# ρala 2023

## Green Stylistics

Exploring Connections between Stylistics and the Environment

# BOOK

*of*

# ABSTRACTS

**University of Bologna, Italy**
Department of Modern Languages, Literatures and Cultures
University Congress Center in Bertinoro (CEUB)
12–16 July 2023

ρala

ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI LINGUE, LETTERATURE
E CULTURE MODERNE

UNIVERSITÀ DI PAVIA
Dipartimento di
Studi Umanistici

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eXtraBO
il paesaggio verde di Bologna    green landscape in Bologna

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CENTRO RESIDENZIALE
UNIVERSITARIO
Bertinoro

Bologna Welcome

# PLENARY SPEAKERS

# Tom Bartlett ✉
## University of Glasgow, UK

## *Polyvocality and the Stylistics of Persuasion*

George Monbiot states, in what has been taken as the epigram for the current conference: "We are blessed with a wealth of nature and a wealth of language. Let us bring them together and use one to defend the other." In this paper I consider the means by which language, in all its richness, may be called on to defend the environment in its social, economic and cultural, as well as its natural manifestations, and the different means by which different speakers employ these resources according to their own status and the context in which they are speaking.

Drawing on Bourdieu's (1977) theory of symbolic capital, as developed by Bartlett (2012), I will consider what social features of the context persuasive language must respond to if it is to persuade, and how this response is realised in discourse as a specific voice (Hymes 1996; Blommaert 2005; Bartlett 2012). From here I will make the case that defending the wealth of nature requires a wealth of distinct voices, each responsive to distinct contexts and operating at different scales (Blommaert 2015; Bartlett 2017). I will develop these arguments with illustrations from my fieldwork in Guyana (Bartlett 2012) and contributions to the COP26 conference in Glasgow, as discussed in recent podcasts (Farrelly & Bartlett 2021-2023).

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# Andrew Goatly ✉

**Lingnan University, Hong Kong**

## *Ecostylistics and the Terrors of Transitivity*

Transitive material process clauses, reinforced by the empathy hierarchy (Langacker 1991) are an ecologically harmful representation: they reinforce the catastrophic myth that human Actors can dominate natural processes, and they are normal in much media/ "environmental" discourse. Literature has a potential as a counter discourse by celebrating intransitivity, presenting natural elements as powerful, and recognising interrelated processes as the basis of physical and biological existence.

Four main problems with the transitive material process clause are identified: typically a human Actor affects a non-human Goal in unidirectional process; location Circumstances are represented as a marginal setting for the process and unaffected by it; anthropocentrically, in both these cases humans are the focus and source of the action; and nouns referring to Participants and Circumstances are represented as separate Things (nouns) not interacting processes (verbs).

Results of earlier research are sketched showing how typical is this harmful construction of our relations with the natural world both in the BBC World Service (Goatly 2002) in an environmental report (Goatly and Hiradhar 2016) and the first book of the Harry Potter series (Goatly 2008).

The talk illustrates how literature can critically question and positively counter these harmful tendencies. Following Halliday's seminal stylistic analysis (Halliday 1973), I suggest that in William Golding's *The Inheritors*, the transitive material process mind-style can regarded as a human tragic flaw. Replicating Halliday's analytical method I proposed that Golding's *Pincher Martin* presents the world of permanent things and transitive material processes as an illusion (Goatly 2008). As a positive counter discourse, Edward Thomas' *Collected Poems* recognise natural elements as predominantly intransitive participants, show how nature can be given power by the activation of relational processes, and how the human-nature distinction can be problematised through co-ordination and personification (Goatly 2017). A text by Alice Oswald, 'Song of a Stone', similarly blurs the human-nature-abstract distinction by emphasising impermanent interrelated processes and "metaphorical" transformations.

