise sincere utterance, spoken by a character who does not know that she will soon come to contradict the words she is speaking.

Such shades of (in)authenticity subsist in not the "content" but the poetry of prose, and they thus encourage us to question the normative division of literary scholars into specialists of poetry *or* prose.

Keywords: irony, narration, nineteenth-century British fiction, the novel, prosodic rhythm, realism, rhetoric

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On the authenticity of American dreams in F. S. Fitzgerald's The Great Gatsby and his life

F. S. Fitzgerald's masterpiece *The Great Gatsby* is almost the genuine reflection of his whole life, which mainly explores the theme of American dreams. He often mixed his own life story with his works. Even readers could hardly recognize whether the story about Gatsby and Daisy is the real one between Fitzgerald and Zelda.

The novel depicts how young people felt lost and puzzled while wildly pursuing material luxury, upward movement, and their American dream. American culture is a kind of pioneer culture, pursuing freedom, money and status. The huge impact of the two world wars left a deep impression on American people, directly leading to the crisis of the American dream. In *The Great Gatsby*, the American dream before World War II induced people to pursue success with their efforts, which gives millions happiness, satisfaction, and also American spirits. Unfortunately, the reality destroyed their dream; financial oligarchs had cut the chances of success of ordinary people. The loser became a victim of traditional values, capitalism, and its culture, a victim of its environment that breeds American dream.

The paper aims at the theoretical features of the American dream: American individualism, illusory materialism, and pursuit of upward social mobility under opportunism, to illustrate the authenticity of the writer's writing styles. All these help with a better understanding of the authentic styles of the writer and of how he represented his life stories in his works.

Keywords: authenticity, American dreams, F.S. Fitzgerald, *The Great Gatsby*

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Representing complexity: A numeric-computational approach to a spoken corpus on LGBTQ discourse

Complexity theory is a common theoretical framework in physics to describe not only natural phenomena, but very recently also social and language behaviors (cf. Baronchelli et al. 2012; Conte et al. 2012; Loreto et al. 2011; Gravino et al 2012; Gonçalves & Perra 2015; Gong et al. 2012). The physics edge is not only based on a set of felicitous theoretical constructs with a close focus on real world phenomena, but also on a long established tradition in including computational investigation methods in quantitative study designs (Borgman 2015; Miller & Page 2007:5).

Gaining an understanding of complexity is a non-trivial task when tackling language issues. At an intuitive level, the very notion of style involves the use of fronted-in complexity theory parlance, emerging –linguistic devices being simultaneously chosen by speakers–the agents–on multiple rankscale layers (cf. Malmkjaer 2004; Holland 2014). All rankscale layers, however, aggregate at textual level to form higher level structures following arbitrary, non-deterministic principles. In turn, the sum of all fronted devices from a locutionary point of view doesn't account for the overall force found on both the illocutionary and perlocutionary side.

Language and communication aren't simply 'complicated' systems: Removing or simplifying elements on any level of this hierarchy irreparably compromises not only the text structure, but also the very meaning construction. In addition, natural languages are pervaded by variation phenomena leading to instability and fragmentation in time, space, social layers and subject matter among others. Additional clues of instability can intuitively be detected during the early stages of discourse formation: Speakers covering a common topic can learn from other speakers' utterances and adapt their linguistic choices over time, in a way that can be either optimal or not. This hints that language and discourse, understood as social and collaborative phenomena, can be modeled as a complex adaptive system (CAS).

Far from acknowledging numeric and computational methods full accuracy in describing meaning construction and discourse behavior, this preliminary study focuses on the exploration of language phenomena (e.g. the Zipf's law) that may confirm the CAS status of the LGBTQ discourse, as represented by the transcriptions of live talks hosted by the TED Conferences. This analysis provides a survey of recurrent language patterns at word and phrase level, and their interaction both at text and corpus level. Choosing the LGBTQ discourse, an emerging one and one that is linked with taboo language and sensitive social issues, is key to assess in further studies if any adaptive behavior occurs in language phenomena over time and if any evidence of stylistic equilibria is there.

Keywords: corpus stylistics, complex adaptive systems, lavender linguistics, text mining

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Stylistics and “the relation between discipline and the creative impulse”

Stockwell and Whiteley (2014:1) argue that stylistics is 'the proper study of literature'. This makes a moral judgement: 'we also do mean to suggest that [stylistics] is ethically superior to other, non-stylistic forms of literary study'. However Hudson (1972), in his critical examination of academic psychology, showed that psychologists who saw an uncompromising experimental methodology as morally superior tended to marginalise or exclude practitioners of any other method, and hid from themselves that their work was no less ideological than that of those they criticised.

I examine whether this is a danger for stylistics. I argue that other approaches to criticism should not be dismissed: their insights can be illuminating even if enigmatic, and could be clarified and linguistically grounded. There is furthermore an apparent conflict for those of us attracted to stylistics because we find other critical approaches insubstantial, but also to wider ideas beyond close linguistic analysis; these two sides of our thinking can and should be reconciled.

Hudson saw a need for 'a more subtle conception than we yet possess of the relation between discipline and the creative impulse' (1972:110). I argue that our work should be seen as an expression of a personal need: we each have our own (shifting) relation between discipline and the creative impulse and our own *partiality* – meaning both incompleteness and world-view – which we should acknowledge. It is this which gives our work emotional commitment; and the tension between it and our linguistic methodology which will give stylistics its continued vitality.

Keywords: metatheory, methodology, interdisciplinarity

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Studying readers of WALLPAPER: Digital fiction and immersion

This paper reports on an empirical reader response study of Dreaming Methods' digital fiction installation, *WALLPAPER*, launched on 12 November 2015 at Bank Street Arts Gallery, Sheffield (UK). Funded by the Arts Council England and Sheffield Hallam University, *WALLPAPER* was written and developed by Judi Alston and Andy Campbell (Dreaming Methods). The broader context of this study is our AHRC-funded "Reading Digital Fiction" project (2014-17) (Ref: AH/K004174/1), which aims to develop new empirical literary methods to examine reader engagement and interaction with digital fictions, to produce new readings of digital fictions against a cognitive narratological backdrop, and to open digital fiction to a broad public readership through exhibitions, installations, pop-up book clubs and library workshops in England and Wales.

Against a gothic, nocturnal backdrop *WALLPAPER* 'tells the story of a man whose elderly, widowed mother has recently died, and he returns to the remote and historic family home to sell the property. As the story unfolds, it becomes clear that the man has an additional agenda: to discover the secret history behind a room he was never allowed to enter as a child, and which has remained locked until now' (Dreaming Methods 2015). Thus, the work's eponymic theme metaphorically evokes concepts of dishonesty wrapped by projections of domestic cleanliness and integrity, but it also evokes palimpsestic readings of layered multimodal projections of voices of the past, of the here and beyond. Readers of *WALLPAPER* are dually embodied: they physically interact with the narrative in a walk-in space set up in a gallery, and they experience a 3D storyworld from the protagonist's "authentic" first-person perspective.

Our paper begins with a stylistic and narratological analysis of *WALLPAPER* in which we profile a new media-specific cognitive deictic (e.g. Stockwell 2002) approach. We then present initial findings of a reader response study during which we collected data from reading groups held during the exhibition. Paying attention to the way that readers implicitly talk about different types of immersion (e.g. Ryan 2016, Thon 2008), we argue that immersion in digital fiction is a gradable, hybrid, and dynamic process.

Keywords: digital fiction, immersion, multimodality, empirical, reader-response

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Brother Laurent of Thelema Abbey: A challenge to authenticity?

The author tackles the novel «*Qui a tué Roland Barthes? La septième fonction du langage*» by Laurent Binet (Grasset- 2015, 495 p). The genre of the novel can be defined as political and semiolinguistic detective. The starting point of the plot is a real car accident on the 25th of February 1980, which killed Roland Barthes. The political context of the plot is the presidential champagne in France, Valery G. d'Estaing and Francois Mitterrand, being the main rivals. Dramatis personae include inspector Bayard, his assistant, Simon Herzog, semiolinguist, the then European and American semiolinguistic beau monde, KGB people, Italian extremists and Mafiosi, an even Morice Zapp, a personage from David Lodge's Campus trilogy. Performing narrative functions of Laurent Binet's novel, these personages are completely subjected to the will of the author who seemed to have chosen the mode of his narrative to reject the theses of Roland Barthes about the Death of the Author. Having made his characters to perform thinkable (fixed in their real biographies) and unthinkable actions, Laurent Binet has made true the major principle of Thelema Abbey: *Do What Thou Wilt*.

In the first commentaries this novel is characterized as a certain *introduction to semiology*. To investigate the case inspector Bayard had to comprehend the theory of Saussure, Jacobson's communicative model, Speech Act theory, Foucauld' discourse theory, and other continental and American theories including intertextuality, visual semiotics, possible worlds, deconstruction... All these theories are presented through their implementations, and all of them are travestied which seems to be a challenge to authenticity.

Keywords: function of the language, travesty, death of the author, challenge to authenticity

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The discursive reclamation of the Boston Marathon 2013/2014

In 2013, the finish line of the Boston Marathon, one of the most prestigious marathon races in the world, was struck by a bomb attack that killed three and injured many more. In *Boston Strong: A City's Triumph over Tragedy* (2015), *Boston Globe* journalists and Bostonians Casey Sherman and Dave Wedge tell the story of a crime that altered not only the lives of those affected but also the perception of the Boston Marathon as 'authentic' marathon experience. In this paper, I explore the linguistic strategies that construe Boston as an authentic place as a means to restore the image of the city and to overcome the tragedy. In my analysis of a newspaper corpus and excerpts of the *Boston Strong* book, I aim to demonstrate the various semiotic practices surrounding the Boston Marathon that are employed to reclaim Boston as a place which include the foregrounding and discursive (re)construction of its 'authenticity'. In this heavily stylised portrayal of the succession of events that occurred before and after the 2013 Boston Marathon bombings, the social actors' affiliation with Boston is emphasised in an effort to recover the notion of Boston as an (authentic) place.

Keywords: place-making, Boston, urban linguistics, discourse analysis, corpus linguistics

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“The thick and black clouds of Obloquie”: Modality in Abiezer Coppe’s “A Remonstrance”

As Neary (2014: 175) maintains, point of view is “one the most intensively studied areas of stylistic enquiry”, in particular in its interaction with modality as carrier of ideological effects. This has momentous consequences for the analysis of those texts which are heavily context-dependent, characterized by a suasive strategy, and featuring dramatic existential aspects; texts, that is, where the “expression of opinion or attitude” (Lyons 1977: 452) is directly connected with life and death issues.

In my contribution I would like to adopt a heuristic approach which, following Douthwaite’s “extended” pragmatic model based on the Uspensky-Fowler-Simpson line, can account for textual and contextual elements as carriers of modality in Abiezer Coppe’s *A Remonstrance* (1651), a short recantation by one of the most (in-)famous radical thinkers during the Civil Wars. In particular, I will focus on the parenthetical elaboration of the syntax which, together with coordinative constructions, euphemisms, and hedges, shows how an apparently sincere retraction can become a multilayered text that, as a stylistic analysis demonstrates, problematizes the idea itself of authenticity. While his main and explicit goal is regaining liberty, Coppe exploits any possibility to convey an alternative point of view, not only to highlight the problematic nature of commitment to human vs. divine laws, but also to create a text which, organizing its sentences in a way that questions their apparently univocal message, transforms its strong implicatures into weak ones, triggers a very sly conflict between overt and covert meanings, and produces interstitial (or even subversive) reading possibilities.

Keywords: point of view, modality, implicatures, prophecy, polysemy

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Did Dickens's pseudonym "Boz" have a stenographic origin?

Dickens's pseudonym 'Boz' was actually a nickname he had first given his 2-year old brother Augustus in 1829. Dickens's own version of how the name arose is described in the preface to *Pickwick*, in which he explains how Augustus had first been called 'Moses', which had then been turned "facetiously" into 'Boses' and then 'Boz'. In a letter to a friend, Dickens's father John tells us that Augustus was also called 'boss'. This paper will explore the hypothesis that at the heart of the "facetious" attribution of the two nicknames 'Boz' and 'boss' to Augustus was a stenographic joke between Charles and John, who had both learned the Gurney system of shorthand (Gurney 1825).

The Gurney system, as Dickens himself describes it in *David Copperfield*, was particularly cumbersome and difficult to learn. Analysis of the system shows that the shorthand symbols that needed to be memorised stood for consonant letters or whole words, while central vowels were largely eliminated. This meant that decoding shorthand notes involved vocalising the consonants and inserting different vowel combinations to produce possible words. The paper will explain how the shift from "Boses" to "Boz" and "boss" follows the Gurney rules for vowel and consonant manipulation and that, in attributing the two nicknames to Augustus, Charles and John Dickens may simply have been playing with the internalised rules of the stenographic system that they had recently learned.

Keywords: Dickens, shorthand, Gurney, Boz

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Jane Austen and the nonsense of realism

Following Sir Walter Scott's review of *Emma* in the *Quarterly Review* in 1816, in which he praises the novel for 'the art of copying from nature as she really exists in the common walks of life, and presenting to the reader, instead of the splendid scenes of an imaginary world, a correct and striking representation of that which is daily taking place around him' (1968: 63), Jane Austen was associated for much of her critical afterlife with a striving after realism, with her work often thought to have influenced the classic realist novels of the nineteenth century by Eliot, Dickens and others (see also Lascelles 1939: 173-198; Watt 1957: 296-9). More recently, however, critics have begun to appreciate how she constantly tests the boundaries of realism, focusing especially on the famous Box Hill episode in *Emma* (see for example Gamer (2000) and Levine (2000)). Extending discussion beyond this chapter and this novel, to include a broader sample of Austen's writing, this paper will examine the stylistic strategies which reveal her fondness for playing with realist conventions throughout her career. Drawing attention to tensions and contradictions within semantic and pragmatic meaning is just one of the ways in which Austen challenges the real in her fiction, frequently posing linguistic games and puzzles which thwart attempts at meaning-making and privilege the nonsensical.

Keywords: realism, the realist novel, semantics, pragmatics, nonsense

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A grammar of resistance: Cognitive grammar and the stylistics of resistant reading

In Critical Discourse Analysis, it has long been held that grammatical forms encode ideological perspectives. The use of the passive voice or nominalisation 'reduce' (Fairclough, 1989: 103) the information available to the reader and thereby mystify important aspects of the events described. Stylisticians have further explored the linguistic 'tools' with which language users propagate ideologies in the texts they produce (Jeffries, 2010: 6). Although these approaches have been productively employed to analyse the textual mechanics of ideology, readers are also capable of *resisting* the ideologies encoded in the texts they consume.

I use Cognitive Grammar (CG, c.f. Langacker, 2008) to examine reader resistance. CG has been used to analyse literary discourse (for example, Harrison *et al.* 2014), and has fruitfully been applied in CDA (Hart, 2014). In CG, all grammatical forms evoke conceptual content and construe that content in some way. The conceptual content evoked depends upon the experiential knowledge of the reader. In this model, resistant readings can be accounted for by a clash in the preferred construal of the reader versus the construal proffered by the text.

I report on a pilot study involving three members of the British Labour Party. The participants were asked to listen to and discuss a speech by a prominent Conservative politician. I use categories from CG to trace the participants' resistant readings back to the speakers' stylistic choices and the broader context in which the speech was given.

Keywords: resistant reading, cognitive grammar, political discourse, critical stylistics, CDA, reader-response

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The authenticity of routines in period dramas: A corpus linguistics analysis

This paper means to investigate the role of two conversational routines, greetings and leave-takings, in the dialogues of two period dramas (*Downton Abbey*, 2010-; and *Upstairs Downstairs*, 2010-2012) in order to show which resources are exploited in television dialogue to construct politeness in interaction, given the multiple requirements of the setting of these series and of television language in general. To do this, we analyse a corpus of 155,235 words of TV series screenplays (104,191 from *Downton Abbey* and 51,044 from *Upstairs Downstairs*), relying on corpus linguistic methodology – both corpus-based and corpus-driven – to answer the following research questions: whether the setting or the conditioning of the broadcasting mode prevails, and consequently, if routines are well-represented or not; in the latter case evaluate if other strategies, i.e. other linguistic elements, may take on the function of social lubricants. Finally, and even more interestingly, if the scripted dialogues render a convincing snapshot of the setting they aim to portray, by comparing results with more recent data, both spontaneous and telecinematic. More specifically, a comparison between emerging routines in period dramas and authentic contemporary data from the spoken component of the BNC is drawn, to evidence both quantitative and qualitative differences in the use of routines and in the privileged strategies employed in TV characterisation. Preliminary results of the analysis suggest that in period dramas routines appear to be under-represented in comparison to our expectations. This seems to depend on strategic use in TV language on the one hand and on the choice of other politeness indicators on the other (e.g. vocatives and more meaningful speech acts).

Keywords: conversational routines, greetings, leave-takings, politeness, corpus linguistics

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“Vote Leave” v. “Stronger In”: Conviction and authenticity in Britain’s EU referendum campaign

At some time during 2016 voters in the United Kingdom will be asked to decide whether they want their country to leave the European Union. Opinion polls have shown that the clear lead once enjoyed by the stay-in camp had dwindled to nothing by December 2015 and that the electorate was apparently split 50-50 on the question of EU membership.

The proposed paper aims to test the thesis that the inroads made by the *Vote Leave* campaign are attributable to the use of language that the public perceive as impassioned, courageous and authentic. In contrast, the *Stronger In* campaign has so far focused on economic matters (often of a technical nature) in an appeal to the heads rather than the hearts of the voters.

From January 2016 to whenever the referendum is held ongoing linguistic analysis will be conducted based on the web sites of the *Vote Leave* and *Stronger In* campaigns, the blogs of the two main campaign organizers (Domenic Cummings and Will Straw respectively), canvassing by the United Kingdom Independence Party, as well as editorials and comment in traditional newspapers. The methodology will be that of critical discourse analysis with particular focus on the use of metaphors, naturalization and the appearance of common sense, value-laden lexis, and the generation of authenticity through first-person anecdotal reports.

Keywords: Brexit, sovereignty, pooled sovereignty, nominalization

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Style in Stoner

Stoner by John Williams is a campus novel published in 1965. It slumped shortly after publication, disappearing almost without trace. It was reissued in 2003 by Vintage and since then sales have soared exponentially. During this period of rediscovery, the novel's style has been widely lauded, in particular the idea that the style is both 'plain' and 'clear'. For example, in a review in the *New York Times* in 2007, scholar and book critic Morris Dickstein noted how all of Williams' novels "share a simple, resonant, sculptured style, eloquent in its restraint." Another critic Tim Kreider writing in *The New Yorker* in 2013 noted how "pellucid" the prose in *Stoner* is. In the 2003 republished version of the novel, John McGahern writes in his introduction to the novel of the "... plain prose, which seems to reflect effortlessly every shade of thought and feeling." (vi). He also writes of the 'remarkability of the style' and 'the clarity of prose' (both xi). Similarly, in a BBC radio interview on *The Today Programme* in July 2013, the novelist Ian McEwan also points to the clarity and plainness of the novel's language saying "it is the kind of prose that is like a glass screen you just see straight through it to the thing that is referred to".

This presentation reports on a stylistic study that has investigated which style features play a prominent role in *Stoner*. In that study, following Short (1996), we have gone beyond the many impressionistic and evaluative critical responses and have focussed on the descriptive linguistic elements in the text. In our mixed methods study we first analysed a sample of text fragments from the novel, applying Simpson's 1993 point of view model. Thereafter, we cross compared this data with a large randomised sample of reader responses from the *Goodreads* website. To validate and verify both these samples we employed corpus linguistic methods using WMatrix and AntConc. Here, we focussed on parts of speech analysis, concordance plots and cluster analyses. The overall results from the study suggest that far from it being simply a matter of 'plain and clear style', two key, previously overlooked, stylistic features that appear to help create the 'style in *Stoner*' are the frequent use of both modal auxiliaries and the singular reflexive pronoun.

Keywords: style, *Stoner*, point of view, reader response, corpus methods, modal auxiliaries, singular reflexive pronouns

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In/Authentic urban place-making in Brooklyn, New York

This paper focuses on contemporary patterns of discursive variational place-making (cf. Busse, 2016, Busse and Warnke 2014: 523-529) in Brooklyn, New York, and will ask to what extent these discourses are authentic or inauthentic. On the basis of a model of urbanity outlined in Busse and Warnke (2014), this paper will show how a number of multi-modal patterned place-making strategies reflect, define, evaluate as well as re-define and re-evaluate Brooklyn© as a brand, that is, as a place with a particular (in/authentic) character, style, identity, social, cultural, economic and linguistic value. For my analysis, I will draw on literary texts (for example, Hanya Yanagihara's [2015] *A Little Life* or Paul Auster's [2006] *Brooklyn Follies*) as well as data taken from semiotic landscape investigations and from semi-structured interviews I conducted with Brooklynites in 2012, 2013 and 2015 in now-gentrified neighbourhoods of Brooklyn, such as Williamsburg, Park Slope and Brooklyn Heights. The diversity of data as well as the fact that Brooklyn is one of the socially as well as ethnically most heterogeneous boroughs of the City of New York demand a variety of analytical methods: stylistic, corpus linguistic, and variationist sociolinguistic.

Keywords: urban place making, social styling, Brooklyn

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“What the A hides”: Opaque deixis, reference misattribution and ideational shifts as challenges to representation in difficult poetry

It is a critical commonplace that difficult poetry thwarts representation. Consider the following chapter titles, both on experimental American poetry: ‘Against Transparency’ (Perloff 1991) and ‘Limits of Reference and Abstraction in American Poetry’ (Lopez 2006). Additionally, Leech likens the difficult poet to a cubist painter (1969: 219). Therefore, it is no surprise that Yaron equates the difficult poem to the ‘defective representation’ readers build out of it (Yaron 2008: 146).

Although critics have identified some of the philosophical roots of this important (yet by no means exclusive: see Castiglione 2015) dimension of difficulty, the stylistic indices of challenged representation are often overlooked or dealt with inadequately. Noteworthy exceptions include Adamson’s discussion of opaque deixis in John Ashbery and Eliot (1999: 673-4) and McHale’s discussion of ‘shifts of frame of reference’ in Ashbery (2000: 563). Yet, a more encompassing exploration of the phenomenon is currently neglected.