The talk concludes with some eco-philosophical observations. We have exerted a terrifying technological power over the natural world (Josephson 2002). To what extent should we regard the (illusory) technological narrative (Stibbe 2015) as necessary for civilisation? We might adopt two aspects of Daoism (Kohn 2001, Goatly 2022): the doctrine of *wu wei*, minimal interference/activity without effort, as realized by the intransitivity found in Golding and Thomas; and the recognition of *yin-yang*, the harmonious interaction of balancing forces in interrelated processes, as in Oswald's 'Song of a Stone'.

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**David Hannah** ⊠
**University of Birmingham, UK**

**Michaela Mahlberg** ⊠
**University of Birmingham, UK**

## *Let's talk about water:*
## *The importance of language for tackling the climate crisis*

The science is clear. The climate crisis is real. In May 2022, the World Meteorological Organization (WMO) published a report showing there is a near 50-50 chance that the next five years will see periods where global temperatures will not be kept within the 1.5°C target of the Paris Agreement. Five years is not a long time. Still, the world does not really feel the urgency that such reports emphasise. What else needs to happen for everyone to get into gear? We argue that one of our most powerful tools in tackling the climate crisis has not yet been fully exploited – language. Language frames reality. The way we use language to raise awareness, tell stories, and envisage the future affects our actions. There is climate science but we also need effective climate communication. In this talk, we take the example of the water crisis. Scientists are very well aware that the water crisis is a 'wicked problem' with no single solution to it. The complexity of the water crisis also makes it a social problem that is expressed through language. We will look at the linguistic complexities of the water crisis and make a proposal for the role of applied linguistics and stylistics in tackling the climate emergency.

# Marina Lambrou ✉

**Kingston University, London, UK**

## *"Do you love me?": Discourses of literal and figurative framings of environmental degradation in a short story*

This talk discusses the topic of 'literal and figurative framings of environmental degradation' by focusing on a short story, "*Do you love me"* by Peter Carey (1980). Set in an unknown time and place, the story's description of the disappearing coastline, mapped by the 'elite- well paid, admired, envied, and having no small opinion of themselves' (44) Cartographers in an annual census, provides a literal and metaphorical analogy of the decaying landscape and its devastating impact on the planet caused by climate change in the real world. Building on postcolonial theory, where in one of the two discursive worlds ''thrives on spatial metaphors like mapping, location, cartography and landscape' in fictional literatures' (Soja 2011:x), this short story's underlying themes will be discussed through critical stylistic and narratological approaches for an intersectional study of literature and landscape. Specifically, the talk aims to show how these discourses overlap to deliver a crucial message of blame and responsibility, and how the theme of *love*, which is central to Carey's narrative, can offer us hope for the future.

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# Peter Stockwell ✉
## University of Nottingham, UK

## *It's about time*

This talk presents an ecology of language. Stylistics has developed since its origins by weaving together advances in linguistics from pure formalism to encompass increasingly broad matters of context: pragmatics beyond clause meaning, sociolinguistics to capture language variation, usage evidenced by corpus linguistics, macrostructures and schematic knowledge in cognitive linguistics, social and cultural and psychological matters of language as discourse. These strands represent a progressive broadening of the limits of linguistics to encompass matters beyond mere formalism. Nevertheless our understanding of text remains a static one.

In reality, texts are dynamic objects, brought into existence by a mind experiencing the texture of the text through time. In spite of several honourable efforts, our models of analysis remain inadequate at capturing the ways in which a piece of language is threaded through culture, perception, and identity, and then spun up dynamically. We need to animate our models of language to capture the full ecology of language experience.

Such an approach goes beyond a 'green stylistics' which – like feminist stylistics, critical stylistics, forensic stylistics, queer stylistics, black stylistics or postcolonial stylistics – are all simply applications of what remains at heart just stylistics – though in the service of political objectives. Moving to a true ecological stylistics requires a shift in method as well as purpose. Methodological premodifers of 'stylistics' have made this radical move: corpus stylistics, cognitive stylistics, integrationalist stylistics, pragma-stylistics, even. The last piece of the ecological tapestry of linguistics is time.

This paper is about time.