I begin such exploration by focussing on the linguistic dimensions of deixis, reference misattribution and shifts across *figures*, the ideational correlate of the clause (Halliday and Matthiessen 1999). My case studies are remarkably varied: from the disruption of figures through a violation of selection preferences (e.g. Stevens’s *vaultiest phrase*) to missing endophoric antecedents (e.g. Stevens’s *the other way* and Charles Bernstein’s *the other*, with no mention of what these pronouns are alternative to); from the wide attributive range of ‘you’ in Geoffrey Hill to Clark Coolidge’s underspecified ‘you’; from Pound’s problematic speaker identification to the vagueness of Olson’s indefinite wh- pronouns without antecedents.

Keywords: difficult poetry, representation, abstraction, deixis, reference, ideational metafunction

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Real reading: The influence of readers' cultural roots

New and refreshing waters have been flowing over the shores of reader response theories. In the late 1970s and 1980s, Fish (1980), Iser (1978), Rifaterre (1978) among others had shifted the focus from interpreting the page to looking at the reader, but they tended to remain on the theoretical level. This led Reichl (2009: 129) to ask: "How do theoretical conception of readers, implied or other, fit into the agenda of empirical reading research, which is, after all, concerned with providing data about real readers in real reading situations?" Among recent experimental work, Miall and Kuiken (2002) have started to move in this direction. In this line, our study looks away from ideal readers and examines genuine readers' emotional reaction to poetry. The aim is to offer evidence-based data that may clarify whether real readers' response to poetry is universal or culture-specific. To this purpose, 500 Humanities students from two different countries (Brazil and Ukraine) were asked to read Poe's "The Lake" and report their response to this poem through a questionnaire bearing a 15-item semantic differential scale. Participants read the poem in its original version in English or in its translation into the respondents' mother tongues (Portuguese, Ukrainian and Russian). The results point to statistically significant differences within and between the groups. The findings indicate that first-hand responses to poetry are to a large degree culture specific, and that the language and the translation in which the text is written also influence responses.

Keywords: reader response, empirical research, cultural differences, quantitative methods, Poe

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The paradox of authenticity: How the inauthentic emerges from the touristic quest for the authentic

This study identifies ways in which the touristic quest for authenticity inadvertently and ineluctably engenders inauthenticity. Direct observations will be buttressed by critical research in the area of the semiotic relations informing the social dynamics associated with tourist behavior.

The relationship of tourism to terrorism is typically characterized as one in which the former is victimized by the latter, as opposed to seeing tourism itself as potentially being a kind of terrorism. In this view, tourist destinations and their inhabitants are forced to conform to tourists' expectations and demands. These expectations, themselves often the by-products of amalgamated stereotypes and prejudices, are moreover grounded in a quest for 'authentic' otherness that proffers relief from routines and the concomitant potential for a realignment and reassessment of worldview and associated cultural values. In this study I will examine how the quest for authenticity can be seen as a neocolonialist juggernaut which subjugates other cultures to touristic motives and imaginings, and, in the process, can sew resentment, resistance, and the anxieties associated with cultural relativism, all key ingredients of terrorist backlashes. The major role of media in both tourism and terrorism will also be examined.

Keywords: authenticity, inauthenticity, tourism, terrorism, stereotypes, neocolonialism, cultural relativism

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The ideology of victory and terrorism: A critical discourse analysis of Barack Obama's speech "Osama Bin Laden is Dead"

This paper examines how the language of President Barack Obama reflects victory as the main ideology against terrorism. The 9/11 attacks on the World's Trade Centre and the Pentagon in 2001 announced a new wave of sophistication and complexity in global terrorism as the issues of national security and peace were tested and threatened. The assumption of this paper is that a critical appraisal of Obama's speech would reveal different shades of ideologies that are subsumed under the ideology of victory. The paper adopts the concepts of Critical Discourse Analysis (CDA) as proposed by Norman Fairclough (1995). The method of analysis is descriptive as the linguistic configuration of the speech provides the entry point of the analysis. The paper concludes that the ideology of victory in the president's speech espouses other ideologies which justify the pursuit of pacifism in the fight against global terrorism.

Keywords: terrorism, language, ideology and CDA

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“You were all the world like a beach to me”. The use of second person address to create multiple storyworlds in literary video games: “Dear Esther”, a case study

David Herman says that ‘narrative *you*’ gives rise to a ‘fitful and self-conscious anchoring of the text in its contexts, as well as a storyworld whose contours and boundaries can be probabilistically but not determinately mapped, the inventory of its constituent entities remaining fuzzy rather than fixed.’ This paper intends to show the mapping and fixing of the narrative *you* within the game, ‘Dear Esther’, produced by The Chinese Room and written by British academic, Dan Pinchbeck.

This case study analysis methodology is based upon Astrid Ensslin’s definition of a ‘literary video game’ as being a game that foregrounds language, together with Marie Laure Ryan’s Possible World Theory, alongside close stylistic analysis as suggested by Alice Bell, and narratology frameworks set out by David Herman.

The subversive use of second person address fractures and destabilises the text world and provides multiple storyworlds.

Keywords: literary video games, narratology, text world theory, possible world theory, stylistics

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Syr Gawayn and the Grene Knight: A corpus stylistic approach

This paper offers a pilot study exploring the literary stylistic analysis of Middle English texts using corpus methods. As a field, literary stylistics has experienced growth in both historical and corpus stylistics (Wales 2014); however, historical corpus stylistics investigations have yet to extend to the medieval literature composed before the Early Modern English of Shakespeare and his contemporaries (Busse 2006, Culpeper 2009). The present study seeks to address this lacuna by conducting a keyword analysis of *Sir Gawain and the Green Knight* using a self-built reference corpus of selected 14th century poetic texts by Chaucer, Gower, and Langland. Keywords identify terms appearing with unusual or unexpected statistical frequency in a text compared to their general usage in a reference corpus, terms which, when studied in greater depth, are also often shown to function as indicators of textual style (Scott & Tribble 2006:55). This research engages with the existing literary criticism, while simultaneously testing the applicability of current corpus methods to (and usefulness in) much more distant historical fields than generally explored in corpus stylistic investigations. Extending corpus analysis of style from Early Modern to Late Medieval English literature also contributes to existing frameworks and methods aimed at studying large amounts of literary discourse embedded within its appropriate historical context (Busse 2010), and further offers an innovative exploratory approach to the study of poetry in a historical dimension.

Keywords: corpus stylistics, keywords, Middle English poetry

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The big impact of a little word: I in Shakespeare and beyond

Highly frequent words, and words that are almost always monosyllabic and grammatical in nature, are easily overlooked. They are typically omitted from Shakespearean dictionaries and glossaries (e.g. Crystal and Crystal 2002; Onions 1986), presumably on the assumption that (a) their meanings are obvious (because they considered more or less the same as those of today), and (b) they do not contribute much to understanding Shakespeare. This paper sets out to show that neither of these are true, focusing on the word *I*.

The bulk of this paper deploys cutting-edge corpus-based methods to examine patterns of word usage. Not only will it examine internal variation within Shakespeare, but it will also make external comparisons with the language of Shakespeare's contemporaries and also present-day English. Thanks to recent developments with *Early English Books Online* (EEBO), which contains the bulk of early modern English printed output, I am able to compare Shakespeare's usage with that in 321 million words in texts from the years 1580 to 1640. By way of results, I will show, for example, that Shakespeare had a predilection for *I*, and I will suggest the implications of that for the nature of his plays and the way their dialogue works.

This paper is part of the *Encyclopaedia of Shakespeare's Language* project, funded by the UK's AHRC.

Keywords: Shakespeare, corpus stylistics, lexicography, Early modern English

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Agency in The Handmaid's Tale: A stylistic transitivity analysis

This presentation analyses agency in *The Handmaid's Tale* by Margaret Atwood. It looks at two sex scenes described in this dystopian book. The first scene describes a religious ceremony in which Offred, the protagonist, has involuntary sex with the commander. In the second scene Offred has, in secret, private and more voluntary sex with Nick. In this presentation I use a stylistic transitivity model, as described by M.A.K Halliday, to compare the PROCESSES and PARTICIPANTS involved. In doing so, I hope to answer the following research question: to what extent does the agency of the characters in *The Hand Maid's Tale* in both text fragments differ according to the Transitivity Model? Because Transitivity looks at the function of verbs or PROCESSES it is very well suited to look at agency and passiveness of characters. The beginning of this presentation will outline the framework and the second part will analyse both text fragments. Even though this presentation employs a systematic functional application of the framework, it mostly looks at individual examples to explain how characters do or do not have agency. It may thus be read as a qualitative approach to Agency and Transitivity in *The Hand Maid's Tale*.

Keywords: *The Handmaid's Tale*, agency, transitivity, passiveness, Halliday, stylistics

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To invent an authentic "eye"/"I" metaphor

An American poet and feminist, Adrienne Rich regards the act of revision as an act of survival in the essay "When We Dead Awaken: Writing as Re-Vision" (1972). Then how does she revise a conventional metaphor? In this paper, I would like to explore how female poets have reinvented an "eye" metaphor through analyzing poems, such as Rich's "Snapshots of a daughter-in-law" (1958-60) and Sylvia Plath's "Ariel" (1965) from the perspectives of discourse.

The metaphor of eyes has a wide variety of meanings like "inner self" or "inwardness" of a person. Among them, traditionally "eyes" have functioned as a metaphor that corresponds to "the globe" or "the world" based on its shape. We can see an example in John Donne's "The Good-morrow" (1633). Furthermore, it sometimes represents an individual, as is shown in Ralph Waldo Emerson's essay, *Nature* (1836), in which "the transparent eyeball" appears as a metaphor for an ideal individual united with nature. In addition, the word "eye" has the same sound as "I", this sound correspondence reinforces the meaning of the eye metaphor as a world vision seen through "eye" / "I."

The metaphor has become a standard convention, however, it has also excluded the female poet's point of view from the male-dominated community. Rich uses the eye metaphor politically in her poems in an attempt to see and write the world more directly. This paper will clarify Rich's revision of the metaphor which is also closely connected to her strong concern with the pronouns "I" and "we."

Keywords: metaphors, feminism, Adrienne Rich, cognitive poetics, discourse

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“An antic disposition”: The in/authentic style of Hamlet’s madness

In this paper, I examine the *in/authentic* style of Shakespeare's discursive construction of Hamlet's madness, considered as a strategy of self-representation.

The play stages the protagonist's fake insanity as a discursive strategy aiming to manipulate the others. For this reason, in some pragmatic analyses, such as that of Brown and Gilman on Shakespeare's politeness (1989), Hamlet's mad speeches have been considered as non-salient to the study of early modern polite language, due to their evident inauthenticity.

Discussing this starting point and adopting a pragmatic perspective, I argue that Hamlet's madness – *inauthentic* and strategic at the level of the diegesis – may be re-interpreted as an expressive tool able to vehicle extra-textual *authentic* questions. The personal disorder of the main character, in fact, runs parallel to the cosmic disorder of the early modern world. The old symbolic order and an oppositional new semiosis structure the system in which Hamlet is given a voice, so that his mad speeches may be read as a metonymic representation of this conflict.

Keywords: Shakespeare, in/authenticity, historical pragmatics, madness

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Laughing at cancer online: A corpus-based investigation of authentic humor among cancer patients

In the context of illnesses like cancer, humour and joking, especially gallows humour “that treats serious, frightening, or painful subject matter in a light or satirical way” (Watson 2011: 38), can still be socially unacceptable. Yet people with cancer, amongst themselves, can find comfort and relief in breaking social taboos and making light of their often life-threatening situations. Such authentic interactions, however, can be difficult to capture face to face.

This paper therefore explores the style of irreverent humour used by patients on a UK-based online forum dedicated to cancer. Specifically, the focus is on a thread called “For those with a warped sense of humour WARNING- no punches pulled here”, consisting of half a million words, over 2500 posts, contributed by 68 individuals. A statistical comparison of this thread with other threads on the same forum using Wmatrix (Rayson 2009) reveals that the key humorous utterances make fun of cancer and its consequences, such as embarrassing bodily functions and paraphernalia required as part of treatment: *If baggy had farted lots then HB would have shot across the pool... jet propulsion!*

Focusing on such examples identified through combined corpus and qualitative methods, I discuss potential functions of this style of humour in the cancer context, such as community building, support and empowerment in a situation where people otherwise feel powerless. I also reflect on the affordances of digital environments, both as facilitating such risqué interactions and in enabling researchers to capture such authentic data.

Keywords: humour, digital communication, authentic interactions, cancer

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dengxiaoming@hrbeu.edu.cn***An investigation on the employment of linguistic devices for the communication of criticality in Chinese-authored English research article introductions***

To orient the reader, the introduction of a professional paper starts with the research background accompanied by the recent development in this field. Then the author usually transits to the weak points remaining in the previous work to be overcome or existing problems to be solved, and gradually turns the reader's attention to the present research. The critical evaluation of other scholars' research is of great significance owing to its special function as a bridge connecting the background and the research topic. Much attention has been paid to the enactment of criticality in research articles from various perspectives, such as systemic functional grammar, rhetorical devices and linguistic elements. But few studies have been conducted to examine the use of linguistic devices to express criticality in research articles by scholars of different ethnicity. Based on Swales' CARS model (2004) and Bruce's genre analytical framework (2014), this paper makes a contrastive study on the employment of linguistic devices by Chinese scholars and native-speaker scholars. The 40 text introductions selected from *Journal of Marine Science and Application* is manually analyzed with Bruce's analytical framework. Different uses of attitude markers and concession contraexpectation relation in expressing criticality were identified and their corresponding functions were illustrated. The authentic differences in the expression of criticality are interpreted in terms of rhetorical conventions of Chinese style of academic discourse as well as cultural and linguistic differences between English and Chinese.

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Fanfiction: Participation, theft, or innovation?

Fanfiction is an online creative writing genre. In this workshop, I will discuss the question of whether fanfiction can be considered to be:

- An *authentic* form of fan participation, in much the same way that other forms of fandom are practiced (such as convention attendance, role-play, and movie marathons)
- An *inauthentic* form of creation; type of theft, either of intellectual property rights or plagiarism
- An *authentic* form of discourse, in which new voices are given the means and ability to explore their identity, and the chance to participate in or change their fandom

Fanfiction is an area of emerging academic interest, and presents a new ambiguity: fanfiction can represent both an authentic artefact of creative worth and an expression of participation and ownership, while potentially also being inauthentic in terms of 'quality', ownership and originality. It is my thesis that the factors which surround modern, online fanfiction's authenticity are related to other, wider concerns, such as legitimacy, capital, participation and exclusion. Ultimately, it is my suggestion that Fanfiction is authentic and worthwhile in that it gives voice and power to its communities, even if it may not be authentic in terms of originality.

Keywords: participation, cultural capital, identity, writing, fanfiction

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Bridging the communication gap between researchers and practitioners

In this presentation we will critically reflect on the nature of academic discourse, focusing on how the use of dense language practices may be creating a barrier to wider participation, specifically between Higher Education practitioners and researchers. This barrier raises questions regarding what is considered 'authentic' research.

Alber and Nelson (2002) argue that there is a disconnection between the traditional producers of research and those who practice in the field. This divide results in failed skills and knowledge transfer, arguably worsening the field for all involved. Building on our background as both practitioners and emerging researchers in the field of academic literacies, we are in a unique position in that we have stood on both sides of this divide, and are now attempting to traverse it. Therefore, we would like to explore one possible cause for this gap: the use of opaque, unnatural and/or obscure language and structures in research publications. Additionally, we will also outline the tension between what is perceived to be 'authentic' in terms of research output, discussing specifically issues relating to the purpose of research, it's audience, and the 'capital' involved in producing it.

Keywords: academic discourse, communication, research practice, knowledge transfer

Reference

Alber and Nelson (2002), Vetter and Russel (2011), Kezar (2000), Hillier and Morris (2010)

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“Artsy Shoreditch”: Public announcements for cultural events

In tourist guidebooks and online recommendation websites, one can often find the area of Shoreditch being described as such: “Shoreditch is one of London's trendiest and most vibrant artistic areas” (Carr, Pateja). Thus Shoreditch has come to be associated with being ‘creative’ and ‘artsy’. But is this presumption justified, i.e. in comparison to other areas of London, why does Shoreditch in particular carry this connotation? The purpose of this project is to determine whether such epithets are used when promoting cultural events in the area. Rather than investigate phonetic phenomena, the focus will be on the lexical features used to determine the identity of a place. For the purpose of contextualising the place, a brief overview of the historical background is provided, followed by key theoretical concepts for place-making.

Regarding the analysis itself, a small corpus of approximately 5000 words has been compiled from three different sources, all of which were obtained online: social media channel Facebook, an online magazine promoting cultural events in Shoreditch and the Guardian newspaper. Due to its relatively small size, the corpus might not be fully representative of how people refer to Shoreditch as such, but it sheds light on one particular feature i.e. within the context of culture and art, the authenticity of the language through adjectives and phrases which are used to describe the place and promote events. This is done by using software to measure log likelihood, and scrutinising key words that occur in the selected texts.

Keywords: epithets, language and space, urbanity, discursive place-making, authenticity

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The interplay between ambiguous elements in Emily Brontë's Wuthering Heights

Wuthering Heights is characterised by an intricate web of ambiguities. An example is the phrase "beyond and above us as all" (166) which refers to/concerns the afterlife of the protagonist Catherine; in slightly varied form it appears twice in the novel and is ambiguous in itself as it can be interpreted figuratively and literally. In each case, the utterance seems to be disambiguated by its immediate verbal context. When first mentioned, the figurative meaning of superiority is the preferred reading. In contrast to this, a literal reading of "beyond and above" as referring to heaven is indicated by the immediate surroundings of the second occurrence, where religious notions of afterlife are being evoked. However, the ambiguity of the phrase is activated in this instance as the first utterance in the preceding discourse is explicitly referred to. Through this interplay, the repetition of this phrase contributes to the global ambiguity concerning the nature of the narrated world in *Wuthering Heights*.

Both the interpretation of the ambiguous utterance itself and in its relation to the rest of the novel are objectives of literary analysis. Paul Werth's reflections on the range of context as determined by the examined element are a helpful tool as considering the immediate verbal context as well as the larger discourse of the novel may lead to valuable insights. In my paper, I would like to explore how pragmatic approaches to context such as Werth's may contribute to the analysis of ambiguities in *Wuthering Heights* and other literary texts.

Keywords: ambiguity, context, pragmatic stylistics, nineteenth century fiction, *Wuthering Heights*

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The environment as text: Authenticating style through context in Niger Delta poetry

This paper examines the environment as text and context, the understanding of which is imperative, in the analysis of the style(s) in Niger Delta poetry. It argues that the temperament of the poets from that *ecosphere* is conditioned mostly by the socio-physical environment, on which is encoded a labyrinth of distressed and desperate voices. An exploration of these codifications and their multivocality provides the context for a richer apprehension of the linguistic predilections of the writers. This understanding also gives a lucid background to the agitations in the poetry; and at the same time it authenticates the style of the writers, whose major concern is to heighten the consciousness of the people to the dehumanizing human conditions of the 'colony within' and ecological disaster called the Niger Delta. The paper interrogates the poetry of select writers within this area, including Ogaga Ifowodo, Tanure Ojaide, Ibiwari Ikiriko and Joe Ushie, and concludes that the poets speak to and from a shared 'environmental text', thus underscoring the dialectic relationship between committed literature and social conditions, which has implications for language use and literary style.

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The huge impact of *anime* in Japan crossed its boundaries in the 1960s and spread to Western societies in both the US and Europe. The world of *anime* has gained a lot of recognition as a form of art thanks to the popularity of animators such as Hayao Miyazaki, regarded worldwide as the epitome of animation, and his career with Studio Ghibli. *Anime* has transcended the scope of cartoons, which only address infants, partly because the themes it reflects on are generally addressed to a wider audience who is old enough to ponder on them. This gave way to entire communities of fandoms (e.g. otaku) concerned with the way *anime* is treated in Western societies. One of the problems in which they are invested in is the dub vs. sub issue and, subsequently, authenticity. Does dubbing remove the authenticity of *anime*, taking into account that it is not what the author originally intended? Is subtitling from an official film just a transcription of the dubbing? And if so, could it be possible that fansubs are more accurate since *anime* fans are really interested in Japanese lifestyle and therefore are sensitive to the cultural context? In this paper, we will not only try to answer the question whether subtitles are better than dubbing or vice versa, but also focus on analysing the differences found between the original version with subtitles and the dubbed version of some of Miyazaki's films (listed below) from a linguistic perspective.

Keywords: authenticity, subtitling, dubbing, linguistics, anime, Miyazaki

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“We’re not gonna be doing any impersonations, are we?”: Assessing the successful use of scripted-improvised dialogue in Michael Winterbottom’s The Trip and The Trip to Italy from a cognitive poetic perspective

The investigation continues into how a new language of playwriting may be constructed from the quotidian parlance of social interaction. The difference between essentially uninteresting ‘chat’ and what can be accepted as an engaging piece of theatre lies at the heart of this research. The achievement of such a ‘theatricalised dialogue’ is key to this, as well as the production process through which seemingly authentic, non-stylised, spontaneous speech can lay the foundations for a text that exemplifies a new ‘language landscape’ in theatre and beyond. In film and television, this trend has already been apparent for some time and to varying extents, in TV shows/series such as *Big Brother*, *Outnumbered* and *The Trip* - the latter two winning notable industry awards. Interviews with those involved in *The Trip* (and its sequel, *The Trip to Italy*) help reveal the show’s rationale, production process and performance decisions. Theoretical analysis, drawing on Toolan’s Integrational Linguistic approach as well as Cognitive Poetics can further shed light on the success and popularity of such a trend towards ‘unscripted-scripted’ performance, and the extent to which this could constitute the foundations of a new methodology of writing for performance.

Keywords: conversation analysis, *The Trip*, cognitive poetics, drama, improvisation, theatricalised dialogue, scriptwriting

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Mistranslations and “exiled” words in Fred Gardaphe’s “Imported from Italy” and Other Stories from the Old Neighborhood

The translator as an intercultural agent has to mediate between two different worlds, negotiating both formal and communicative aspects of the text. This is particularly true when it applies to the translation of multifaceted texts like those belonging to the literature of migration, where the language itself shows its stratifications and hybridity and where crucial issues, such as authenticity, social and cultural identity and ethnic resistance intermingle and co-exist in the text. The recent Italian translation of the collection by the Italian-American writer Fred Gardaphe *“Imported from Italy” and Other Stories from the Old Neighborhood* published in 2009 and titled ‘Importato dall’Italia’ shows some problematic aspects concerning the negotiation between the variety of linguistic codes used by the author to highlight the identity of the Italian-American community and the translational strategies adopted by the translator in the text. The aim of this paper is to analyze these features from a linguistic viewpoint and to question the alleged untranslatability of some ‘exiled words’ in the text displaying their intrinsic diasporic meaning with a special focus on the notion of authenticity in the process of translation.

Keywords: authenticity, translation, identity, migration

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Translational and non-translational style in Japanese children's literature

It has been claimed that female characters in Japanese translation often use excessively feminine language regardless of their personality or the time when the story is set (Nakamura 2012: 9-11). Interestingly, the feminine language is not actually used by real Japanese women. Despite the gap between literary language and real-life language, research on translational style from a gender perspective has been a largely unexplored area in Japanese translation. Although there have been some empirical analyses of translational style and real women's discourse, there is only one analysis of style in translations and in non-translations (i.e. Japanese original novels) (Fukuchi Meldrum 2009: 120-123).

Therefore, this paper will investigate if there is any difference between translational and non-translational style in Japanese children's literature. The reason for the choice of children's literature is that children learn social expectations for women by nurture, and children's literature has an important role in the process as a mediator of feminine language and the feminine ideal. Thus, the influence of language use in children's literature is considered to be important to maintain gender ideology in society.

This research will conduct a qualitative and quantitative analysis of the language use in the Japanese translations of the *Harry Potter Series* vols. 1-7 (J.K. Rowling, 1997-2007; translated by Yuko Matsuoka, 1999-2008) and the Japanese novel series *Majo no Takkyubin* vols. 1-6 (English title: *Kiki's Delivery Service*; Eiko Kadono, 1985-2009), focusing on the speech of the female characters Hermione Jean Granger in the former and Kiki in the latter.

Keywords: *Harry Potter Series*, *Kiki's Delivery Service*, children's literature, Japanese translation, gender

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Experienced villains and victims of disturbed imaginations: A corpus analysis of early gothic fiction

Although corpus methods have become a popular approach to analysing literary texts, literary *genres* as such remain an under-researched area in the field of corpus stylistics. So far most studies have focused on either author style, character style – typically in prose fiction and plays –, or the style of an individual text. Genre style has not yet been addressed to the same extent, with only a few studies so far (see Bednarek, Dillon, Long and So). Only one of these studies deals with style of prose fiction genres (Dillon), while the other two are concerned with the language of television series (Bednarek) and haiku (Long and So) respectively.

The present paper seeks to fill this gap and to broaden the range of corpus stylistics to the study of prose fiction genres. In particular, it uses early Gothic fiction as an example to demonstrate how corpus methods can be applied to the study of a literary genre, even though literary genres tend to be quite heterogeneous due to the creativity and drive for innovation inherent in literary texts. To deal with the question of what Gothic fiction is ‘about’, my analysis uses among other things keyword analysis, an analysis of collocates of selected key items, and close readings of the context the keywords are used in. The corpus stylistic approach chosen in my project is closely interwoven with literary analysis, drawing on the wealth of existing literary readings on core issues of early Gothic fiction, such as the body, the relationship between victim and villain, and the role of highly stylised emotions. Finally, my paper will address opportunities and challenges of dealing with literary genre as such in corpus stylistics.

Keywords: literary studies, corpus stylistics, eighteenth century, Gothic fiction, genre

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Autonarration, I, and odd address in Ben Lerner's 10.04

Studies of the first-person pronoun in literature have tended to focus on the most unusual or so-called unnatural forms, such as *we*-narratives and multi-teller stories. Employed in the context of autofiction, a literary genre that defies the “autobiographical pact” (Lejeune 1989) by confusing the limits of the real (auto-) with the fictional, the naturalness of first-person singular narration is itself called into question, both in terms of its veracity and its referential stability. Using the term ‘autonarration’ to distinguish narrative style from literary genre and to denote the sustained use of first-person *I* within autofiction, this paper investigates unnatural pronoun usage in Ben Lerner’s (2014) *10.04* and how, in the narrator’s words, “I’ve divided myself into two people. I cut across worlds” (78).

The stylistic analysis of *10.04* has three central foci: 1) First-person autonarration and phantasmatic *I*; 2) Third-person autonarration: *He* as *I* and acts of misremembrance; 3) Odd second-person address as a means of referencing the reader. Ultimately, the paper demonstrates that stylistic attention to autonarration and pronoun use importantly accounts for the literary effect of *10.04*. It also considers how the textual construction of subjectivity, and in particular the use of narrative pronouns, relates to questions of authenticity and in/authenticity in the autofictional context.

Keywords: autofiction, autonarration, perceptual deixis, pronouns

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Authentic reading in the literature classroom: Cognition, knowledge and discourse

In this paper we explore reading in the school context from cognitive and sociolinguistic perspectives. Framed within our own study of *authentic reading* (Giovanelli and Mason 2015), we analyse the concept of authenticity from the perspective of the reader, drawing on the experience of classroom reading as a discretely situated event.

In particular, we examine the practice of teacher and students reading a 'set text' as a group over an extended period of time. Drawing on lesson transcripts, case studies, and other documents, we explore the teacher's positioning as an 'expert' reader able to mediate access to a literary text. Using a cognitive stylistic approach and drawing on narrative schemas (Mason 2014) and Text World Theory (Werth 1999; Gavins 2007), we examine participant roles in the classroom in the light of Fairclough's (2014) notion of the 'unequal encounter' and the application of constraints on how texts are interpreted.

This paper presents inherently interdisciplinary research, raising important questions about the relationship between education and linguistics. In light of the move towards open access for academic publications, it identifies some ways in which connections between research and practice can be successfully forged and maintained.

Keywords: authentic reading, cognitive stylistics, schema theory, Text World Theory, classroom discourse

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Hedging and boosting in public speaking: An analysis of two case studies

The main purpose of this essay is to investigate the pragmatic functions and the dimensions of influence of the hedging and boosting phenomena, focusing on their employment as politeness or mitigation strategies. The linguistic behavior of hedges and boosters is examined through an analysis of two speeches, both focused on the issue of gender equality, delivered at official UN council meetings. More specifically, the pragmatic analysis is aimed at delineating recurrent or divergent patterns in the two speakers' linguistic choices, in the attempt to define if their authenticity is topic-related or if it is a perlocutionary-oriented strategy.

The first section of the study provides a methodological and theoretical framework of the hedging and boosting phenomena, driving particular attention to: a) their divergent pragmatic functions, despite similar or even identical lexical forms, b) their inability to be listed in a closed grammatical class, c) their influence in gender studies (Lakoff 1973; Holmes 1995, 2001) and d) their connection with the theories of Politeness (Brown, Levinson 1978, 1987) and Mitigation (Caffi 2007).

The second section of the study embodies the pragmatic examination of the two speeches, the first delivered by Emma Watson in 2014 for the launch of HeForShe, while the second, "Women's Rights Are Human Rights", was given by Hillary R. Clinton in 1995 at the Fourth World Conference for Women in Beijing. In particular, the analytical process will be articulated in three phases: firstly, in light of the theoretical framework outlined in the first section, a fourfold functional class taxonomy will be worked out in order to classify the modifying expressions with regard to their pragmatic functions; secondly, an adaptation of Crompton's test of a hedge (1997) will be applied to both case-studies, in order to allow the identification of all the modifying expressions used, which, according to their pragmatic influence, will fall under the categories of bushes, hedges, shields and boosters; finally, the results of the examination will be scrutinized and compared from both a quantitative and a qualitative perspective.

Keywords: hedging, boosting, politeness, mitigation, gender

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Who's Afraid of Virginia Woolf? A stylistics and empirical approach

Virginia Woolf is one of the most experimental modernist writers: her writing is considered challenging, especially because of the technique she adopts in the presentation of points of view, characterised by precise syntactic and lexical choices and by the use of *free indirect style*. She has been the object of a number of studies, mostly concerning the identification of the consciousness/es presented within specific passages or sentences and the alternation or coexistence of different modes of consciousness presentation. However, almost no empirical evidence exists which demonstrates if and how these features are perceived by readers.

This paper aims to examine whether shifts in perspective and changes in the mode of consciousness presentation within Woolf's two major novels - *To the Lighthouse* and *Mrs Dalloway* – represent an important element and/or a challenge for natural readers, and whether the complexity they might experience is driven by other features of the text characterising her style, like uncommon lexical choices or elaborated syntactic structures.

This study adopts a mixed methods approach, combining a stylistic analysis aimed to define and identify difficulties with a detailed questionnaire. By comparing readers' responses to selected passages – hypothesized to be complex – and to control versions of the same passages, this paper investigates how natural readers perceive and process difficulties within literary texts, shedding light on how authentic literary texts are perceived and complementing claims that are too often exclusively theoretical with empirical testing.

Keywords: stylistic analysis, free indirect style, shifts in perspective, natural readers, questionnaire

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Gender, style and narration in Bettý

“A young lawyer is in custody, suspected of a serious crime. *He* claims to be innocent.” This description is on the cover of the crime novel *Bettý* (2003) by the Icelandic author Arnaldur Indriðason and it is clearly intended to make the reader believe that the first person narrator of the story is a man. Thus, it comes as something of a shock when it is revealed in the middle of the novel that the narrator is a woman. Upon closer inspection, it turns out that the first half of the novel provides no obvious clue about the gender of the narrator through the use of gender-marked adjectives, her name, or descriptions of her appearance or attire. Moreover, the pronoun *he* on the cover actually refers to the masculine noun *lögfræðingur* ‘lawyer’, and thus is consistent with a female lawyer.

In this talk, we will examine the strategies employed by the author to hide the gender of the narrator and show how a gender-neutral style affects the reader’s perception of the narrator in contrast to *Bettý*, the femme fatale of the story. We will also argue that this play with gender is not only meant to force the reader to confront his/her preconceived ideas about gender roles (Livia 2001 and Fludernik 2009) but also to emphasize how the narrator’s gender contributes to her downfall.

Keywords: narrator, gender, crime fiction, adjectives

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Investigating Japanese authenticity blurring mechanism in discourse: "It's the mood which has the last say in our discussion"

Every culture has its own repertoire of characteristic discourse patterns. Authenticity in a discourse is related to socio-pragmatic strategies for persuading and manipulating others. For example, authenticity involved in the process of consensus forming can be characterized by four terms; (i) the decision process and compromising process before reaching a conclusion are clearly recognizable to each participant, (ii) the authenticity of a statement increases as the amount of supporting data accumulates, (iii) the source of an influential view is traceable to its asserter, (iv) each participant recognizes his/her own role in consensus forming. These conditions must be satisfied following the standard Western view. However, as Yamamoto (1983) and Tsujimura (1987) point out, Japanese discourse patterns deviate from the norm in that the source of the influential view is intentionally blurred so that it is not easily traceable to its asserters. Moreover, an allusion from a hierarchically higher person can influence others without giving a reason for his/her opinion. When the decision process is criticized, people concerned can say, "the mood had the last say in our discussion." This prevailing discourse pattern is referred to as "atmosphere dominance."

My research question is to examine why and how this authenticity blurring mechanism in discourse functions in Japanese culture. This paper, applying cross-culture pragmatics (Wierzbicka 1991), analyzes this peculiar discourse pattern in newspaper articles, critical essays, documentaries, and monologues relating to many critical issues, including the delay of publication of the meltdown at the Fukushima atomic power plant in 2011.

Keywords: authenticity blurring mechanism in discourse, mood or atmosphere dominance, cross-culture pragmatics

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The role of evaluation in telling and reading the "real-life stories" of asylum seekers

In the UK asylum process, asylum seekers are denied the right to tell their story in their own words as the "substantive interview" limits the applicants' freedom to construct an authentic experiential narrative in their own words. Thus, the institutional report often fails to reflect the applicant's experiences and feelings (Maryns and Blommaert 2002). As institutional reports are primary evidence for credibility judgments in the asylum process, the authentic representation of an applicant's story is often a matter of life and death. This paper argues that the absence of evaluation in institutional reports not only inhibits the speaker from producing experiential narratives, but also constrains a reader's ability to empathise with the speaker, who may appear to be flouting culturally defined perceptions of cooperativeness and coherence.

The collected data from semi-structured interviews with asylum seekers will be presented as "real-life stories" in reading group discussions. The uniqueness of each text will provide a stimulus for examining the function of evaluation as a resource for identification and empathy, allowing readers access to the cognitive world of the narrator. The stories and readers' responses to them will be analysed using the appraisal model for evaluation in texts (Martin and White 2005) and contextualised further by integrating aspects of Text World Theory (Werth 1999) and Interactional Sociolinguistics (Hymes 1996). Preliminary analyses have indicated that a higher proportion of evaluative language in narratives invokes positive evaluation from readers, demonstrating an increased capacity for empathetic responses.

Keywords: narrative, reader response, appraisal theory, asylum seekers

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Drunken eloquence: Embodiment and figurativity in Updike's "Transaction"

What is the "authentic" voice of a drunk man? Though it seems improbable, drunken eloquence is a fitting description of the narrative style in "Transaction" by John Updike; there is an incompatible contradiction, I argue, between the drunkenness of the story's protagonist and the figurative narrative style.

In this very corporeal story, bodies and the conditions of bodies are of utmost importance. Originally published in an offshoot of *Playboy* magazine, the story depicts a married man who brings a prostitute to his hotel room. A third-person narrator relates their extended sexual encounter in vivid and figurative language. The narrator's voice is closely aligned with the viewpoint of the protagonist.

Reading this story is complex for readers, I argue using cognitive and narrative theory. Exclusive focalization of the man's perspective invites us to experience not only what his mind perceives but also what his body feels – extreme drunkenness, the inability to get an erection, oral sex, and finally, orgasm. As with pornography, readers are likely to have physiological responses to these narrated sexual encounters. Yet the lovely figurativity of the narration is at odds with the corporeal content of the story, calling attention to its artificiality.

The flagrant artificiality makes readers very aware of John Updike as author. Ultimately, readers may feel an ethical resistance, and impugn Updike's contradictory style. The reader may feel that his or her body has been co-opted into a kind of vicarious participation in bodily experiences that are at odds with the eloquent narrative delivery.

Keywords: cognitive approaches, embodiment, figurative language, narrative judgment, narratology, similes, style, John Updike

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Cognitive grammar in stylistics: Grounding narrative urgency in Enduring Love

Since Michael Halliday's (1971) revolutionary analysis of transitivity patterns in *The Inheritors*, the study of action sequences and agency has been a central concern of traditional stylistics. Recent cognitive stylistic studies have explored how Ronald Langacker's Cognitive Grammar (2008) provides new ways of thinking about and analysing texts (Harrison et al. 2014); particularly the concepts 'construal' and 'action chains'. But what can Cognitive Grammar offer the stylistics tool-kit?

This paper applies principles from Cognitive Grammar to the opening scene of *Enduring Love* (1997) by Ian McEwan. The introductory extract from the novel sets the scene, somewhat metatextually, and defines the parameters of the ambiguously referenced hot air balloon 'event'. It oscillates between the narrated event and the present spatiotemporal location of the narrator in the aftermath of the event; recalling with precision what happened, and in what order. Consequently, the construal of the scene alters throughout the extract as the narrator is grounded in various perspectives.

The analysis here explores the construal of action chains in a scene which is not a straightforward action scene but instead moves from action to inaction; from material to mental processes. The paper considers whether an analysis using Cognitive Grammar's action chains and grounding, in particular, is effective for literary scenes which display different levels of *narrative urgency* (Simpson 2014).

Keywords: Cognitive Grammar, stylistics, grounding, *Enduring Love*, narrative urgency, action chains

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This study highlights the importance of considering the reader's prior reading experiences and schematic knowledge of genre in the building of fictional worlds. Text World Theory (TWT) considers the mental aspects of the reader as a participant in written discourse, where the knowledge, beliefs, memories, hopes and dreams, etc. of the reader are part of the context of the discourse world (Werth, 1995: 52, 1999; Gavins 2007). This study of reader responses to 'Harrison Bergeron' (Vonnegut, 1968) investigates some aspects of reader traits that may contribute to the world-building process. The ending of this dystopian short story is hopeless; however positive personal traits may account for some readings that include a possible utopian enclave. This paper utilizes personal interviews for data collection, as well as conducts personality questionnaires derived from positive psychology (Seligman & Csikszentmihalyi, 2000) of self-reported levels of hope (Snyder et al., 1991) and optimism (Carver & Schier, 1994), providing a socio-psychological perspective on the readers as individuals who transfer their own emotions, beliefs, world views into the building of worlds in discourse processing. The results in this sample show that personal trait scores of optimism and hope did not always predict the outcomes of the readers' interpretations of the hopeless ending, which seems to be related to the narrative interrelations that the readers drew upon in their world-building.

Keywords: Text-World Theory, real readers, qualitative interviews, 'Harrison Bergeron', positive psychology

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“On the Decline of Oracles”: Two different poems

Following the death of Sylvia Plath in 1963, Ted Hughes, her husband, had the right to manage her intellectual property. He edited and published a great deal of her works. His editorial policy, however, has been controversial. He edited and changed her works as he saw fit. This raises issues of authenticity regarding Plath’s works. As well as questions as to what influence do Hughes’s editorial ‘emendations’ and stylistic changes to some of her poems have on the meaning of those poems and the way readers interpret/understand them?

Trying to understand the issue in hand and find answers to those questions, I focus on a poem, which underwent a great deal of changes, I would argue, to its ‘original’ version. “On the Decline of Oracles” is one of Plath’s earlier poems, written in 1958. Plath had the poem published in *Poetry* magazine in 1959, where it contained six octets and an epigraph. Plath states in her journals that she wrote the poem after a painting by the Italian artist, Giorgio de Chirico. Then it was republished posthumously in *The Collected Poems*, which was edited by Hughes and published in 1981. The latter version appears with four stanzas and no epigraph.

I will compare the two versions by analysing them stylistically. I will be discussing intertextual and paratextual elements and how they inform the way we approach the text/poem.

Keywords: stylistic analysis, authenticity, textuality, paratextuality, editorial policy, Sylvia Plath, Ted Hughes, Gerard Genette, Giorgio de Chirico

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The representation of religion in the British press: A corpus-based critical stylistic analysis

This study examines how British newspapers construct religion by investigating references to religion through language used and focussing on the collocational behaviour of these references. The purpose of such investigation is to explore how religion is contextualised in the press and find out any differences in the ideology pertaining to religion embedded in the newspapers. I will also focus on whether there have been any changes in the representation of religion in newspapers over time. Basically, I am interested in exploring references to religion, i.e. certain categories are used to refer to religion.

Since 9/11, different issues concerning politics and religion have attracted the attention of the public and media. Investigating religions, like Islam and Christianity, has been the focus of numerous frameworks in different fields. However, studying the representation of religion has not been tackled within the area of linguistics. Accordingly, this study is limited to the representation of religion in British broadsheet newspapers during two periods of time: January 2001 and January 2008, and it is conducted using two methods of analysis that are established in the field of linguistics: critical stylistics and a selected set of corpus linguistic tools namely frequency lists, concordances, and collocations. This combination is motivated partly to achieve a rigour and replicable form of research.

Keywords: representation, religion, broadsheets, corpus

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Mari Hatavara

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Experience is a concept central to both authenticity and narrativity. From the point of view of narrative studies, the in/authenticity of represented experience is especially multifaceted in cases of vicarious narrative. In vicarious narratives the narrator tells a story about the experience of another, as in second-hand. These cases waver on the verge of authenticity and inauthenticity what comes to the experience represented. This paper studies an online museum exhibition compiled by a researcher on the basis of interviews conducted by groups of researchers. This web exhibition, called "A Finnish Winter Day", declares the intention is to record and document 'what it was like' for the eleven families interviewed during one day of their lives.

In the effort to mediate this 'what it was like', the authentic experience of the informants, the exhibition uses fictional techniques: a heterodiegetic narrator together with focalization that varies between external and internal points of view and with discursive privileges over the characters' thoughts and speech. The use of fictional modes places the documented origin and authenticity of the experience under suspicion. The minds accessed and presented by varying focalization and several discursive blends are quite markedly framed by the narrator's point of view, which may make them inaccessible, modified and hidden by the framing authorial intention. While the fictional modes used create an illusion of authenticity and semblance to life, they the same time detach the representations from the "real", original self-presentations of the informants.

Keywords: vicarious narrative, experience, experientiality, narrative studies, fictional mind representation

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Authenticity in Peruvian literature and film

This presentation aims at analyzing the particularities of Spanish that can be found in Peruvian literature and how film adaptations of these works either incorporate the authenticity of the writer's jargon or erase specific idioms or idiosyncratic usages of this variation of Spanish. The novels *La ciudad y los perros* (*The City and the Dogs*), *Pantaleón y las visitadoras* (*Captain Pantoja and the Special Service*) as well as *La fiesta del Chivo* (*The Feast of the Goat*) by the acclaimed writer Vargas Llosa's are going to be the fulcrum of the research conducted, all books that were transformed into feature films by various filmmakers and under different circumstances and context. This will prove to be one of the reasons for the shift from an authentic to an inauthentic style – often related to textual infidelities as well – in some cases, as well as the preservation of authenticity in others. Another aspect of our presentation will be the alterations within Vargas Llosa's style over the years, given that the material ranges from 1963 with *The City and the Dogs* to 2004 when *The Feast of the Goat* was published. Here we will examine how Vargas Llosa's style changes and why, and whether it is accompanied by a loss of authenticity or whether this adjustment itself is evidence for how one has to renew one's style and/or technique in order to uphold authenticity as external historical and personal changes occur, in contrast to be entrenched in the past by preserving an outdated mode.

Keywords: cinematographic adaptation, Peruvian literature, faithfulness, authenticity, style

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Authenticity as context-sensitive performing in written online communication

Presenting oneself in mediated online communication appears to require specific forms and notions of authenticity. In private social networks, authenticity is mainly underlined by linguistic depictions of closeness and intimacy, while other communication forms call for representations of different types of authenticity conducted simultaneously: Authenticity both in terms of the author's "private self" and his or her professional disciplinary identity. Authors, therefore, are faced with the challenge of staging multiple, partially conflicting roles (Goffman 1959) and have to deal with questions of self-positioning (Davies / Harré 1990; Lucius-Hoene / Deppermann 2004).