# Daniela Francesca Virdis ✉

**University of Cagliari, Italy**

## *Ecological Stylistics: Between Theory and Practice*

Moving from the results achieved in my recent book-length study and in the latest volume I edited, this presentation discusses ecostylistic approaches to nature, the environment and sustainability as represented in contemporary non-literary discourse. Firstly, the presentation introduces the terms and theories in the disciplines of ecolinguistics (ecosophy, beneficial, ambivalent and destructive discourses) and stylistics (foregrounding, point of view, metaphor) which are applied in this ecostylistic analysis; it also reviews the most recent literature in the field of ecostylistics. Secondly, the presentation examines the occurrences of five marker words (nature, environment, ecosystem, ecology, sustainability) on the websites of five environmental organisations and agencies (Forestry England, Greenpeace International, National Park Service, Navdanya International, World Wide Fund for Nature (WWF)). Five selected texts from the websites and the stylistic devices emerging from this examination are compared with and evaluated against the ecosophy of this research and its seven norms. The main research purpose of this study is to identify beneficial discourses in the environet and to investigate the beneficial ecostylistic strategies utilised to produce them; it also aims to promote a beneficial use of language and of these beneficial discourses and strategies among the general public. Furthermore, and above all, this presentation reminds all of us humans that we do not stand apart from nature: we are a part of it. The presentation will fall within the disciplinary aims and scope of stylistics and ecolinguistics, and will be relevant to such neighbouring areas as ecocriticism, discourse analysis, environmental communication and environmental humanities.

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# SPECIAL INTEREST GROUPS

*Special Interest Group*
# CRIME WRITING

## Organisers:

Ilse Ras ✉ (Leiden University, The Netherlands)
Ulrike Tabbert ✉ (University of Huddersfield, UK)

*Following successful panels at previous PALA conferences and an edited book (published by Cambridge University Press, edited by Dr Tabbert and Professor John Douthwaite), we propose to again host a panel focusing on crime writing. More specifically, this SIG is aimed at PALA (as well as non-PALA) researchers who are, broadly, interested in (re)presentations of crime in fiction and non-fiction, as well as crime and criminal justice system-related language. This can include crime fiction, police procedural fiction, crime news, and language in the legal system, amongst other topics. It aims to offer researchers interested in crime-related topics the opportunity to communicate current research and debate concepts and ideas. We especially invite papers examining writing about crime, for criminal purposes, and in the criminal justice process, in mediums not previously or rarely presented at our SIG, such as poetry and music (e.g., rap, hip hop), although we also welcome papers focusing on more traditional crime writing mediums, such as literature, newspaper articles, and court transcripts. Similarly, papers that are relatively methodologically novel are especially invited, although again we still also welcome papers using more traditional methods (e.g. (critical) stylistics). In line with 2023's conference theme, we encourage papers exploring the intersection of stylistics and green criminology. As always, we also especially encourage papers by interdisciplinary scholars and under-/postgraduate/PhD/ECA researchers and welcome those new to PALA.*

# Andrea Mayr ✉
## Zayed University, UAE

## *Crime and the Islamic Gothic:*
## *A multimodal analysis of an honour-based killing in Palestine*

Gothic conventions pervade literature, film and media narratives of crime, even in unexpected parts of the world. This paper examines the use of Gothic tropes in online crime reporting in the Middle East, using the theoretical stance of Gothic criminology (Picart & Greek 2007) to do so. It analyses news reporting of and user online responses to an 'honour' killing case that took place in Palestine in 2019, looking at a dataset that circulated after the victim's death. Some of the victim's own postings on social media, which arguably contributed to her death, are also analysed. Using a multimodal critical discourse analysis approach (Mayr & Statham 2021), the paper demonstrates how language, images and memes draw on Gothic iconography based on Islamic folklore to make sense of the crime. Bearing in mind that the affordances of social media platforms lead to mainly affective forms of connectivity, it is suggested here that the (Gothic) discourses that are deployed to (re)tell the victim's story may actually de-politicise the systemic nature of honour-based violence, relegating it to the realm of the monstrous instead.