In our presentation, we highlight strategies and features of representing authenticity in digital environments. Methodically drawing on more recent approaches in text linguistics (Watson 1997, Hausendorf / Kesselheim 2008) and conversation analysis, we bring together two empirical cases involving authors in a professional setting (science blogs and online coaching). We will show how these authors of written texts create an impression of closeness and familiarity towards their readers, while at the same time they pursue to establish a professional identity by conveying distance and expertise. Furthermore, we explore the function of these strategies regarding the two different settings. As a result, we claim that authentic communication cannot be considered as "universal", but as context-sensitive depending on what the author aims to construct textually.

Keywords: online-communication, CMC, CA, text linguistics, authenticity, linguistic strategies, closeness, distance

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One writer or more? Authenticity problems in Herrera's poetry

Authenticity is one of the toughest problems that we find in poetic works by Fernando de Herrera (1534-1597). In spite of being one of the greatest poets of Spanish Golden Age poetry, experts still discuss about the authenticity of some of his poems. Did the poems published in *Versos de Fernando de Hererra* by his friend Francisco Pacheco in 1619, years after Herrera's death, belong to him? If he was the original author, did other writers corrected the poems before they were published? At this work, we will analyse the style of these poems through a Corpus Stylistics approach and using methods provided by Corpus Linguistics and Digital Humanities, such as concordances generated by software that will be studied in comparisson with poems that were undubtely written by Hererra. Our final goal is to reach to conclusions that help in the debate of authenticity in Herrera's poetry.

Keywords: Golden Age Spanish poetry, concordances, corpus-based studies, authenticity, poetry

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Ideologies in Sherko Bekas's "Feast": A critical stylistics and conceptual metaphor approach

Critical Stylistics fills the gap between stylistics and critical discourse analysis (Coffey, 2013: 30). According to Jeffries (2014: 408), Critical Stylistics offers a more developed and rigorous methodology that CDA has not yet developed. It is an influential approach to ideology. Ideologies are defined as ideas, particularly those that are shared by a community, and are significant 'in the world we live in'. Ideologies are produced, reproduced and sustained using languages (Jeffries, 2010a: 5). In this paper, I analyse, from the perspective of Critical Stylistics (namely naming and describing, representing actions states and, equating and contrasting, assuming and implying) and Lakoff and Johnson's (1980) conceptual metaphor theory, the construction of political ideologies in Sherko Bekas's poem (feast). My research questions are: what are the covert ideologies in this poem? What are the linguistic techniques used to construct the ideologies in the poem? What part do the tools of critical stylistics play in the construction of conceptual metaphors?

Keywords: ideology, critical stylistics, conceptual metaphor, transitivity, and naming and describing

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Maps of intertextual referents as a tool of stylistic analysis

The paper explores the possibility of using intertextuality of literary texts as a marker of individual style.

As Allen notes, 'the text is ... a compilation of cultural textuality. Individual text and the cultural text are made from the same textual material and cannot be separated' (Allen, 2000, p. 30). The specific points of contact of the text of a literary work and its context, understood in a broad sense as a socio-cultural semiotic system, are represented by allusions, i.e. direct or passing reference to some historical event or person, social or political incident, geographical place, artistic work, etc.

The understanding of these allusions depends on the reader's background knowledge. As Shaar remarked (Shaar, 1989, p. 153) on their use, 'from the point of view of style ... the poetic discourse increases in density and becomes more forcible'. Thus, analysing the scope and diversity of referents of these allusions, understood in the sense that Shaar called 'vertical context', the relative density of their use in a text, as well as the specific form of their phrasing, we could draw a map of intertextual referents.

Comparing such maps of different literary works, stylisticians get a new dimension in the search for understanding 'the occasional linguistic idiosyncrasies which characterizes an individual's uniqueness' (Crystal and Derek, 1969, p. 9). Such an approach, though not without its limitations, might provide a more objective measurement and more tangible technique of stylistic analysis, which is important in stylistics (Leech and Short, 2007, pp. 34–38).

Keywords: intertextuality, vertical context, allusions, stylistics, individual style, maps of intertextual referents

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More direct free indirect thought in the present tense in Hilary Mantel's Bring Up the Bodies

Over the past decade, more writers have employed present tense in their English narratives instead of past tense, which has been regarded as the norm for narrative tense. For example, out of 96 novels which were shortlisted for the Man Booker Prize in the UK between 2000 and 2015, 31 (32.3%) apply the present tense for narration.

Among recent fiction written in the present tense, Hilary Mantel's *Bring Up the Bodies* (2012) seems to have exploited the effect of present tense in the 3rd-person narrative for depicting characters' speech and thoughts. This paper examines how present tense in this novel can contribute to the blurred boundary between direct and indirect presentation of the characters' thoughts. In past tense narratives, direct forms of discourse presentation tend to be clearly distinguished from indirect forms by the uses of pronouns and verb tenses. According to Semino and Short's corpus study on speech, writing and thought presentation (2004), of which approximately 98% of data consists of past tense narratives, there is a division between direct and indirect forms of discourse presentation, and very few cases which had a verb ellipsis were found to be ambiguous as to whether they were direct or indirect categories. However, in the text of *Bring Up the Bodies*, the boundary between direct and indirect forms is more frequently blurred by the application of the same present verb tense both to the narration and characters' thoughts. This enables the 3rd-person narrator to take over the leading character Thomas Cromwell's viewpoint more easily, and as a result, an ambiguity between free indirect discourse and free direct discourse can be generated.

Keywords: ambiguity, direct thought, free indirect thought, Hilary Mantel's *Bring Up the Bodies*, present tense

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“... and they lived happily ever after”, “Why?”: Text World theory and “story-time”

Cognitive poetics sees literature as ‘a specific form of everyday human experience and [...] cognition that is grounded in our general cognitive capacities for making sense of the world’ (Gavins and Steen, 2003: 1). However, the majority of cognitive approaches to literary reading to date have taken adult readers and complex written narratives as their primary focus. Pre-adult reading experiences have yet to receive any attention in cognitive poetics and the formative years of the cognition of literature have so far been largely overlooked. Pre-school children regularly participate in the earliest interactions with literary texts in a range of reading environments, however these children and their literary experiences have been neglected by existing cognitive-poetic approaches to literature.

I argue that pre-school reading is a complex discourse situation that is both text and context-specific and I employ Text World Theory (Gavins, 2007; Werth, 1999) in my exploration of these discourses. In this paper I present initial findings from my doctoral research, in which I have collected video data of naturalistic read-aloud practices that take place in the home, alongside ethnographic data from my time spent with my participants as they attend a weekly playgroup in Sheffield. I argue that whilst each specific domestic setting is unique, aspects of the practice of reading aloud within the home are replicated throughout domestic contexts and are shared by a much larger social group. Overall, I advocate a mixed-methods cognitive approach to pre-literate interactions with literary discourse that results in a context-sensitive and context-specific exploration of pre-adult reading and the embryonic stages of the cognition of literature.

Keywords: Text World Theory, read-aloud, pre-school, reading, picture-books

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Poetic style and textual conceptual meaning

Following from my work on critical stylistics, this project extends the model of textual meaning to the genre of poetry, to explore the question of whether the model can illuminate the meaning of the most complex of literary genres as well as it explicates the ideation in news texts and political speeches. The wider project compares analyses of poetry by researchers with commentaries written by informants, both professional and non-professional readers of poems, to establish the extent to which this model captures the consensual aspects of poetic meaning. The pilot project, reported upon in this conference presentation, will test some of the techniques to be used, including the commentaries by lay readers and the applicability of textual conceptual functions to the analysis of poems.

The importance of understanding how poetic meaning is created extends beyond literature itself. This project integrates an examination of poetic meaning into a wider theoretical context, demonstrating that at one level all texts work in the same way. The conclusions will feed into our understanding of human communication and help to map the line between consensual and individual interpretations of text.

My research to date has run along two separate, though increasingly related, tracks in stylistics. The first is the study of poetic style (e.g. Jeffries 1993; 2000; 2001; 2008; 2010c) by applying linguistic models to the understanding of poetry. The second is the development of a new model of textual meaning to provide a more systematic methodology for the study of ideology in non-literary texts (e.g. Jeffries 2010b). The two have shown synergies in a few projects (e.g. Jeffries 2007a) and my interests have recently widened beyond textual meaning, to see how it might fit into a higher-level theory of language (e.g. Jeffries 2013; 2014; 2015b).

This paper is the first in a project which is the next step towards a fully-integrated stylistics of textual meaning. It applies the model developed in Jeffries (2010b) to the study of contemporary poetry. This model places textual meaning between linguistic (decontextual) meaning on the one hand and interpersonal (contextual) meaning on the other. It includes a list of ten 'textual-conceptual functions' (hereafter TCFs) which characterise the specific meaning-creation potential of texts.

The wider project has the following objectives:

O1 - to produce a coherent model of the textual construction of meaning in contemporary poetry (in English);

O2 - to test the researcher's model of textual-conceptual functions against a literary genre (poetry) to establish its potential as a broader model of textual meaning;

O3 - to establish the extent to which textual meaning corresponds to consensual meaning.

The methodology for this stage in the research is to establish a 'proof of concept' for the technique that I intend to use in the larger project. This will involve:

1. Testing the textual-conceptual functions on a small sample of contemporary poems;
2. Testing a reader-response technique on a small number of readers;
3. Establishing the link between the 'expert' and the 'lay' responses to the poems.

BOOK OF ABSTRACTS

The larger project will be based on the results of this pilot study and will draw upon the rich public audience for poetry in the UK, through the mailing lists of literary festivals. This rich vein of lay (but willing) readers of poetry is one that has been under-recognised and will form a vital part of the project proper.

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Authenticity of the author's voice in translation: A cognitive view

In this presentation I am going to consider Boris Pasternak's poem *Hamlet* and two English versions (a translation by Pasternak-Slater and an "imitation" by Lowell). The aim of this study is to explore the possibility of linking literary and cognitive analyses to examine the authenticity of the original author's voice in both versions. I suggest that a cognitive approach provides a plausible framework for analysing translations, which relies on matching the cognitive models of the original and of the translation. The cognitive matching process can provide explanations of the differences between the translation and the original and can offer insights into the implications of such deviations from the original. A cognitive analysis can also clarify the reasons for divergences in interpretations of one and the same text.

The findings presented in this paper suggest that examining the dissimilarities in the cognitive models of the original and the translation can indicate how faithfully the writer's message is conveyed in translation. Such dissimilarities can be revealing as to the authenticity of the author's voice as transmitted through its translations and imitations.

Keywords: cognitive analysis, translation, author's voice, Boris Pasternak

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Repetition, variation, and word pairs in the discourse of Middle English Devotional Prose

An explanation of methodology: It is worth exploring repetition, variation, and word pairs (binominals) from the perspective of discourse and contexts. They are stylistic devices both for teaching the clergy and for persuading the laity.

The evidence is gathered mainly from fourteenth-century devotional writings, - Geoffrey Chaucer, Richard Rolle, Walter Hilton, Julian of Norwich, and Margery Kempe. The data of Modern English (*The Authorized Version* and some works of Shakespeare) are compared before concluding. We will see how their stylistic devices influence the addressees' opinions and actions.

The following results will emerge:

1. Word pairs reflect each writer's style and the theme of the plot.
2. There are varieties of repetitions in Middle and Modern English prose; a simple repetition of words and phrases, anaphora, epistrophe, symprole, epanalepsis, and climax. Along with variation, repetition is effective for heightening the thematic development.

The religious instruction of the common people had to remain in a language they could all understand. Those in the business of saving souls were forced to address the flocks in the vernacular English language. It is worth exploring their usage from the perspective of literally style and devices for persuasion. On the basis of evidence gathered from fourteenth century mystic writers, - Richard Rolle, Walter Hilton, Julian of Norwich, and Margery Kempe, we will examine the use of word pairs in terms of frequency, parts of speech, semantic relationship, and etymology. These surveys will show that the usage differs among these mystics. Subsequently, the data will show that the basic function of repetition is foregrounding the theme by making audience take notice of repeated words and phrases. Additionally, we will argue the two types of repetitions. One is intra-sentential and another is inter-sentential repetition. It will be noted that a perspective on discourse is indispensable to conduct a stylistic analysis. Since some influential contemporary writers have also used the same word pairs, I hypothesize that some of these pairs can be regarded as clichés of the age. The stylistic devices investigated in this presentation reflect each writer's style and the theme of the plot. The mystics of fourteenth century convey theological and philosophical complexities such as revelations and the grace of god with clarity and emphasis by means of repetitions, variations, and word pairs. On the other hand, writers in Modern English such as Shakespeare use them to give distinctive features to the characters in his plays.

Keywords: discourse, stylistic effect, foregrounding, persuasion, repetition, variation, word pair (binominal)

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In/Authentic styles in Shakespeare's Timon of Athens

Shakespeare's *Timon of Athens* is a satire on the capitalistic society, but, most of all, it is a tragedy of a man who mistook flattery for friendship. Timon's excessive generosity with money and politeness in speech are taken as a sign of stupidity and naivety by his friends. They manipulate him through language, they purposefully violate the maxims of politeness to keep him in the dark about their evil intentions in order to get even more money from him. His change of heart in Act 3 in the play is reflected by a significant change in his style – his growing disillusionment with friendship and false human nature makes him turn to overt impoliteness or "aggravated impoliteness" (Rudanko 2006: 838). He expresses his condemnation of people during the mock banquet scene (act 3 scene 7), his speech is full of invectives and aggression. Similarly to his friends, Timon uses both politeness and impoliteness to communicate with other characters. It is interesting to investigate which style of his is authentic: Timon's polite speech when he is an object of satire or his manifested impoliteness when he becomes a satirist himself.

Keywords: Shakespeare, *Timon of Athens*, intention, maxims of politeness, impoliteness

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Mimesis and diegesis in representing architectural image: A study of Peter Ackroyd's Dan Leno and the Limehouse Golem

In cognitive stylistic inquiries the concept of 'image' as part of 'the mind, the actual world and verbal/artistic representation' triad reveals the ways in which language can refer to embodied experience, eliciting the evocative power of linguistic choices and showing how they may generate meaning.

This paper focuses on verbal means of artistic representation, which directly or by means of secondary reference refer to architecture, creating the effect of mimesis and/or diegesis. In contemporary novels such verbal artifices are arranged in two ways: (i) as sensory-perceptual depictions of the object or (ii) as condensed linguistic forms grounded in figurative representation and parabolic projection of knowledge about the referent in the real world onto the image in the fictional world, as, for instance, the reading room image in Peter Ackroyd's novel *Dan Leno and The Limehouse Golem*. This projection is triggered by the proper name 'the Reading Room of the British Library' (Ackroyd, p. 5), 'the Reading Room of the British Museum' (p. 35), and its iconic great dome (pp. 46–47). Words that activate the library schema, knowledge about the British Museum in London, names of the visitors and actualized echo in the London fog, create the effect of authenticity, facilitating the readers' response.

Keywords: architectural images, mimesis, diegesis, representation, contemporary novels

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Authentically Canadian?: The redemptive North in Joseph Boyden's Through Black Spruce

My paper will present a stylistic analysis of the landscapes of *Through Black Spruce* (2008), by Canadian writer Joseph Boyden. Applying Text World Theory (Gavins 2007; Werth 1999) I will show how spatial “world-switches” in the story serve to signal the fall and eventual redemption of both Will and Annie. My analysis will point to Boyden’s reliance on the by now well-worn conceit of the North as a redemptive space, a conceit that has particular resonance in Canada, where discourses of Canadian identity have long relied on misguided assumptions about Canadians’ relationships with landscape and wilderness. I will be particularly interested to ask (and attempt to answer) why contemporary Canadian authors like Boyden should continue to rely on conventional myths about Canadian identity and what this loyalty to orthodox (some might argue clichéd) figurations of space, and of the North in particular, can reveal to us about the relationship between literature, landscape and cultural identity in Canada today.

Keywords: space, landscape, Text World Theory, identity, Canadian literature

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Dialogism in journalistic discourse: McEwan's response to 7/7

On the 8th July 2008 the novelist Ian McEwan published an opinion piece or Op Ed known as "Savagely Awoken" in *The Guardian newspaper*, with the headline "How could we have forgotten that this was always going to happen?". Written the day after the London 7/7 terrorist bombing, McEwan's article can be described as his response to the terror attacks as it begins with a rhetorical question and ends it with several more in an attempt to make sense of events that are bewildering. It raises a question about the rhetorical function of the article and whether McEwan is simply expressing his own shock at the bombings or whether his intention is to connect with a specific readership by offering a unified stance through a reflective commentary that also speaks for his readers. Drawing on Bakhtin's ([1929]1986) idea that language use is dialogic as is marked by "addressivity" and "answerability", this paper argues that McEwan's commentary piece is dialogic as his article becomes part of a continuing, intertextual "dialogue" with his readers and with previous reports about similar events. A discourse stylistic analysis of McEwan's "Savagely Awoken" identifies how dialogism is created through a dynamic relationship with readers in an act of "community building". It also describes the use of various literary techniques such as his novelistic style to foreground transformation and disequilibrium and his descriptive observations, impressions and sensations, in a carefully crafted and moving piece of authentic journalistic discourse.

Keywords: dialogism, Bakhtin, addressivity, answerability, newsworthiness

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Representational language style as inauthentic style

From a philosophical perspective on reference (Chapman 2000) this paper argues that, based on the distinctions between referential language and representational language (McRae 1996), the latter's style is more of an inauthentic style. If 'authentic' means 'real', 'original', 'based on facts', 'accurate', authentic style can be conceptualised as a style of presentation which accurately describes an object or phenomenon as it really is. Within this definitional framework, the use of referential language can lead to constitution of authentic style. This is because "Referential language, and therefore referential materials, remain close to what they mean in a dictionary sense: ...the words mean what they say, no more and no less" (McRae 1996: 17). Accordingly, use of referential language is marked by a move towards factualness, accuracy, and little scope for imaginative interpretation. These are defining features of authentic style. By contrast, the use of representational language which "contains... elements of uncertainty" (ibid.: 20) often generates multiple meanings amenable to various interpretations, but seldom functions to describe objects or phenomena as they originally are in reality without stretching their meanings. In this sense, representational language is not characterised by factualness, and its style is thus a kind of inauthentic style.

To develop this argument fully, this paper will apply cognitive stylistics (Simpson 2014, Stockwell 2002 etc.) in a theoretically informed analysis of some conceptual metaphors. Also, corpus techniques will be resorted to as a way of corroborating hypotheses and validating findings. Furthermore, this paper will briefly describe the implications of this research for the teaching of representational language and features of its inauthentic style.

Keywords: referential language, representational language, in/authentic style, cognitive stylistics, corpus techniques

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“To take it from the page, to create it again into living substance”: Authenticity in oral storytelling

“To take it from the page, to create it again into living substance, this is the challenge” said a renowned storyteller and author Ruth Sawyer (1976, p. 59). In oral storytelling, even though storytellers may depend on the printed material for their story resource, in their actual telling for a live audience they make use of not only spoken words but also other features of oral language – such as tone of voice, gestures, postures and facial expressions – to create moods and images or to evoke responses. In this paper, I did a comparative analysis of words used by a contemporary storyteller in her oral storytelling discourse during one of her live performances and those used in the printed folktale which was her story resource. Using the VocabProfiler computer software (Cobb, n.d.; Heatley, Nation and Coxhead, 2002), the transcript of her storytelling discourse as well as the printed folktale text was broken down by word frequencies into BNC based first thousand (K1) to 20 thousand (K20) levels plus “offlist” (i.e. proper nouns or nonsense words). Words which carry similar meanings in the two texts but show the biggest difference in their frequency levels were selected for a close qualitative analysis and discussion of authenticity in relation to (i) multimodality in oral storytelling, e.g. how the storyteller’s voice modulations, gestures and facial expressions accompanied her spoken words for representation of events and characters, and (ii) characteristics of contemporary oral storytelling performances which are often held for clearly defined institutional purposes.

Keywords: oral storytelling, folktales, discourse, multimodality, authenticity

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Weasels & chameleons: The new normal

The scene: the streets and bus shelters of an overspill town in the north of England. Newspaper hoardings, advertising posters and brand pay-off lines conspire in an urban 'poetry' familiar to many. The cheap typefaces 'worn' by these words – 'DRUGS/HORROR/LOTTO/SEX/DEATH' contrast starkly with those urging us to buy branded products '*because you're worth it*'. We are by turns fascinated, flattered and horrified by the rich verbal and visual diet printed and posted up on our way to work, home and other places.

The texts and data in this study consist of a collection of over 150 actual newspaper hoardings together with photographic records of street advertising from urban and suburban settings in Stockport, England.

These texts are analysed *semantically* for regularity of occurrence and co-combinations of keywords. This short form of 5-8 word statements – constructed as punchy headlines – compares closely with the brevity of advertising and branding propositions within the same, shared, urban space. The vocabulary of news reporting – '*true events*' happening '*right here, right now*' – is weighed against the vocabulary of aspiration and desire seen in brand advertising within intimate urban spaces.

Integral to these comparative vocabularies are the supportive visual signifiers of the typefaces used: typefaces that suggest on the one hand *truth* and *urgency*, and on the other *fantasy* and *desire*. This study will consider how particular typefaces and typographic styles are applied to these messages and, through their associated visual connotations, confer deeper semiotic readings.

In conclusion, the study will attempt to frame a conjoined *semantic and semiotic reading* of the notions of Authenticity/Inauthenticity with reference to these texts.

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Anxieties of inauthenticity in charity fundraising communications

UK charities currently face a peak crisis of confidence – that is, in the donors’ confidence that money will go where it’s pledged to go, that funds will be used efficiently and effectively, and that donors won’t be harassed by charities for further donations. The Commission on the Donor Experience has been developed to address donors’ concerns and improve donors’ experiences of supporting charities. This paper presents part of the commission’s research.

A charity donor’s trust is sought and shaped, from the outset, via the ways in which she/he is addressed and communicated with in charity fundraising posters and direct mail. There are often three or four voices overtly in play in these texts: that of the charitable organisation as a whole; that of a representative sufferer; that of an authoritative figure within the organisation (e.g. the CEO); and that of the addressee. These voices are constructed as distinct and as authentic through the integration of multimodal features, such as photographs of ‘speakers’, different fonts for different voices, signatures, layout, etc., and stylistic features, such as differences in register and in use of personal pronouns and names, modality, and speech acts.

This paper presents a summary and critique of the industry and academic research behind the widespread use of these strategies to “authenticate” the fundraising message; an analysis of these strategies in three sample texts, drawing on data from industry research; and a reflection on the relationship between texts and (increasingly digital) contexts with respect to the voices at play.

Keywords: multimodality, trust, voice, context, relationships, fundraising

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Original vs. "unoriginal genius": Construing paradoxical in digi- and metamodernistic poetic discourse

At the turn of the XX–XXI centuries postmodernism has unquestionably gone (L. Hutcheon) and has been displaced by either of or multiplicity of other –isms, including digimodernism (A. Kirby) and/or metamodernism (T. Vermeulen). Contemporary poetic discourse has turned into the arena of conflicting schools and movements, which give impetus to generating new and recasting existing poetic forms as well as novel means and ways of construing senses.

The paper discusses paradoxicality as a feature of present-day poetic discourse underlying constructing and construing its contradictory genres. Digimodernistic poetic discourse is a manifestation of digital discourse construing by means of uncreative techniques "copy-paste" and "search-compile" based on the "aesthetics" of intentional plagiarism, patchwork and copying. The addresser reveals himself/herself as an "unoriginal genius" and addressees are subject to intellectual challenge and emotional dissatisfaction.

Addressees of metamodernistic poetic discourse are original geniuses as they create abundance of heterogeneous, unusual, weird and impossible poetic forms containing a variety of fluctuating implied senses. Addressees face the choice to accept a new fancy of multimodal imagery or explicate the intricacies of hidden senses.

The research is based on the assumption of cognitive poetics concerning modification of cognitive processes while perceiving and interpreting poetry. It causes delay in categorization and emotional disorientation (R. Tsur), which is the case with conceptualization of the poetic discourse and poetic forms under analysis. Explication of the implied senses is based on the methodology of decoding semantic representation of information proceeding from the addressee's ability to reveal low and highly categorized features in verbal poetic signs (R. Tsur).

Keywords: digi- and metamodernistic poetic discourse, paradoxicality, delayed categorization, emotional disorientation, original and unoriginal genius

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Stylistics to serve ELT classroom

Recently, language curricula seem to consider a greater variety of text-types, besides literary texts, to provide a wide view of the English speaking cultures. Yet, do manuals of English as L2/FL provide devices for stylistic analysis of literary texts in the first place? Do they offer teaching and learning tools to help the learner understand how to exploit the literary text from a stylistic point of view?

My main aim here is to see if and how stylistics can influence and guide the reader to a cognitive understanding and thematic interpretation of literary texts in ELT. Indeed, stylistic analysis aims as much at deriving insight about linguistic structure and function as it is about understanding literary texts (Simpson, 2004). Accordingly, I will consider a wide approach to stylistic analysis, with the text generally being contextualized and discourse-based (Verdonk, 2002), focusing on issues of choices of style, register, genre, culture and identities in varying contexts (Crystal 2010). From this perspective, it subsumes both literary and non-literary use of language, and it may not be restricted to the study of literary texts only. Hence, I will analyze some currently available material for teaching English language and culture to see if and how literary texts are stylistically analyzed, and whether the same tools can possibly improve the analysis of non-literary texts. This broad perspective that looks at language as a function of texts in context, allows working on the foreign/second language literary text from a more realistic and authentic perspective. Eventually my interest is to understand to what extent stylistics can serve ELT, given that stylistic analysis can have a key role to play in language acquisition, especially for the development of reading skills and of sociolinguistic awareness.

Keywords: English language teaching (ELT), stylistics, sociolinguistics

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Analysing intertextuality: A cognitive framework

This paper presents the 'narrative interrelation framework' as an addition to the stylistics 'tool-kit' (Wales 2014), which can be used to analyse intertextuality in both texts and readers' discourse. The paper will address two questions: how can intertextuality be cognitively accounted for, and how can it be linguistically analysed? A case study of the intertextual references in recent popular novel *Fifty Shades of Grey* (James 2011), and 180 online reviews of that text will be used to demonstrate the functionality of the framework. In particular, this analysis will focus on references within the novel to Thomas Hardy's *Tess of the d'Urbervilles* (1768) and readers' reception of, and responses to, the connections drawn between the two texts.

The paper explores 'authenticity' and 'inauthenticity' from the point of view of the reader, examining how readers engagement with, and assessment of, intertextual references is highly dependent on their existing knowledge. Building on the concept of 'narrative schemas' (Mason 2014), the paper considers how an individual's schematic knowledge of texts informs their perception, or not, of intertextual references, as well as the subjectivity of interpretation of those references if recognised.

Keywords: intertextuality, narrative interrelation, narrative schemas, reader knowledge

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Learning to talk to the villagers: Can the anthropology of self-narrative inform the writing of authentic fictional monologue?

Anthropological approaches to self-narrative suggest that the urge to tell stories of the self may be an evolved tendency, aimed at forming networks of interpersonal information which manage our own reputations and allow us to assess the behavior of others (Dunbar, 1996). Aspects of this behavior include engaging in displaced 'grooming' through phatic speech (Everett, 2013), and sharing sacrificial information as a 'costly signal' of group loyalty (Flesch 2007; Zahavi and Zahavi, 1997).

This paper will discuss the ways in which I have applied these practices to the writing of my work in progress, *Salt, Vinegar, Mustard, Pepper*, a novel told in the alternating voices of four autodiagetic narrators. In particular, I will focus on the ways in which this kind of fictional narrative can draw on evolutionary approaches to create a plot that is only 'known' by all the characters collectively, rather than allowing knowledge to reside in any one individual. Thus, in the novel, information is held in a network of situated understanding which seeks to replicate an authentic experience of tellership.

Keywords: creative writing, narrative anthropology, self-narrative, costly signaling, evolution

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Worldbuilder: A tool for Text World analysis

In this presentation we demonstrate Worldbuilder, a tool for Text World Theory analysis and visualisation that we have developed as part of a collaborative project between the Department of Linguistics and Modern Languages and the School of Computing and Engineering at the University of Huddersfield. Worldbuilder allows the user to annotate uploaded texts using an annotation scheme that encompasses the range of descriptive categories found in Text World Theory. The annotation scheme incorporates the range of sub-categories associated with world-building elements, function advancing propositions and world switch possibilities (see Werth 1999 and Gavins 2007). Once a text has been annotated, Worldbuilder can be used to produce visualisations of the annotated data in the form of text world diagrams. To demonstrate the software, we present a brief analysis of data from the case of Amanda Knox, whose murder trial in Italy attracted worldwide media attention between 2007 and 2015. We use Worldbuilder to annotate and analyse the text worlds projected in translations of three statements Knox made to the Italian police on the day she was arrested. We compare the cognitive structures of the three statements and examine their individual linguistic features, arguing that the translations are an inauthentic rendering of Knox's original statements. We suggest that the value of Worldbuilder is that it enables the systematic analysis and visualisation of longer stretches of texts than is possible manually, and that this expands the range of texts it is possible to analyse and the purpose for which such analyses are carried out.

Keywords: annotation, cognitive stylistics, computational stylistics, software, Text World Theory, visualisation

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Beyond our own skins: Text World theory and biosemiotic criticism applied to "Digging" by Donald Hall

In Timo Maran's (2014) model of human mediation with regard to the environment, he argues that the human perception of nature in the 'human lifeworld' may be represented in literary work through zoosemiotic, linguistic, or artistic modelling. These offer ways to analyse the human-natural relationship as represented, with respect to the perceptual, physical, or non-verbal aspects; the descriptive, linguistic, and knowledge-based aspects; and the artistic tropes used. Such analysis may help the human reader understand the relationship between the organism and its *umwelt* (defined in Dickinson (2013: 442) as a 'self-world, or subjective universe'). Given the potential for readers to move between these two worlds, a cognitive stylistic framework that combines these ideas with Text World Theory (Werth 1999; Gavins 2007) may prove a principled and powerful analytical vehicle to examine the relationship between the representations of these worlds, and other worlds evoked by the text. To date no study has combined these approaches. The paper aims to track the reader's mental representations of, and movements between, the worlds evoked in Donald Hall's poem 'Digging' (in Fisher-Wirth & Street 2013: 295), but also to examine how associative cues act to create and maintain other potential versions of these worlds in the reader's attention. The poem will be used to test the explanatory ability of the framework with regard to the ecological and human-centric themes in the poem, and what the poem tells us about our relationship with the natural world.

Keywords: text worlds, biosemiotic criticism, ecopoetry, eco poetics

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“That goes to the heart of what we believe”: Cultural negotiation of belief in book clubs

This paper will explore the ways in which a literary author’s explicit encoding of belief impacts narrative interest. In order to examine “a community’s stored narrative resources and its equally precious toolkit of interpretive techniques” (Bruner 1990, 67), I will apply theories and practices from the fields of ethnomethodology and cultural narratology to a corpus of reading group transcripts. This corpus, collected during a broader qualitative study of seven U.S. reading communities, consists of discussions of two novels—Marilynne Robinson’s *Gilead* (2004) and *Home* (2008). First, I will illustrate that while the fictional narratives’ formal features, such as characters, plot, and themes, all played a predictably consistent role in readers’ appraisal of the novels, collective story(retelling) also constituted a key aspect of discussants’ negotiation of the cultural materials pertaining to belief. Second, this paper will describe the reoccurring discursive strategies book club participants used to relate their own beliefs and personal ethos to Robinson’s two novels. Finally, I will focus on the malleable and modifiable nature of readers’ authorial image of Marilynne Robinson as informed by her writing style and her public utterances regarding her Protestant faith.

Keywords: cultural narratology, reader response, narrative interest, discursive ethos

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jean.missud@univ-amu.fr***When the “cold-blooded king” is woken by a “get-out-of-the-bed bell”:
From Shakespeare to Thomas, the question of the not-so-easy-to-identify
authentic form of the compound adjective***

This paper will raise the question whether a classic, compact, William Shakespeare-like compound adjective (“a cold-blooded king”) is more authentic than an expanded, multi-element, Dylan Thomas-like compound adjective (“a get-out-of-the-bed bell”): according to Andrew Spencer, “compounds must not include phrases” (319); the same applies for Jörg Meibauer who argues that these phrasal compounds, as they are called in morphology, “are a sort of morphological provocation” (238). On the contrary, Knud Gram-Andersen classifies those longer forms as clear compound adjectives – in his typology of the form, we find *flower-pot-saucer-shaped hat* (Dickens).

How far do Dylan Thomas’s compound adjectives used in *Under Milk Wood – A Play for Voices* (1954) depart from the norm found in Shakespeare several centuries before? What is the part of orality in the use of such expanded forms? Should they be considered as exceptions, or included in the typology of the compound adjective?

This paper seeks to explore the question of what the definition of an authentic compound adjective is and if it exists at all. We will see that the different shapes this element can take are related to Shakespeare’s and Thomas’s styles and their diametrically-opposed historical, sociological, grammatical, stylistic and literary contexts. From sixteenth-, seventeenth-century Stratford-upon-Avon to twentieth-century Wales, the use of the compound adjective has evolved with its time and movement, and has expanded. Thomas the poet succeeds in playing with the norms to depict out-of-the-norm characters, while Shakespeare’s creativity, though immense, had to coincide with the classicism of the themes and characters he staged.

Keywords: compound, multi-compound, adjective, Shakespeare, Thomas

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Non-representational art and oblique style in Henry Green's Nothing (1950) and Doting (1952)

In a series of interviews in which he was asked about the future of the English novel, Henry Green discusses issues of authenticity both in relation to art and with regard to novels. On the one hand, Green claims that art needs to be 'non-representational': 'Painters produce something which isn't, that is to say, the result is non-representational, and yet if and when the painting is successful, it has a life of its own. This is also true of a good novel.' (Green 1950a: 21) Secondly, the novel of the future should primarily rely on dialogue eschewing, thus, the overpowering intrusion of narrators. It ensues, furthermore, that dialogue should also be 'non-representational' to which he adds that dialogue must also be 'oblique', that is, 'it will not be an exact record of the way people talk.' (Green 1950b:137) In this paper, I look at how this 'non-representational' and 'oblique' dialogue is stylistically realised in Green's last two novels *Nothing* and *Doting*. I use a Corpus-Pragmatic methodology (Aijmer 2015; Aijmer and Simon-Vandenberg 2011; Fraser 1996) which combines an analysis of the creation of Implicature in the Gricean sense and an examination of statistically salient parts of speech. By comparing *Nothing* and *Doting* to two previous novels, *Party Going* (1939) and *Concluding* (1948), I consider whether Green's claims concerning the creation of oblique dialogue are linguistically and stylistically justified.

Keywords: conversational implicature, corpus pragmatics, Henry Green, pragmatic markers

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On proper nouns in comparative constructions: A cross-linguistic corpus-based study

Since we often need to contrast or judge distinct elements of the world, comparative constructions constitute an inherent part of everyday language. The present study explores comparative constructions that use a proper noun as target term in a corpus of British and French novels from the 19th and the early 20th century. More specifically, it seeks to assess where the authors generally draw their inspiration for these comparisons and to determine the stylistic role they fulfil.

For the purpose of this study, relevant comparative constructions were extracted and analysed automatically using a method developed for simile identification. In addition, only proper nouns that appear once in the novel were considered, so as to ignore comparisons involving characters or places of each novel.

The obtained results show that authors draw their inspiration from historical figures, popular culture and especially from literature, characters and cities from the Bible and from Ancient Greek literature being prominently featured. In this respect, proper nouns in comparative constructions play a crucial role in shaping literature as a dialogue between texts from different writers. Multiple occurrences of comparisons involving the same episode of a character's life, for example Jacob fighting with the angel, further support this intertextuality. Consequently, by mentioning or quoting a character, a text or another author in their comparative constructions, novelists both acknowledge and share with their readers an ongoing literary tradition. The question, of course, is whether the audience is always sufficiently well-versed to easily decipher and comprehend these references.

Keywords: comparative constructions, proper nouns, English and French novels, intertextuality, corpus stylistics

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Expanding text worlds: Manipulating discourse and text worlds in Stephen King's Dark Tower series of novels

King's story of the gunslinger, Roland Dechain's, quest for the Dark Tower unfolds over seven novels. In it, Dechain travels through an unforgiving and crumbling world which bears resemblances to both westerns and futuristic sci-fi novels of robots endowed with artificial intelligence. In the series, as with other book series, evolving narratives depend on intertextual reference, positioning readers within the same story world over several texts. However, in this epic series, spanning 30 years and interspersed with other, seemingly unrelated, novels, King draws not only on the world of the Dark Tower, but also these other interspersed novels. Characters step out of the pages of one novel to appear in another, dragging the events, and parameters of their own story world with them. King combines shifts between story worlds with metafiction and draws attention to writing and writers as he fictionalises his own near-fatal accident in the narrative. This blurring of fictional and actual authors continues as King briefly adopts dialect features from the text world in his Author's Afterword. The effect of these shifts, for some readers at least, is to expand the text world constructed between author, text and reader to encompass worlds constructed in other fictional and non-fictional texts.

This paper explores the notion of 'authenticity' by examining three shifts between text and discourse worlds and exploring the potential readerly experience triggered by foregrounding the blurring of 'real' and fictional worlds. It also considers the potential for texts to not only position readers, but also to delineate readers in so much as this series of novels appears to be written for readers familiar with King's wider body of work.

Keywords: discourse worlds, text worlds, readerly experience, metafiction, Stephen King

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***Representation of a self-deluded mind in the first-person picaresque novel:
The case of Thackeray's Barry Lyndon***

Barry Lyndon (1844) is Thackeray's first-person picaresque novel in which Redmond Barry, the Irish rogue, recounts the rise and fall of his life with his own interests and perspective. Throughout the story, he claims the authenticity of his genealogy and gentility, but this claim is easily called into question by the reader because he betrays very often the 'vulgar conceptions of gentility' indicating that he is 'more interested in *looking* like a gentleman than in *being* one' (Colby, 1966:112). In fact, although born into the petty Irish gentry, Barry deludes himself into thinking that he is born a gentleman until the end of his life.

This paper examines how Barry's self-delusion associated with the 'vulgar conceptions of gentility' is linguistically represented in his first-person autobiographical narrative, taking into account the internal tension between the present, narrating self (Barry the narrator) and the past, experiencing self (Barry the hero) (Stanzel, 1984: 212). On the level of the narrating self, I pay particular attention to varieties of epistemic modality reflecting degrees of the confidence in the truth of his utterance regarding his gentility. On the level of the experiencing self, I analyse the immediate representation of the past consciousness (i.e. free indirect thought) to show how his delusive mind works to justify his immoral behaviour.

This paper demonstrates that this self-delusive mind is likely to make the two selves psychologically unchanged and close. This consequently hinders Barry from having a detached perspective to look at his real situation.

Keywords: *Barry Lyndon*, first-person autobiographical narrative, self-delusion, narrating self and experiencing self, epistemic modality, free indirect thought

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Reading authentic materials: A qualitative study of highly successful foreign language learners' interviews

Extensive Reading (ER) has been widespread in English classrooms to specifically develop reading fluency. It aims to encourage EFL students to provide input on as many English words as possible by reading books with limited vocabulary and simple sentence structure. Many studies have reported the effectiveness of such extensive reading activities in learning a foreign language. While simplified reading materials have become popular in EFL/ESL classrooms, literary scholars and literary stylisticians have stressed that authentic or original materials should be recommended for students to improve their English to the most advanced level. This presentation aims to examine the effectiveness of authentic materials in a foreign language learning context by considering their specific pedagogical effects in comparison to the revised and simplified versions

For this purpose, I will analyse qualitatively the interviews collected from advanced foreign language learners by focusing on how they have used authentic and simplified materials. The interviews were designed to identify how these students develop their overall language skills. The interviewees were successful learners of English, Chinese, and Japanese as foreign languages. From the interviews, it is found that the learners can be divided into three groups: (A) those reading simplified materials only, (B) those reading authentic materials only, and (C) those reading both. Based on the interviewees' narratives of their foreign language learning, this paper will attempt to identify the role of authentic materials, specifically literary texts, in foreign language education.

Keywords: authentic materials, literary works, interviews, EFL/ESL, advanced learners

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(In)Authenticity in animated film titles and their translations from English into Italian and into Russian

The globalisation allows the animated film industry to reach a vast multicultural and multilingual public, which entails the need to translate an animated film into a local language for distribution.

In the translation field, two film title functions that operate in synergy assume particular importance. In order to enhance commercial appeal (and therefore the commercial function) of a film to a potential audience, the translation of its title increases the referential, or descriptive, function, i.e. those authentic elements that communicate clearly to the public that a given title refers to an animated film.

The research uses both quantitative and qualitative research methods, analysing lexical components of titles and their translation strategies. Upon the analysis of a corpus of animated film titles originally created in English and then translated for distribution in Italy and in Russia, an in/authenticity paradox emerges. There are certain thematic elements used in both the original titles and their translations that constitute an authentic matrix of an animated film title. These elements seem to be intentionally enhanced in translation, which is particularly evident in titles using the translation strategy of new creation or adaptation. Yet, surprisingly, a significant number of titles use zero-translation, leaving the title in English, or even, paradoxically, creating a new title in English for distribution in Italy. Consequently, the borderline between the authentic and inauthentic dimensions becomes blurred. This paper aims at providing a picture of the ongoing tendencies in animated film titling with particular regard to (non-) translation for distribution in Italy.

Keywords: animated films, titles, translation, new creation, zero-translation

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“Are we a weird fungus hive mind or not?”: Projection and unnatural consciousness in “Dead Fish”

In this paper, I analyse the discussions of a small-scale reading group as they share their responses to Adam Marek’s (2012) dystopian short story ‘Dead Fish’. I focus upon several brief transcripts in which the group debate the identity of the narrator, who appears, at once, to be sentient, inanimate and inhuman. I examine how readers discuss their personal immersion in the text and question their relationship with the unidentified ‘we’ (referred to by participants as ‘ghosts’, ‘dead policemen’, ‘sentient fungus’ and/or ‘floating semen’) given their implied inclusion in the respective first person plural address - ‘us’- used throughout the story.

For my participants, the use of second and first person plural within the story was a particularly unnatural technique and a significant portion of their conversation focused upon how pronouns were ascribed to particular minds, including their own. During the discussion, the group therefore collectively reimagined aspects of the story in order to enhance their understanding of these minds, asking questions (‘are we a weird fungus hive mind or not?’), issuing personal statements (‘I don’t feel like I’m a (.) that I am the same as whatever’s narrating this story’) and offering supporting commentary (‘yeah we’re not part of the “us”’). In analysing such utterances, in terms of Text World Theory (Gavins, 2007; Werth, 1999), alongside corresponding extracts from the narrative, I show how these particular readers collectively reconceptualised estranging features of the narrative in order to model the unnatural consciousnesses of both the narrator and the voyeuristic ‘we’.

Keywords: reader response, projection, fictional minds, unnatural narratology, Text World Theory

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Authentic mind style in speculative fiction

In speculative fiction questions of consciousness and identity are explored through the medium of alternative worlds, languages, bodies and minds. In some of the best works of the genre a transformed reality is paired with a conception of the kinds of minds that might be found in such changed conditions of embodiment.

In the futuristic reality of *The Drowned World* (Ballard 1962), the catastrophic flooding of the Earth triggers a new psychology in its main character, which is reflected in the focalised representation of its transformed environment. Applying surrealist techniques in his writing, Ballard has argued for the significance of such art in the revelation of the contents and processes of the unconscious mind. In this paper, I draw on concepts from Cognitive Grammar (Langacker 2008) and Conceptual Metaphor Theory (Lakoff and Turner 1999) in order to explore the mind style of Ballard's main character from a cognitive poetic perspective. Stylistic analysis of extracts from *The Drowned World* is combined with an analysis of online reader responses to discuss the extent to which an authentic form of embodied cognition is simulated by readers as part of their experience of the text.

Keywords: mind style, speculative fiction, cognitive grammar, Ballard, metaphor

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The seduction in everyday discourse: An interpersonal pragmatic view

French literary scholarship's notion of *séduction* does not translate well into English as it encompasses much more than amorous relations. According to Baudrillard (1980: 198, trans. Sorlin) "seduction is what seduces and that is it" and thus 'seductive discourse' (SD) is whatever linguistic behaviour gets people to do, believe or feel what its producer wants them to do, believe or feel. So far, stylistic scholarship on this aspect of discourse has focused mainly on the effects of texts on their targets (readers) – and does not go by the name of SD. But this term has the advantage of reminding us that it's a *person* who does the seducing and a *person or people* getting seduced.

Taking this observation as a cue, this talk considers SD from the interpersonal pragmatic perspective, from which, I argue, it is an intrinsic part of everyday interaction. This is because, even when not making overtly seductive moves, we always have desires about our interlocutors' attitude to us. Being both ever-present but also often barely conscious and not salient, this concern for self-presentation is often necessarily covert – but not thereby inherently deceptive or 'inauthentic'. It may also appear to conflict with other persuasive goals.

These interactional realities are neatly captured in the notion of face (Goffman 1967), which is used in this talk to explore two cases of SD: an incident during a rugby world cup match last autumn - and the intended seductive aspects of this talk!

Keywords: face, *séduction*, interpersonal pragmatics

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(In)Authenticity of traditional rhetorical figures in visual context

Traditional literary theory has always defined rhetorical/stylistic figures within the context of verbal/textual discourse, since in historically established understanding of literature this is mainly perceived as their natural habitat. There seemed to be little need for extending these beyond the limits of the verbal, until visual (literary) genres began to acquire a prominent position in the world of (predominantly) verbal texts. With the appearance of various graphic genres like graphic novels or – more precisely – with their ‘formal’ acquisition of the literary status, the need arose to broaden some of these definitions, or perhaps to merely extend their understanding into the field of the visual. One cannot overlook the fact that in recent years, several graphic novels have won prestigious international awards, e.g., Spiegelman’s *Maus* (Pulitzer Prize, 1992) or Talbot’s, *Dotter of Her Father’s Eyes* (Costa Award, 2012). The issues that naturally arise in such situations are those raised by the main thematic frame of this conference, i.e., the (in)authenticity of conventional elements in what – at first sight – seems a foreign context. The relevance of this question shall be explored by analysing a selection of salient traditional stylistic features in visual context, against the classical verbal paradigms.

Keywords: style, graphic novel, visual genres, rhetorical figures, authenticity

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The sound of difference: Spelling, dialect and American regionalism

Linguistic approaches to character dialect in American literature of the nineteenth century have a tendency to focus on authenticity of the target variety, but linguistic authenticity is not the only, nor the most important, measure of literary linguistic variation. "Literary dialect" is not a transcript of actual spoken language, but an artifice meant to construct character-speakers in the minds of the readers. I argue that the key site of linguistic difference-making in nineteenth-century "dialect literature" is the spelling of quoted character speech.

My paper draws on work in sociolinguistics and linguistic anthropology, especially theories of nonstandard orthographies. I analyze phonetic spelling of quoted character speech as a nonstandard orthography developed by the author. Nonstandard orthographies are political and have important ramifications for how the speaker and speech community is perceived. I contrast the orthography of Edward Eggleston's *The Hoosier School-master* (1871) and Sarah Orne Jewett's *The Country of the Pointed Firs* (1896). Eggleston uses irregular, variable nonstandard spelling to reinforce a portrayal of the Indiana villagers as wild, unpredictable rustics. Jewett, on the other hand, uses a system of nonstandard spelling that is regular and predictable when portraying Maine villagers. Jewett uses the same phonological reductions repeatedly; readers easily learn and become accustomed to the pronunciation in a way that parallels the urban narrator becoming accustomed to her rural companion. Overall, Jewett's nonstandard spelling regularity creates a sense of familiarity and rhythm that reinforces the text's themes of cyclical, comfortable life in a rural fishing village.

Keywords: dialect, American literature, fiction, American English, orthography

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Narrative in audio drama: The case of The Curious Incident of the Doctor in the Night-time

This paper applies stylistic and semiotic methodologies to the analysis of the Doctor Who audio drama *The Curious Incident of the Doctor in the Night-time*. As the title suggests, the story draws on Mark Haddon's successful novel *The Curious Incident of the Dog in the Night-time* and blends it into the universe of Doctor Who, thus creating a rich tapestry of intertextual connections. Audio dramas have not attracted a lot of critical attention from theorists despite the intriguing interplay between speech, music, and other non-speech sounds. The absence of the visual medium, so dominant in stage and film productions, shifts the emphasis on the auditory medium to indicate setting and ambience, scene changes, and the characters' personalities. The current paper addresses questions regarding the construal of characters in the course of the audio drama's narrative. The analysis focuses on Michael, the first-person narrator of the story, and discusses how the narrative is focalized through his point of view. It is argued that Michael's distinctive point of view is mediated through his linguistic choices but also the qualities of his voice, including volume, intonation, and pace, and the use of non-diegetic and diegetic sounds. Building on Semino's (2007, 2014) and Gregoriou's (2011) discussions of Christopher's mind-style in Haddon's novel, I discuss Michael's lacking command of the four cooperative maxims, literal-mindedness, and problematic processing of figurative language. I complement the analysis with van Leeuwen's (1999) and Baldry and Thibault's (2006) semiotic accounts of auditory phenomena.

Keywords: audio drama, Doctor Who, Grice's cooperative maxims, narrative, point of view, semiotics

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Exploring Rayuela: Foregrounding, rhythm and readership

This paper analyses the style of the novel *Rayuela* by Julio Cortázar as a means to identify those linguistic and narrative features representative of the idiolect of the author. In the novel emerges the unique trait of usage of morphology, grammar, vocabulary, syntax, and rhythm which characterize his own unique style. It also comes into view the originality of the use of graphic devices such as unusual line arrangements, different fonts and punctuation marks.

This paper will focus firstly on those linguistic elements that are made to stand out from the text because of their unusual morphological, grammatical and syntactical features. This will be followed by an examination of the novel's vocabulary, in particular by focusing on the so called '*hachismo*' invented by the character of Oliveira and on the *gliglish*'s vocabulary created by the character of La Maga. This paper will also be looking at prosodic features of the text as a means to demonstrate that musicality is another distinguishing trait of Cortázar's style. This analysis will then proceed to the examination of some of the unique graphic features of the novel: these include the unexpected change in font, the unusual use of the italics, and the unconventional arrangement of sentences across the page. This paper will conclude with an examination of the central role of the reader for mapping the unique style of Cortázar. Michael Short's study on foregrounding will be used for exploring the stylistic features of *Rayuela*. Derek Attridge's scansion model will be used for the study of the prosodic features.

Keywords: foregrounding, *gliglico*, rhythm, jazz music, *lector cómplice* ('accomplished reader'), *lector hembra* ('female reader')

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Guinness® is good for ... whom? Structure and identity in advertising discourse

Consumption has widely been conceived of as a reflection of how people perceive themselves and how they want to be perceived by others. According to Benwell and Stokoe (2006), advertising is an efficient system to both represent and create self-identities. The main purposes of this study are hence to focus on Guinness beer, a product which could ideally be consumed by everyone, and to verify how its adverts are strategically structured to attract buyers. I also seek to investigate what identities and categories of people are represented in those commercial messages. The study is divided into two main sections. The first draws on the conventional techniques for the commodification of identities in adverts. The second part includes the analysis of five Guinness advertisements through the examination of those techniques. It thereby reveals the representation of three highly marked categories as the identities of the prototypical consumer: attractive and fashionable femininity; new lad masculinity; Irish Guinness drinkers. On the one hand, the results show that the commodification of Guinness consumers' identities is mainly achieved through the application of gender-oriented commercial strategies, interestingly determining the specific sub-categories mentioned above. On the other hand, the sense of belongingness is exploited to create, consolidate and maintain a (sort of) personal relationship with the consumer.

Keywords: commodified identities, stylistics, advertisements, gender representation, Irish identity

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Lyric present tense in English translations from Russian lyric poetry

As G. T. Wright (1974) notes: "Poets writing in English frequently use the simple present form of action verbs where the progressive form would be more natural in speech. Probably they do so in order to take advantage of overtones resident in the simple form, overtones that permit a physical action to seem timeless yet permanent, pastlike yet edging toward the future, repeatable yet provisional (...)" (p. 563). The aim of this article is to analyse if Simple Present Tense is also the preferred tense in English translations from Russian lyric poetry.

Russian is a language, where only verbs of motion tend to have progressive and non-progressive lexical pairs ("я бегу" - "я бегую" (I'm running – I run)). The non-motion verbs do not have the progressive aspect of present tense. In order to indicate whether the action is continuous or habitual, adverbs like "всегда" (always) can be used.

I will analyse English translations of Anna Akhmatova's lyric poetry. The author often moves in time in her poems, giving them "the form of mini-novels in verse" (Zhirmunkij 1916). I aim to observe what tense English translators choose to translate present verbs of Russian originals. The most striking modifications of the original verbal structures will be provided with comments regarding the change of their meaning. In the end of the article I will present statistics of the frequency with which British and American translators have used Simple Present and Present Continuous forms in their versions of Anna Akhmatova's poems.

Keywords: lyric present, translation, Anna Akhmatova, tense switch, foregrounding

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(In)Authenticity and (im)partiality in the multimodal discourse of television documentaries of Irish communities in the UK

In line with the conference topic, this study explores the responsibility that television documentaries have vis-à-vis their viewers in eradicating social stereotypes or, vice versa, encouraging their persistence. The films analysed are broadcast on public BBC and Ch4 and commercial Ch5 British television and all deal with the minority community of travellers from different perspectives.

The aim is to explore the documentaries' textual potentialities through a choice of different stylistic resources and multimodal affordances and hence the degree of conditioning that the films as multimodal texts can exert on viewers. No text is ideology-free (Blommaert 2005). This is truer for such complex texts as documentaries, which through the combination of narrative and interviews, besides the visuals, make a claim to truthfulness, authenticity and factuality, while still expressing a specific viewpoint. As hybrid between an expository and an argumentative (Hatim and Mason 1990) text, factual films seemingly present and discuss an issue with the mere aim of informing viewers but as they do so, they may develop a particular claim and express a specific stance. Generally pre-packaged products that don't necessarily share the mission statement and political leaning of the broadcasting networks (Lichtenstein 2015), documentaries adopt numberless resources and techniques (Nichols 2001: 21).

The discussion concentrates on the 'representation' that documentaries offer as the process 'whereby an event (...) filtered through interpretive frameworks (...) acquires ideological significance' (Poole 2002: 23). The study focuses primarily on the role of the authorial voice-over, but also on the questions posed by the interviewer and concludes with a brief discussion of the images that open and close the films.

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*Authenticity and the representation of autobiographical memories:
Egodocuments in current factual war narratives*

I assume that the representation of private documents supplies a social need for authenticity. My research project at the University of Passau analyses, how authenticity is created as an effect of privacy. I would like to present part of my project at your conference, focussing on the characteristics of the representation of autobiographical memories in graphic novels. Through finding similarities between different representations the thesis makes a statement about present commemorative culture and the connection between the concepts of authenticity and privacy.

The presentation is also going to ask, how an authenticity-contract is established with the reader. Because even narratives, which intend to tell an authentic story, are working with fictionalising methods. Hence the documentary genre is viewed as a pragmatic category.

The Role of Egodocuments in the media and arts regarding the commemoration of history especially the wars of 20th century has strengthened. Therefore, I analyse the emotional and persuasive acts in creating authenticity, which serve a culture of consternation and focus on empathy.

My hypothesis is that the access to a private past in the representations creates an effect of authenticity so that the story of one is understood as an example and the private knowledge and experience, no longer restricted to subjective interpretation, expand into a historical authenticity and appear as a social reality.

Keywords: authenticity and privacy, autobiographical documents, factual narratives

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“Unmarkedness” in EU discourse style(s): Inauthenticity of EU discourse in performing identity and “Europeanicity”

The European Union has been evolving as an institutionalised setting of governance in contemporary Europe. It has generated a broader and deeper level of institutionalization than found in any other social entity in the international system. However, the absence of a ‘we-feeling’ sense of community (Beetham and Lord 2013) is often considered the most serious obstacles to the development of political legitimacy of its *sui generis* nature. The referendum debacle held in France and the Netherlands in 2005 was only the beginning that has clearly unveiled in the later decades that the idea of Europe as an entity that is virtuous and noble and therefore worthy to provide the *ethos* of a new kind of European community, still lacks the moral glue capable of binding an entire people, a land, and a culture together into that kind of community of which the European Union as a ‘supranational state’ would be the natural expression in the domain of politics.

Against the background of this prevalent discontent about the European project, the European Union is pursuing new methods to support its legitimacy and raise consensus around its institutional structure and design.

The semiotic analysis of the most recent verbal and visual constituents of the EUROPA website as well as the most recent EU publications reveals the attempts of finding new consensus-building strategies.

Switching from the ‘inauthentic’, asymmetrical code of the past, to a more (apparent) symmetric and ‘authentic’ type of communicative style, EU Institutions produce a flavor of equality and solidarity to forms of communication which are in fact deeply unequal. This approach seems an ideological construct used as a vehicle for creating a sphere of relation psychologically more seductive of EU-citizens’ allegiances and desires than a simple ‘inauthentic’ informative style, as it favours success in endowing the ‘EU-commodity’ “with the lustre of the desirable” (White 2000: 3).

Keywords: European Union, semiotic analysis, visual and verbal semiotics, symmetry, asymmetry, identity

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“When Noah built the ark ...”: Metaphor and Biblical stories in Facebook preaching

This article investigates the use of Biblical stories and text in the preaching of Joshua Feuerstein, a popular Facebook evangelist, and focuses on how Biblical stories are used to position the viewer in comparison to Biblical characters and texts. Taking a discourse dynamics approach (Cameron & Maslen, 2010), a corpus of 8 short videos (17 minutes 34 seconds) and their comments (2,295) taken from the Facebook are analysed first, for the presence of metaphorical language and stories taken from the Bible. Second, they are analysed for the role of metaphor in the narrative positioning (Bamberg, 1997) of the viewer, particularly as it relates to Gibbs' notion of allegorises, or the 'allegoric impulse' (Gibbs, 2011). The corresponding text comments from the videos are then also analysed for the presence of the same Biblical metaphor, focusing on how commenters interact with the metaphor and Feuerstein's positioning of them. Findings show that Biblical metaphorical language is used to position viewers and their struggles in the context of larger storylines that compare everyday experiences to Biblical texts. This comparison can happen both in explicit narrative positioning of viewers with explicit reference to the Bible, and implicit positioning, through the use of unmarked Biblical language. Analysis of viewer comments shows that use of metaphorical language is successful in building a sense of camaraderie and shared belief among the viewer and Feuerstein as well as viewers with one another.

Keywords: biblical interpretation, metaphor, allegory, social media

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Harmless ribbing or brutal banter battle? Identifying authentic banter on BBC's Pointless and Have I Got News for You

This paper examines the difficulty in assessing mock impoliteness and more precisely the concept of banter. Following Bousfield and Haugh (2011), it will be argued that existing theories of impoliteness or politeness cannot totally account for the varying evaluations of banter that are to be found. Using a corpus from two BBC television quiz shows: *Pointless* and *Have I Got News For You*, I will examine why the same TV presenter, Richard Osman, is said to be involved in harmless banter when he jokes with his fellow presenter Alexander Armstrong on *Pointless*, but to be guilty of offensive jibes when appearing as a guest on *Have I Got News For You*.

This paper will seek to demonstrate that banter is actualized within a specific context and is not simply used to create 'affectionate, intimate bonds amongst individuals and the identity of that group' (Culpeper 2011). I will argue that whether discourse is labelled as banter or not will depend on the interaction between speaker, addressee and television audience. I will consider how a communicational model of analysis, adapted from the one proposed by Jean-Jacques Lecercle's *Interpretation as Pragmatics* (1999), itself a reformulation of Judith Butler's theory of subjection and subjectivity (1997), may help us take into account the various participants in the process: speaker, addressee and television audience. Such a theoretical framework will also enable us to more readily explain how banter can be evaluated as being impolite, in spite of the speaker's intentions.

Keywords: banter, impoliteness, pragmatics

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From authenticity to iThenticity and beyond: Historiographic metafiction after the Zombie War

World War Z (2006) by Max Brooks is a zombie novel set in an indefinite but near future. It is structured as a collection of interviews which chronicle from different points of view a worldwide war against the undead that ended ten years before the time of narration. In the introduction, the narrator/interviewer explains how and why they were collected and published.

It may be argued that such a literary work stands as a parody of historiographic metafiction, a genre (already parodical in itself) which “makes overt the processes of narrative representation – of the real or the fictive and of their interrelations” (Hutcheon 1989) and that, by including multiple perspectives, foregrounds the fact that there is no such thing as a “single truth”. Thus, we might assert that “authenticity” (ultimately from the Greek “authéntēs”, “author, master”) becomes what we could call “iThenticity” (“i” meaning “interactive”) because authority is negotiated collectively.

WWZ displays the typical narrative techniques of this genre. However, the historical events it represents are totally fabricated, so there is no “real” to interact with the fictive and authenticity, instead of being multiplied, is erased.

The aim of this paper is to analyse the main narrative and linguistic strategies at the heart of this “parody of a parody”. Special emphasis shall be put on the fabrication and organization of the interviews, on the use of modality, and on the endless exophoric references which, hinting at a fictitious world outside the text (without explaining it), contribute to give the novel a semblance of verisimilitude.

Keywords: iThenticity, historiographic metafiction, parody

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Not Only But Also: Authenticity, language stylization and social class representation in the work of Peter Cook and Dudley More

Not Only but Also, starring Peter Cook and Dudley More, was a British comedy show which aired live on television during the 1960s when society was rapidly changing in the UK. Originating from different social classes themselves but flourishing together as young performers in the fresh medium of television, it is as much in the personal relationship of Cook and More as in their character representations that social class tensions of the time emerge.

In one sketch, *Bo Dudley*, two upper class characters perform a studio interview interpreting the lyrics of James Brown's *Mama's Got a Brand New Bag*. In another, *Dagenham Dialogue*, two lower class friends discuss paintings in a fine art gallery. In each, the humour stems from the incongruity of certain social classes engaging with cultural subject matter perceived as outside their natural domain. It is through an analysis of what stance, authority and agency that these characters are attributed in this context that we consider underlying power structures inherent in language stylisations and performed identities.

As sketches were scripted but filmed live, spontaneous ad-libbed moments between the two performers entwine with more deliberate character choices. Authenticity debates arise over Cook and More as individuals, as partners, as performers, as symbols and as a 'context-sensitive and context renewing' force (Antaki 1998:86), particularly in an era when there were only two television channels and an audience was truly a whole nation.

Keywords: stylisation, in/authenticity, stance, authority, agency

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h.price@hud.ac.uk***The changing vocabulary of mania: A critical and corpus stylistic analysis of the representation of mania in newspapers between 1983-2013***

The vocabulary of mental health (MH) has changed remarkably over time and there is an increasing body of work exploring the discourse of MH within linguistics (Bilić & Georgaca, 2007; Harvey, 2013). In this paper I explore the issue of lexical change in MH with the aim of addressing concerns about how MH is best described. I focus on the specific lexical item ‘*mania*’, a term commonly associated with hypomania and bipolar disorder, to explore how this term has been used in both medical and non-medical contexts.

I analyse a corpus of 301,967 words from UK newspaper articles containing ‘*mania*’ from 1983 to 2013. I take a mixed method, data driven approach to my analysis, using corpus stylistics (McIntyre, 2012; Walker, 2010), and Jeffries’ (2010) Critical Stylistic framework. In conjunction with the press reportage that I investigate, I use the BNC to explore trends in the usage of *mania* and map changes in usage over the time period.

Initial results show that, compared to the BNC written corpus, key semantic categories in the *mania* corpus are: disease, medicines and medical treatment. Furthermore, in the *mania* corpus, *mania* is described as occurring in *episodes, degrees, attacks, stages* and *bouts*. Key ‘roles’ in the *mania* corpus include *sufferers* and *doctors*. I suggest that public conceptualisations of *mania* as a medical condition are likely to be shaped by other usages of the word and constitute an inauthentic representation of the reality of this specific MH disorder.

Keywords: mania, mental health, corpus stylistics, critical stylistics, newspaper discourse, medical discourse

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Readerly immersion into the text-world of the Strugatskys' Prisoners of Power

Science fiction (*sci-fi*, *sf*) is of particular interest for researchers working in cognitive poetics. One major reason for this is the way that *sf* creates and runs alternative worlds that are both alien and recognisable; and the strangeness of these world-constructions can illuminate the operating limits of stylistic frameworks such as text-world theory, narrative comprehension, and other worlds-based mental models.

When *sf* and fantasy writers imagine an unknown world, they draw necessarily on the familiar as well as the strange. The Russian philologist and semiotician Yuri Sergeyevich Stepanov understood this as an expansion of the basic concept of the physical world, created by extrapolation of the known facts into the unknown spaces and places, creating what he called 'a mental world'. There are clear correlations between this approach and the various worlds-based models developed by Paul Werth, Joanna Gavins, and Catherine Emmott, among others.

In this paper, I explore the correlations between these different approaches to mental world creation, with specific reference to the *sf* novel *Prisoners of Power* by the soviet writers Arkady and Boris Strugatsky (1969, English version 1977). I consider the extent to which different worlds-based models can illuminate the effect of readerly 'immersion' in the recreation of an *sf* universe. The theme of the paper is relevant to a discussion of how far unreal worlds can be authentic, or not.

Keywords: science fiction, cognitive poetics, text worlds, mental words, Strugatskys

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Exploring Under The Skin: Using annotations and notes in reading texts

In teaching and learning there is a long tradition of encouraging students to make their own notes for texts, making reading an active (but individualised) engagement with the text and encouraging the reader to explore links to other texts or background knowledge (Burke, 2006). Recent advances in technology have included some ways of reading texts that offer attractive new possibilities for extra information that can be presented to the reader along with the original text. This talk will present some recent research into the ways digital annotations can be prepared and shared, thus transforming the experience of reading a text such as Faber's novel *Under The Skin* (Faber, 2000). The study looks at the kinds of annotations that are made on digital texts, and considers some of the purposes for these annotations. This will reveal the potential dialogic content (Fogal, 2015; Holquist, 2002) in digital texts.

Keywords: digital text, reading styles, annotations, collaborative learning

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“This little apartment on the Upper West Side, this blessed little home, this is my palace”: Discursive representations of motherhood in the Mormon Mommy Blogs

This paper explores how ideals of femininity are discursively constructed through young American Mormon housewives who write daily blogs (the so-called *Mormon Mommy Bloggers*). These blogs may be a creative outlet for these women in a way which is consistent with the theological calling as a wife and mother prescribed by their Church, and they often present an arguably attractive view of young Mormon married life. Some of these blogs have a huge following worldwide (from both Mormons and non-Mormons alike) and have secured lucrative sponsorship deals. This paper takes a broadly Feminist Critical Discourse Analysis (FCDA) approach to the data (Lazar 2005; 2007) and presents some preliminary research findings into how motherhood and femininity are represented through this online sphere. The analysis includes application of Conceptual Metaphor Theory (CMT) (Lakoff and Johnson 1980; 2003) to popular essays from selected blogs (*Love Taza; Hey Natalie Jean; The Daybook Blog*) in which these bloggers discuss daily routines of parenthood in addition to overall reflections on their role as a mother.

Keywords: femininity, blogging, mormonism, feminist critical discourse analysis, conceptual metaphor theory

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Melville's crooked science: The "gospel cetology" of Moby-Dick

This paper will examine some of the ways in which Herman Melville employs scientific and non-fiction writing to support the grand mythology of *Moby-Dick*. It will show how what Melville calls "gospel cetology"—the authentic historical and scientific literature of whaling—is, in his novel, less about establishing truth than supporting belief. On one level, Melville's treatment of scientific, historical, and other factual sources, form a structure that serves to make his tale more convincing: the novel makes us experts in the practicalities of whaling so that we can understand the unfolding events. However, Melville also problematises the idea of an authentic scientific discourse and what it might imply. Focussing on the work of the British whaler-scientist William Scoresby Jr., who appears in *Moby-Dick* as "Captain Sleet," I will explore ways in which Melville destabilises contemporary writing on science and natural history as a means to understanding the world. For example, even the cumulative factual structure of the novel, which itself mimics the structures of Melville's scientific sources, serves in the end not to support understanding, but to undermine it. Melville relies on scientific sources in establishing the authority of his tale yet, through parody, humour, and playful mimicry of the scholarly process, the novel also privileges the mythological over the scientific in its pursuit of authenticity.

Keywords: Herman Melville, William Scoresby Jr., science, mythology, whales, Whaling *Moby-Dick*, cetology

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Authenticity of non-fiction: Fact and factoid in Bridge of Spies (memoirs, account of events, screenplay, and historical drama-thriller film)

Interdisciplinary studies, interrelationships of stylistics, pragmatics, sociolinguistics, narratology, cultural studies, translation in multimodal, multilingual and multimedia environment is an important area of research. Hence, analysis of non-fiction, concepts of fact and factoid in memoirs, accounts of events, screenplays, and multimedia characterized by various degrees of authenticity provide ample material for investigation.

This paper seeks to analyse literary and cinematographic interpretation of a Cold War case of the release of F.G. Powers - a pilot whose spy plane was shot down over the Soviet Union - in exchange for R. Abel, a captive Soviet spy held under the US custody. The name of the Steven Spielberg film is *Bridge of Spies*. The screenplay based on the account of the incident by James Donovan, the lawyer negotiating the exchange, historical background and the story of former West Berlin CIA chief W.K. Harvey published in Rory MacLean's *Berlin: Portrait of a City through the Centuries* was written by Matt Charman, Ethan and Joel Coens. The movie and the texts complement each other presenting topnotch material for research in the context of binding impact of authenticity criteria on addressers, addressees and codes of historical and political discourses.

This research endeavours at decoding correlation of event-reporting tools and actual events (linguistic authenticity – factual authenticity), involvement of the point of reference concept, ideological implications of non-fiction, development of taboo concepts in language and life, localization. In case of factoids, authenticity conveyed by linguistic and extra-linguistic means determines ultimate success of a final product – text, film, multimedia.

Keywords: stylistics, sociolinguistics, narratology, discourse, corpus, non-fiction, factoid, authenticity/inauthenticity, historical accuracy, ideology

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The images of immensity and height in M. L. King's "I Have a Dream" address

The paper discusses the pragmatic function and prosodic marking of the words representing the images of immensity and height (e.g., *a mighty stream, from every mountain side*) in "I Have a Dream" address by Martin Luther King, Jr. The study involves the compositional-pragmatic, auditory, and instrumental-acoustic analysis of the original recording of the speech. The data obtained show that the choice of the terms, their pragmatic function and prosodic marking correlate with the communicative-pragmatic dynamics of the whole address. The most emphasized segments, occurring at the emotional peaks of the speech, include the words representing the images of mountains. Further analysis of the reference to geographical places in oral political rhetoric of different traditions and cultures could help facilitate an understanding of how the landscape images acquire symbolic meaning and power to control public perceptions and identifications.

Keywords: political rhetoric, pragmatic function, inspiration, prosodic marking

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Creative Writing Short: The stylistics of the experimental short story

This paper investigates the expressive and methodological possibilities inherent in writing 'short' through close analysis of the narrative structure and prose style of a sample of what can be classified variously as 'postmodern', experimental and anti-realist short stories. It achieves this through the use of theoretical frameworks rooted in narratology and stylistics. First, the paper proposes briefly some narratological and stylistic 'norms' against which the deviations characteristic of experimental short fiction can be measured: the linear plot, unity of point of view, a standard narrative discourse in linguistic terms and so on. Subsequently, the discussion explores the work of writers whose work pulls against these norms, investigating how their writing does so and to what end and effect. It will draw on brief examples from the anti-narrative and negation of Beckett to the graphological and typographical experimentation of Donald Barthelme, Ronald Sukenick and Gabriel Josipovici, the psychogeography and explicit 'urbanism' of Iain Sinclair, the demotic vernacular of James Kelman, to the use of myth and folktale in the work of Robert Coover and A.S. Byatt. The paper's thesis is that the experimental short story genre can thus be defined and delineated in a principled manner with reference to concepts drawn from stylistics, and that such definition has useful implications and lessons for both creative practice in general.

Keywords: short story, narratology, creative writing, narrative method

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Depictions of emotions in Haruki Murakami's Colorless Tsukuru Tazaki and His Years of Pilgrimage: A semantic analysis

Colorless Tsukuru Tazaki and His Years of Pilgrimage is an English translation of *Shikisai o Motanai Tazaki Tsukuru to, Kare no Junrei no Toshi* written by Haruki Murakami. The protagonist, Tsukuru, 36, works for a railroad company and enjoys his work. However, he had a traumatic experience when he was around 20. His four closest friends since high school, two boys and two girls, suddenly announced they did not want to see him again without giving any reasons. He had "pure and intense feelings" toward death at that time.

The aim of this paper is to examine how emotions are depicted in this story which could be highly emotional.

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. For example, the words in the categories E5- (Fear/shock) and E4.1- (Sad), which we would expect to find frequently in this story are statistically underused, LL 47.88 and LL 42.55, respectively.

I will examine how emotions are expressed in this emotionally charged story, paying special attention to the words such as 'smile', 'memory', and 'dream', shown in my previous studies as significant in Murakami's other works. I will also compare some of Murakami's works with mythological stories semantically, as my previous study suggested an association between Murakami's works and myth.

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

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Towards authenticity: Narrative techniques for representing consciousness in Defoe's Moll Flanders and Roxana

Authentic writing was expected in the early eighteenth century, and therefore Daniel Defoe presents all of his autobiographical narratives not as 'stories' but as personal 'histories'. Another important point is that there was a growing interest in individual minds in this period, and indeed, Defoe is more interested in his characters' psychology than in their social and economic milieu (Novak, 2000: 248). This study, therefore, aims to demonstrate how Defoe makes his narratives *seem authentic* in terms of representation of consciousness. As a case study, it focuses on the discourse depicting some crucial psychological experiences of the heroines in *Moll Flanders* (1722) and *Roxana* (1724), which were actually believed to be real 'history' until 1775 (Downie, 1997: 257). There is a critical view that Defoe's free indirect style is restricted to the rendering of utterances (Fludernik, 1996: 171). This paper challenges this view, showing that Defoe uses free indirect thought as well as other categories of thought representation to represent the consciousness of the heroines. It also delves into another level of consciousness, which has received less attention in stylistics and narratology: the perceptual level of consciousness (but see Brinton, 1980; Pallarés-García, 2012, etc.). It consequently reveals that these narratives are linguistically represented as authentic through (1) a formal distinction in consciousness representation between mimetic categories (e.g. free indirect thought) and diegetic categories (e.g. thought report), and (2) an interaction between perceptual and conceptual levels of consciousness.

Keywords: consciousness representation, free indirect style, perception, thought, Defoe

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Authority and speech acts in courtroom interaction: Trial of King Charles I

This is a case study in historical pragmatics with a focus on the power relationships in Early-Modern English society and its main purpose is to show how a discursive approach to speech acts can be applied to Early-Modern English trial texts. The text to be analysed is taken from the trial of King Charles I and the focus is on how directives and assertives are realised in trial proceedings.

My research questions are as follows:

1. What are the points at issue for the judge and the defendant?
2. What speech acts do they perform?
3. Who has the power in this interaction, Lord President or the King?

The social hierarchy with the king at the top seems cancelled by another hierarchical system in the courtroom with the judge at the top. The authority seems to reside in the judge, but it is not in himself but in the Court within the juristic system. Investigation of the grammatical subjects and the grammatical structures of the directives and assertives reveals that the discursive power of the judge does not override the King's. On the contrary, the judge is only a voice with which the true authority of the Court exerts its power.

Keywords: historical pragmatics, critical stylistics, Early-Modern English, speech acts

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***A stylistic approach to Zadie Smith's The Embassy of Cambodia (2013):
Representing an immigrant's experience in prose fiction***

This paper seeks to examine the stylistic features in *The Embassy of Cambodia* (2013) by contemporary British author Zadie Smith, that appear to function in constructing a captivating portrayal of a female immigrant's experience in London, with particular, though not exclusive, attention to the issues of transitivity and metaphor. This novella tells the story of a young itinerant immigrant Fatou from West Africa who lives and works at a wealthy immigrant family's residence in the North London suburb. Her precarious existence makes her wonder if she is a "slave" but she concludes that "on balance" she does not fall into this category. Despite her abrupt and unexplained dismissal and resulting (if temporary) homelessness, the novella closes with an unequivocal sense of hope. I would first argue that analysing the transitivity profile of the central character during the key events in the narrative would corroborate the initial impression that Smith's portrayal of Fatou does not present her as a passive victim of circumstance but, on the contrary, as a tenacious survivor in the global metropolis. Smith also employs and develops the basic metaphor: LIFE IS A GAME OF SPORT through extending and elaboration both within the narrative framework itself and throughout the text, which seems to offer an extra dimension to the representation of the protagonist. I would thus argue that exploring the style of metaphorisation in the text would supplement the account provided by analysis of transitivity and may lead to a more balanced understanding and interpretation of the narrative.

Keywords: metaphor, *The Embassy of Cambodia*, representation, transitivity, Zadie Smith

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Sandrine Sorlin

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This talk focuses on non-genuine altruism on the part of the fictional character Frank Underwood in the popular political TV series *House of Cards*. Through the analysis of the dialogues from both the addressee's and the recipient's point of view, it aims at showing how the protagonist manages to create inauthentic bonds with the others, luring them into agreement. The protagonist often plays on the characters' inner wishes in order to conjure up a desirable reality that seems of benefit to the victim whilst it only serves the protagonist's selfish goals. Drawing from the tools of (socio)pragmatics and stylistics, this paper will show how the style of the protagonist creates 'effects of authority' that might be appealing to the audience, all the more as he engages a fake conniving dialogue with the viewers through the direct address. In theoretical terms, the protagonist's persuasive / manipulative / coercive communicative techniques of influence will be correlated with (im)politeness theories in order to elaborate a pragma-rhetorical theory of manipulation based on inauthentic altruism.

Keywords: pragmatics, stylistics, language, influence, persuasion, manipulation, hypocrisy, communicative altruism, TV series, House of Cards

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Consciousness representation in Andrey Belyi's Petersburg

This paper will study the representation of consciousness in the novel *Petersburg* by the Russian writer Andrei Belyi (1913). Belyi has been credited with using techniques similar to Joyce's in *Ulysses* and this paper will assess the extent to which this novel, which predates *Ulysses*, represents consciousness in an innovative and sometimes challenging way. The study will consider the novel in its English translation, but will also draw on the Russian original for making the stylistic-narratological analysis more authentic. The close investigation of the novel's techniques will help with situating it in the wider European Modernist context.

Keywords: consciousness representation, Modernism, Andrei Belyi, *Petersburg*, stream of consciousness, James Joyce, *Ulysses*

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Vitalism and grace: Aesthetic coordinates in Spanish avant-garde narrative

In this paper we shall analyze the metaphorical expressions from a large narrative text, namely a lyrical novel of Benjamín Jarnés, a Spanish author of the avant-garde. The particularity of the lyrical novel is the abundant use of metaphors at a micro and also at a macro level with a multiplicity of functions and effects. Our methodological approach encompasses various theoretical approaches from the cognitive theories on metaphor to text world theory in order to account for the variety and use of the metaphorical expressions. After analyzing metaphors from the point of view of the discourse referent, their formal characteristics and relevance in the text, we tried to describe a typology of the jarnesian metaphors that could also reveal important features of the Spanish avant-garde aesthetics.

Keywords: metaphor, Spanish avant-garde novel, MIP, text world theory

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Look but don't touch (or smell): Authenticity and the semantics of tactile and olfactory images in the 18th-century

Much recent scholarship argues that beginning in the eighteenth-century vision and to a slightly lesser extent sound have become the privileged senses in literary texts and perhaps in western culture itself. One scholar summarizes this belief that during the Enlightenment, "sight became the modernist sense by default, as new discoveries in empirical science were based first and foremost on observation"; thus, "the other senses ... gradually [became] of less importance."

This paper employs methods of corpus stylistics to examine the use of two of the "lesser senses": odor and touch. Although the study demonstrates the predominance of visual images in a sample of several dozen eighteenth-century texts, there is a variation in the use of tactile and olfactory words that seems to be associated both with genre and with the perceived authenticity of these texts.

Using the semantic tagging of WMatrix, the study finds terms referring to odor and touch to be the least employed of words associated with any of the five senses. However, certain texts make use of these senses at a significantly higher rate than other texts. For instance, perhaps unsurprisingly, erotic texts employ tactile images five to twenty times more frequently than do canonical texts, even those with similar themes and plots. Similarly, several texts use olfactory images five to six times more frequently than do any other texts. In both cases, these words seem to be used to increase a perception of reality or authenticity.

Keywords: corpus stylistics, WMatrix, eighteenth-century British literature, senses

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Fear and attention in Stephen King's IT

The aesthetic experience of reading is one of the fundamental reasons that readers are drawn to certain texts. Our embodied minds enable us to experience literature in the world as an extension of our human senses (see Stockwell 2009). Therefore, we genuinely feel our physical and emotional experiences during reading. Horror is a genre defined by the very emotion it evokes in the reader, so it is important to account for emotional responses to horror fiction, and how they are triggered by the text. In his treatise on the horror genre, *Danse Macabre*, Stephen King writes, 'why are people willing to pay good money to be made extremely uncomfortable?' (1981: 10). How does horror writing create these uncomfortable emotions – fear, anxiety, revulsion – in the reader? What is it about horror that makes it compelling enough for people to put themselves into this emotionally-vulnerable position?

This study specifically focuses on how the emotion fear is elicited in the reader through textual cues and extratextual influence. I analyze sections from the opening chapter of Stephen King's *IT* (1986), where the novel's eponymous creature makes its first appearance (and its first kill), and consider how the text may evoke fear in readers. Drawing upon Stockwell's model of attention and resonance (2009) and Text World Theory (Werth 1999; Gavins 2007), I explore how readers' attention can be manipulated through a series of world-switches to trigger emotional responses such as fear, and how this emotion (or lack thereof) is affected by readers' individual knowledge bases.

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Do you hear what I hear? Constructing voice in translation from language, discourse and context

Voice remains a term that we all use as stylisticians but one that we struggle to define. From post-formalists to post-structuralists, narratologists to translation scholars, many have attempted to suggest how we might describe voice and what might distinguish it from style, but so far none of the definitions has been wholly convincing across different scholarly perspectives or especially useful as a way of analysing different text types.

I am interested in the translation of voice as my research explores the phenomenon of celebrity translation in the theatre and how celebrities consciously or subconsciously inject some of their own voice into their translations of canonical works of drama. In an attempt to devise my own definition of voice in this context, I have developed a model that draws on insights from fields as varied as translation studies, celebrity studies and marketing to provide a fresh perspective on the elements that contribute towards shaping our concept of an author's voice.

My paper will outline this model and suggest how it might usefully enhance our understanding of voice in other genres of literary text and beyond. My research uses a combination of stylistic analysis, corpus linguistics tools (e.g. analysis of play reviews and blog posts) and market research techniques (e.g. analysis of audience demographics and responses). My aim is to deliver a model that is both intellectually robust and commercially actionable.

Keywords: celebrity, context, style, theatre, translation, voice

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Tomoji Tabata

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Charles Dickens collaborated with his younger contemporary Wilkie Collins on a number of stories, typically for the Christmas Numbers of his journals: *Household Words* and *All the Year Round*. While some of their collaborations were written with the assistance of other writers including Gaskell, Anne Proctor, et al., four works are known to have been co-authored by Dickens and Collins alone (Nayder, 2002): *The Frozen Deep* (1857), *The Lazy Tour of Two Idle Apprentices* (1857), *The Perils of Certain English Prisoners* (1857), and *No Thoroughfare* (1867). These collaborative writings vary in design and style from one another as well as in theme and setting. In some cases, one chapter is significantly different from another due in part to the varying proportion of contribution by each of the duo.

The present study draws on a “rolling stylometric” technique, through which collaborative pieces are compared with centroids calculated from Dickens’s and Collins’s authentic texts, respectively, by moving a text window of, say, n thousand words with a step-size or partial overlap of m hundred words. The technique thus helps pinpoint where authorial takeovers take place in collaborative texts.

The emerging results of rolling stylometry based on author-discriminating words show that Dickens’s hand tend to predominate in most of collaborative segments and thus confirm that the partnership between Dickens and Collins is an “unequal” one (Nayder, 2002). The results of this stylometric investigation provide interesting internal evidence, which helps bring a new spotlight to the nature of collaborative writings led by Dickens.

Keywords: rolling stylometry, collaboration, style, authorial takeover, stylistic differentiation

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Naming as styling: Inauthenticity in building names in Singapore

This paper considers the styling options available to names and the ways in which they can be characterised as inauthentic. Styling options are available to all manner of linguistic texts and all manner of semiotic modes. I understand choices made from the available options to constitute styling, and these choices are meaningful and interpretable. This broad conception of styling is accepted within sociolinguistics, and often analysed in indexical terms (eg Eckert 2008). In other words, choices made by speakers index key features of their communicated identity; even organisations can be investigated from the perspective of styling (Wee 2015). In the tradition of research on the linguistic landscape (Landry and Bourhis 1997), I consider the cityscape as text. In particular, I focus on how residential buildings are named in Singapore. These names are open to styling opportunities from the point of view of their structure; whether they are derived from the lexicon of particular languages; whether they use derived names such as personal names, place names or street names; whether creative coinages are employed; and so on. The names of residential buildings in Singapore have also been the attention of public attention, as evident from discussions in blogs and forums; here some of the names have been held up as being inauthentic because they do not identify place or because they are reliant on exotic languages. Using names of more recent buildings, I explore the ways in which styling choices in names might be deemed authentic or inauthentic.

Keywords: styling, names, Singapore, buildings, authenticity

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A stylistic analysis of plebeian narrative: A case study of two elderly women at a Japanese nursing home

The purpose of the present study is to clarify the textual features of plebeian narratives told by two elderly Japanese women at a nursing home from a stylistic and narratological point of view. For this purpose, firstly, I shall reconsider the role of stylistics in narrative studies by examining some seminal works in the related fields. Secondly, I shall explain the background behind the stories told by the two narrators. The current study is part of a project carried out in collaboration with researchers in other fields of study, such as health and medicine, psychology, literature, and stylistics; and through this interdisciplinary project, the life histories of the elderly at a nursing home were collected. Some of the narrators have symptoms of Alzheimer's disease, and they were encouraged to tell their retrospective narratives because data show that the act of telling stories of one's past, or 'life reviews', could slow the progress of the disease. As a stylistician, I have been helping the research by stylistically analysing the narratives and examining whether or not and to what extent the narrators' conditions are reflected in their writing style.

In what follows, I shall present my stylistic analysis of the two narratives, focusing on normal non-fluency, narrative structure, and evaluative devices. I shall also clarify how each of the two narrators refers to herself—one uses 'I' consistently, and the other often uses 'we'—and consider how these contrasting stylistic features are related to the theme of the narratives. Based on the stylistic and narratological evidence, I shall stress that plebeian narrative contains some creative aspects common to refined literary texts. Finally, I shall consider how my stylistic analysis contributes to the ongoing interdisciplinary research that examines a variety of plebeian narratives from multiple perspectives.

Keywords: narrative stylistics, retrospective narratives, creativity in everyday language, evaluative devices, health studies

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Trusting in authenticity: Originals, translations, and trying to be real

Starting with a Rukmini Bhaya Nair poem about how people and languages are changed through travel, I will discuss some interesting contemporary cases of translation and difference, where questions of authenticity vs 'unnaturalness' sometimes get raised. The cases are varied, but some converging themes may emerge. They will include the celebrated Italian writer Jhumpa Lahiri; Indian writers who write in English; and Brazilian Portuguese translations of English children's fiction.

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Authenticity in detective fiction

Many modern British writers of detective novels, having their own distinctive styles, admit that they are fans of certain classical authors and their predecessors in the given genre. From time to time they draw inspiration from the literary works of their favourites. As a result, all kinds of sequels appear.

The aim of this paper is to study the notion of authenticity in application to detective fiction, to detective novels based on literary works of other genres in particular. For this purpose, I will use discourse analysis and elements of narrative analysis.

My research is based on the novels 'Death Comes to Pemberley' by P. D. James, 'A Cure for All Diseases' by R. Hill and 'The Monogram Murders' by S. Hannah.

In this paper I focus on the correlation between different aspects of original works and their sequels, including setting, time shifts and characterization. Besides that, I analyze narrative techniques used by authors of sequels. I also discuss the notion of stylization (Bakhtin's term) in relation to the given detective novels. In conclusion I claim that detective novels based on other literary works may justifiably be considered authentic in more than one meaning of this term.

Keywords: detective fiction, sequel, narrative techniques, time shifts, stylization

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Linguo-conceptual space of THE FAIRY in J. M. Barrie's fairy tales (case study of the fairy tales Peter Pan in Kensington Gardens, Peter Pan and Wendy)

The conceptual space of THE FAIRY is a mental formation, construed of the literary concepts which unfold into a number of conceptual metaphors, actualized in the text, folk-fairy images (Peter Pan, Maimie, Wendy, Tinker Bell, the fairies etc.), which reflect linguistic and creative activity of the author.

The conceptual space of THE FAIRY is the highest level of abstraction of *the airy* in J.M. Barrie's literary works. In fairy tales an imaginary world has a close connection with the reality. In fairy tales the magical and the real coexist. The fairy is made up of elements that do not exist outside of the imagination – one boy who can fly and be free [John I. Glazer, 1979]. Characters in Barrie's fairy tales coexist in real world and the fairy world (the Gardens, the Neverland). Peter Pan, a boy, who escaped his home when he was 7 days old became a symbol of children's dreams of freedom, eternal childhood and adventures. The image of Peter Pan is treated as linguistic, cognitive and social cultural construal which reflects linguistic and creative experience of J.M. Barrie. Gender, lexical and grammatical aspects of the image are revealed via gestalt analysis [Lakoff, 1977]. It has been proved that the gestalt image of Peter Pan is verbalized by means of its gestalt-qualities, embodied in the nominative units of verbal images.

Keywords: a fairy tale, linguo-conceptual pace, the imagery, Peter Pan

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Repetition and negation as dialogic devices in Caryl Phillips's "Northern Lights"

In *Foreigners: Three English Lives* (2007), the British-Caribbean writer Caryl Phillips imaginatively retraces the lives of three black men who lived in England between the eighteenth and the twentieth centuries, and he does so by experimenting with a hybrid genre mixing fact and fiction which he calls "creative biography". The final section of his triptych, entitled "Northern Lights", recounts the story of a Nigerian immigrant to Leeds, David Oluwale, using a medley of 'authentic' and imagined voices: the text juxtaposes real and fictional testimonies with such material as bureaucratic documents and passages featuring an authorial figure who on several occasions addresses the dead Oluwale. While some authentic written documents appear in unedited form, 'real' spoken testimonies have been adapted to the page yet still retain their oral feel; traces of orality can also be found in more creative passages of Phillips's text.

This paper sets out to investigate the literary significance of this carefully crafted patchwork of 'authentic' and 'inauthentic' voices by focusing on two specific stylistic devices that recur in the different fragments: repetition and negation. Adopting a methodological framework combining Bakhtinian theory with pragmatic literary stylistics, this presentation will show how, in the context of Phillips's narrative, repetition and negation both partake of a single dialogic strategy that aims, on the one hand, at rehabilitating the figure of David Oluwale and, on the other, at highlighting the historical patterns of oppression that precipitated the Nigerian's tragic death at the hands of the Leeds police.

Keywords: orality, repetition, negation, dialogism, pragmatic literary stylistics

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Switching between styles within individual characters: Realism and deviation in Japanese comics

While realism has often been supposed to be an important factor for experiences such as empathy in fiction writing (overviewed in Keen, 2007), the use of stereotyped speech is a well-established tool for developing characters. Because the effect of stereotyped speech appears to rely on its consistent usage (Kinsui, 2003), this is a major departure point from natural spoken speech, where individuals usually switch styles according to context. However, because stereotyped speech is often used continuously, deviation from it can also be an opportunity to create foregrounding within the text. Given that manga (Japanese comics) are said to be particularly prone to using stereotyped speech (Kinsui, 2007), I used a corpus of dialogue (260,905 words) from the first three volumes of ten popular manga to examine how characters move between stereotyped and realistic speech. I focused on the use of gendered sentence-final speech particles, a common tool for creating stereotyped characters in Japanese (Kinsui, 2003). While many characters (20%) used no gendered particles, those that did tended to consistently use either male or female forms only, particularly amongst female characters (72.88% vs. 98.02%). Given that spoken Japanese is increasingly becoming neutral, this suggests that characters are using stereotyped speech patterns. However, on examining points of deviation, characters who used stereotyped speech patterns often switched to less-stereotyped patterns in scenes of humor or importance. In this sense, realism is not simply a state, but is rather an active tool usable by any character—stereotyped or not—to create literary affects.

Keywords: realism, stereotyped speech, Japanese, manga/comics

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Igbo cultural (mis)representations in the discourse of Chinua Achebe's No Longer at Ease and A Man of the People

Each of Chinua Achebe's two novels, *No Longer at Ease* (1960) and *A Man of the People* (1966) features a flawed central character. In *No Longer at Ease*, the central character, Obi Okonkwo, is an early beneficiary from western education whose lifestyle has become incongruous with his Igbo culture and worldview. When, as a senior civil servant, Obi Okonkwo is to be punished for collecting a bribe, his Umuofia community rallies support for him, but only because "...anger against a brother was felt in the flesh, not in the bone" since Obi Okonkwo is seen as "a prodigal son". In *A Man of the People*, the central character, Chief M. A. Nanga, is a politician who personifies corruption, yet most members of his society venerate him lavishly. Using Critical Stylistics as a theoretical framework, this paper argues that cultural and linguistic inauthenticity on the part of Obi Okonkwo, and cultural and linguistic authenticity on the part of Chief M. A. Nanga underlie the perception of the less flawed Obi Okonkwo as a "prodigal son", and of the treacherously corrupt Chief Nanga as a great hero of the people in spite of the rot he represents. The paper examines, in particular, the comparative deployment of proverbs and other Igbo cultural speech mannerisms as discourse strategies conveying Igbo culture and worldview in the two novels, and used especially by Chief Nanga in cajoling the people. The degree of each character's linguistic and cultural (in)authenticity thus replicates in the degree of acceptance of the character in each of the two works.

Keywords: (in)authenticity, cultural representation, critical stylistics, corruption, western education, language

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How authentic are news readers' opinions of news events? An analysis of reader response to BBC's reporting on Gaza

How authentic are our opinions of news events? This presentation aims to explore that question. In July 2014, the BBC reported on 'the deadliest day of conflict' in the Gaza strip (2014a; 2014b). They did so through two different news formats: what I call a narrative article (2014a) and a live blog (2014b). A narrative article in this case is a news article following traditional structure, with a clear introduction, middle and end and written as one story. A live blog is 'a single blog post on a specific topic to which time-stamped content is progressively added for a finite period—anywhere between half an hour and 24 hours' (Thurman & Walters 2013). This presentation will explore the differences in reader response towards the event between the two articles.

Preliminary analysis using Martin and White's appraisal framework (2005) shows live blog readers show more emotional response than readers of the narrative article. They were also more likely to evaluate the conflict as negative and to judge the event as ethically wrong. Perhaps surprisingly, live blogs readers also seemed to judge the event as more normal than narrative article readers.

This presentation will focus on emotional response, ethical judgement and judgement of normality. I will share some results and explore why and how this could happen. This research could indicate that readers' opinions can be influenced by the format of the news.

Keywords: reader response, appraisal, news media, live blog

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The lion, the witch, and the (ward)robe: Urban metaphors and ideology in the Bible

When addressing cities, the Bible often uses metaphorical language. In this paper, I will show that the urban metaphors of the lion, the witch, and the (ward)robe serve to affirm the ideological role of the image as well as deny it. I will rely on a stylistic analysis informed by cognitive approaches to metaphor. The metaphors of the lion, the witch, and the (ward)robe explore comparisons with the city as source domain. They are an integral part of the biblical discourse as they occur at various places in different settings. Hence, they will be labelled as authentic. At the same time, the images are inauthentic in that they subvert and convert metaphors that were also present in the cultures whose cities are addressed and attacked in the biblical text (think Nineveh and Babylon). Introducing these metaphors exactly for these places is a sophisticated way to construct and simultaneously deconstruct the ideological views behind the metaphors.

Keywords: metaphors, cityscape, ideology, Bible

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Throwing thunderbolts from a distance: Language, experience, and drone warfare

The experience of war is often said to be incommunicable, knowable only to the 'flesh-witness' (cf. Harari, 2010), who has endured it personally. My research examines the stylistic techniques employed by soldiers to write about their first-hand experiences in combat, in order to understand how language and narrative operate 'as a resource for sense-making', structuring and communicating experience and personal identity (Herman, 2013). In this paper, I analyse several recent published memoirs written by drone operators, showing how the technological factors that govern their interactions with the battlefield affect the ways these writers represent themselves and their relationship to the performance of violence, the people they act upon, as well as the drone itself.

Drone pilots are physically distant from the battlefield, but made paradoxically close through the volume of sensory information relayed to them. Hence, an analysis of the deictic features of drone pilots' memoirs informs a discussion of the phenomenological paradoxes of drone warfare (cf. Holmqvist, 2013). In addition, I explore their linguistic agency, where a discussion of the process of event segmentation and the structure of action chains bears comparison to the distribution of responsibility in the practical organisation of drone operation. I then compare these features to the autobiographical writings of ground troops across the 20th century, and argue that while the technological developments of drone warfare require novel linguistic means to construe experience, representations of personal agency in relation to the performance of violence retain common stylistic patterns across both forms of soldiers' memoir.

Keywords: autobiography, identity, embodiment, event representation, agency, war writing

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Syntactic reproduction of ethnocultural identity in native American writers' prose

Every text is the message of social, political or ethnocultural information. The task of interpreter is to decode it focusing on semantic, pragmatic, semiotic or narrative approach. The paper focuses on cognitive semiotic approach as one of the methods of interpreting the way of reproduction ethnocultural identity in literary text. It helps to reveal the ethnocultural meanings, which are hidden in literary texts and can be realized through the combination of syntactic constructions intended to convey a particular view and to influence the addressees' opinions or actions.

Words, word combinations, sentences are labels for pre-existing ideas (Saussure 1983). Each unit of the sentence being the sign of ethnocultural information actualizes different codes. So textual modality refers to the truth value of a sign, acknowledging three kinds: actuality, (logical) necessity and (hypothetical) possibility (Peirce 1931). In making sense of a text, interpreting its modality (Hodge and Kress 1988) we suggest "to reproduct" such ethnocultural codes by realizing the ways of organizing the syntactic devices which visualize mythologic symbols and artifacts in American Indian literary texts. Some cognitive operations (association, analogy, contrast and comparing) are involved to correlate the structure (static or dynamic, convergent or divergent) of syntactic organization with mythologic image (symbol or artifact). So, the idea is that to get the effect of intercultural understanding between message producer and message receiver is possible by analyzing the way of syntactic combination of figures of speech and tropes which form mythologic imaginary in literary text.

Keywords: ethnocultural meaning, cognitive semiotic approach, textual modality, cognitive operations, mythologic image

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Authenticity through gender stance: A case study of Gillian Flynn's *Gone Girl* and its screen adaptation

Authenticity in literary and cinematic narratives is viewed here as part of the continuum 'authenticity :: imitation/simulation :: inauthenticity', where either of the three foci or their combinations can become dominant at a certain point of the narrative unfolding, jointly creating the effect of linear fractals or multifractal construals. Such ludic effect can be augmented if the narrative is complicated by the gender stance diglossia when the same story is rendered by male and female participants at a crucial moment of their lives, not infrequently making the book a bestseller.

Gillian Flynn's *Gone Girl* (2012) and its screen adaptation (2014), both starting with a strong naturalistic metaphor of Nick Dunne's wife's 'finely shaped head' being virtual intersected by his mental view to get to her mind and brain 'to catch and pin down her thoughts', presents a mosaic of Nick's and Amy's kaleidoscopic versions of what was behind her disappearance on the day of their fifth wedding anniversary. Applying the toolkit of Possible worlds semantics together with the techniques of conceptual metaphor analysis within the context of multimodal cognitive poetics to the interpretation of the novel and the respective motion picture highlights convergent and divergent manifestations of how literary and cinematic suspense, grounded in the play of gender stances, gradually reveals the seamy side of authenticity mitigated by illusion and fantasy.

Keywords: literary and cinematic authenticity, gender stance diglossia, linear fractals, multifractal construals, ludic effect, multimodal cognitive poetics, suspense

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What did Putin really say? Speech presentation in BBC News coverage of an interview with Vladimir Putin for Russian TV

This paper is concerned with whether the BBC news website presented the speech of Vladimir Putin during a 2015 interview about the Ukraine conflict with Russian television in an unbiased way or not, and whether it creates an impression of the Russian president that is faithful to the original (and therefore authentic) or not. Research questions:

(RQ1) What did Putin really say?

(RQ2) How did he say it?

These questions address: the speech presented in the reported clauses, and the indications of how it was said in the reporting clauses, since both are important in forming impressions of character. As reported and reporting clauses are mediated by the writer there is potential for reduced faithfulness to the original discourse. Importantly, there is additional potential for a lack of faithfulness because the reporter is presenting a translation of the interview.

The paper will introduce a model for discourse presentation first posited by Leech and Short (1981), before going on to use the model in an analysis of the online BBC News article that reports on the Putin interview. The paper will consider how faithfully the article presents (i) what Putin says in the interview by comparing the reported speech with three different translations of the interview (from Russian into English) and (ii) the way in which Putin speaks (in the reporting clauses) by analysing prosodic features and body language in a recording of the interview. The analysis will show that there are several important discrepancies between the original and the reported discourse.

Keywords: critical stylistics, discourse presentation, news report, faithfulness, translation, multi-modal analysis.

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Would o', could o', should o', but did they? Modality in UK Green Party policy documents one year on from the Language Unlocked consultancy

This paper follows-up on research presented at PALA2014, and reports on the continuing research collaboration between Language Unlocked (a consultancy based in the Stylistics Research Centre at the University of Huddersfield) and the UK Green Party (UKGP).

In Maribor (2014), we showed, using results from corpus analysis, how the UKGP were presented in newspaper report and in their own policy documents and manifesto. We went on to describe how we presented our findings at the UKGP 2013 Spring Conference, and then delivered language awareness training to key party members, thus demonstrating the potential that linguistics has for positive sociocultural and economic impact.

Here, we explore the presentation of the UKGP in their policy documents used in their 2015 general election campaign, and ask whether there is any difference in their language use after the Language Unlocked consultancy, in order to assess whether our language awareness training had any impact on UKGP language practices, and whether there is any discernible change in their style.

We do this by comparing our 2013 corpus of UKGP press releases, policy documents, and manifestos, with a new corpus of comparable data from 2015. We use WMatrix (Rayson, 2009) and AntConc (Anthony, 2014) to analyse these corpora in the first instance, and then combine methods from corpus stylistics and critical stylistics (including models of textual meaning adapted and developed at Huddersfield), to investigate the way that language is used in these texts. In particular, we will focus on the UKGP's use of modality in their texts.

Keywords: style, corpus stylistics, critical stylistics, impact, modality

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(In)Authenticity, translation and censorship

This paper explores the notion of authenticity in the translation of literary texts and the impact that the socio-political context may have on the style of the target text translation. In particular it focuses on the influence that the censoring system during Franco's regime had on the translation of Margaret Mitchell's *Gone with the Wind* and how it affected the characterisation of the novel's protagonist, Scarlett O'Hara. The Spanish translation, carried out by de Luances and de la Serna for the publishing house Aymá, was approved by the official system of censorship. However, a comparison of the original text with its Spanish counterpart suggests that the translators resorted to a degree of self-censorship by performing different kinds of stylistic alterations to suit the censors' flavour.

The analysis combines corpus analysis techniques and manual analysis of excerpts in the novel. In this paper, I will provide examples of passages related to the novel's heroine which represent a mismatch between the source and translated texts. I will show how the depiction of Scarlet's O'Hara was affected by direct omission of phrases, syntactic alteration and lexical choice. The translator's choices could arguably be explained from a gender studies point of view, since the modifications in the translated text seem to be aimed at downgrading the rebel protagonist or at attenuating certain behaviours which could be seen as unladylike in the Spanish context.

Keywords: translation, censorship, style, gender

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This paper focuses on the construction of authenticity in relation to spokenness in television dialogue. The aim of the study is to explore how common features of everyday conversation such as vague language markers are used to construct authentic dialogue in television scripts.

Vague language expressions such as general extenders (e.g. *or something, and everything, and all*), adjuster words (e.g. *kind of/sort of*), and nouns of vague reference (*thing, stuff*) are used by speakers to fulfil a wide range of functions, including softening the force of their utterances, making approximations and marking shared knowledge (Channell 1994, Biber et al. 1999: 431, Carter and McCarthy 2006: 202 and Cutting 2007). Vagueness is thus always motivated and purposeful, and is to be regarded as a specific interactional strategy (Jucker, Smith, Lüdge 2003).

Previous studies have shown that vague language expressions are regularly and strategically used in television scripts because they add to and reflect the interactive nature of conversation. The functions they fulfill are diverse, ranging from suggesting closeness and informality, to expediting the rhythm of the dialogue by shortening the length of individual turns. More importantly, perhaps, these features serve to achieve effects of spontaneity and verisimilitude, thus contributing to building authenticity in TV drama by mitigating the impression of unnaturalness conveyed by scripted language (Taylor 2004, Quaglio 2009, Bednarek 2010, Chiaro 2002).

In this paper, the functions and frequency of vague language markers will be examined in a corpus of British and American TV series dialogues. Particular attention will be paid to how genre affects the use and frequency of these devices.

Keywords: vague language, television dialogue, representation of spokenness, corpus stylistics

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Multimodal representation of a blind girl's mind-eye: A cognitive poetic approach to mind style

The notion mind style, expounded by Fowler(1977) and further developed by Leech & Short (1981), Bockting (1994,1995), Semino & Swindlehurst (1996), Semino(2002, 2007), Stockwell & Mahlberg (2015), has become an important concept for literary stylistics in general and characterization in specific. The traditional research of mind style, either from linguistic or cognitive approach, has been preoccupied with linguistic analysis in focusing on language representation of mind style. Insightful as it is, linguistic analysis alone cannot present a full picture of mind style when it comes to multimodal narrative literature such as picturebook. In this regard, Mikkonen(2013) argues for the relation of the comic style and mind style in addressing the relationship between subjectivity and comic style. He calls for a systematic study of multimodal representations of mind style in comics in a fashion of exemplification. As a correspondence to the call, this paper, from a perspective of multimodal cognitive poetics, makes a tentative study over the pictorial-verbal representation of mind style in *The Sound of Colors*, a renowned senior picturebook by Taiwanese illustrator and writer Jimmy Liao. Drawing on the cognitive theories such as Image Schema, Conceptual Metaphor and Discourse World Theory, the present study deals with the ways of pictorial-verbal coordination in representing the personal conceptualization of the world as well as her imaginative visual perceptions and sentiments of the blind girl, the protagonist, representing her somewhat unique embodied experience and world outlook. Analysis reveals that the writer, Jimmy, taps such potentials of artistic images as visual image schema, metaphor, and blending of text worlds, in alignment with poetic language in visualizing and evoking the conceptualizations by the blind girl's mind eye. For instance, the whole picturebook is unfolded along a PATH schema as a predominant discursive metaphor, interweaving parts into a unified unity, which jointly constitutes a thematic metaphor: TRAUMA RECOVERY IS PERSISTENT SEEKING JOURNEYS. The blind girl's endeavor in recovering from the traumatic abrupt blindness is made seen by superimposition, surrealistic integration in pictorial space. Thus the reader is prompted to see a colorful or somehow magical fairy world which brings comfort and happiness to the trauma-stricken girl, an optimistic model for all the hearts.

Keywords: mind world, multimodal narration, cognitive poetics, narrative picturebook

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***Female language and gender stereotypes in the brand Disney Princess:
From a submissive housekeeper to a powerful warrior***

The *Disney Princess* line includes eleven films produced in a period of 75 years (from 1937 to 2012) and is considered to be one of the world's most popular brands among little girls. It has often been accused of constructing and representing women and their role in an artificial way, conveying gender stereotypes and influencing the spectators' opinion. As suggested by England et al. (2011), the Disney female protagonist tends to be submissive, to ask for or to accept advice or help, and to show emotions. This work examines the linguistic features and strategies used by two female characters, Cinderella (1950) and Merida from the film *Brave* (2012), in order to see whether they convey these features through their language. Following the theories on *women's language* developed by Lakoff (2004 [1975]), Holmes (2005), Poynton (1989) and others, I try to identify whether the verbal communication of the heroine can be described as stereotypical of women, i.e. powerless, weak and lacking confidence. I focus my attention on such characteristics as hedges, intensifiers, super-polite forms, direct quotations, hesitations, compliance with or flouting of the Leechian (1983) and Gricean (1975) maxims. The comparison of these two characters from different historical and social periods (1950 vs. 2012) seems to suggest an evolution of both the language and the role of the female protagonist in this Disney brand: from a weak, insecure and submissive housekeeper to a powerful, independent and assertive warrior.

Keywords: *Disney Princess*, female language, gender, stereotype

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Literary translation, recurrence and authenticity

In text linguistics, recurrence refers to the repetition of the same item in text for the second time. Robert de Beaugrande and Wolfgang Dressler (1981) distinguish between recurrence and partial recurrence. The former refers to repetition of the same element in the same form; this type of recurrence is particularly common in spoken language, where the speaker has limited time to modify the repeated element. Partial recurrence, on the other hand, refers to repetitions where the repeated elements undergo modification. Typical examples include parallelism or paraphrase.

Recurrence is a significant stylistic feature of Ernest Hemingway's prose. As I intend to demonstrate in the presentation, recurrence is common at the lexical level with frequent repetitions of a small set of carefully selected words. A famous example includes Hemingway's use of the verb "say". As Milton Azevedo found in his analysis of three randomly selected chapters of *A Farewell to Arms*, out of 97 instances of the use of a reporting verb, the verb "say" is used 85 times. Similarly, recurrence plays a significant stylistic role on the syntactic level with consistent repetitions of the same type of (short) sentence.

In Slovene translation, however, recurrences from the original frequently undergo modification. On the one hand, Hemingway's limited vocabulary is expanded, on the other, short simple sentences become merged into more complex ones. These translation shifts not only affect the narrator's outlook but, in turn, the authenticity of Hemingway's prose.

Keywords: recurrence, translation, Ernest Hemingway, style, translation shifts

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