**Keywords**: *Islamic Gothic; honour killing; multimodality; Gothic criminology; memes*

## References

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# Ilse A. Ras ✉
## Leiden University, The Netherlands

## *Dutch Newspapers' Representation of Transnational Human Trafficking since 2000*

Previous research shows that stereotypical victims of modern slavery are often thought to be female, resulting in a perception that male victims cannot be actual victims of slavery. Similarly, victims of sexual exploitation are more readily recognized as victims than those exploited in other industries. These non-ideal victims are often criminalized and denied essential care and support. It has been suggested that this lack of recognition is due at least partially to reporting on human trafficking by various outlets, including news media.

This work-in-progress paper examines reporting on human trafficking by Dutch national newspapers between 1 January 2000 and 31 December 2021.

To collect this corpus, I used the method set out by Gabrielatos (2007), of first identifying key search terms, then mathematically evaluating potential additional search terms by comparing the amount of relevant search results for these additional terms to the amount of relevant search result for the key search terms.

The corpus is analysed through methods from corpus-assisted critical discourse analysis and critical stylistics, in line with earlier research on this topic by Gregoriou & Ras (2018), who found that, in British newspaper reporting, trafficking for sexual exploitation is over-reported compared to other forms of trafficking, and that victims are generally presented as young, female, and vulnerable. This paper examines to what extent Dutch newspaper representations fall back on the same stereotypes of human trafficking.

**Keywords**: *human trafficking; critical stylistics; corpus-assisted critical discourse analysis; newspaper representations; modern slavery*

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**Ulrike Tabbert** ✉
**University of Huddersfield,**
**UK**

**Mahmood K. Ibrahim** ✉
**Imam Ja'afar Al-Sadiq University Kirkuk,**
**Iraq**

### *Applying Critical/Textual Stylistics to two poems in Sorani*

This paper illuminates necessary adaptations to the model of Textual Stylistics (formerly known as Critical Stylistics), developed by Jeffries (2010; 2022), when applied to poetry in Sorani (Kurdish language).

We provide a critical/textual stylistic analysis of the opening lines of two poems, "The Martyrs' Wedding" and "Bloody Crown" by Sherko Bekas (Ibrahim and Tabbert, *submitted*). There are some major grammatical differences between Sorani and English and we will show how the textual conceptual function (TCF) of 'Naming and Describing', that deals with the build-up of noun phrases, needs modification when the model is applied to Kurdish texts. One of the dominate patterns we found in the data is an *izâfa* construction. The *izâfa* vowel *i* links two parts of a possessive construction and can be compared to the use of the preposition of possession 'of' in English. In Sorani, *i* is used as a modifier and can be combined with an adjective or a noun. In noun phrases like *gwêçkîleyi rastî dllm* / 'right atrium of my heart', the modifier *right* is a permanent and not a temporary property of *heart* due to the meaning brought about by the *izâfa* construction. However, this needs to be taken into consideration when applying the TCF 'Naming and Describing' to Sorani.

Nevertheless we confidently argue, that Critical/Textual Stylistics is applicable to Sorani texts if used in a flexible and adapted way.

**Keywords**: *critical stylistics; textual stylistics; naming; Sorani; Kurdish; Iraq; Sherko Bekas*

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# Katherine Vage ✉
## Queen's University Belfast, UK

### *'Stay at home, save lives': Critical discourse analysis of domestic abuse in UK media during the COVID-19 pandemic*

The coronavirus (COVID-19) pandemic which ignited global panic in 2020 has been covered extensively by the media. One notable aspect of the coverage of the pandemic has been a sustained media focus on domestic abuse. This paper will analyse the initial findings of research that aims to investigate the ideological motivations and implications of the linguistic representation of domestic abuse in UK media during the pandemic. This research will perform Critical Discourse Analysis (CDA) on a sample of UK print media articles published during the pandemic. Using Social Actor Analysis (van Leeuwen 2008) alongside approaches from systemic-functional grammar (Halliday 1994), analysis will focus on media construction of victim-survivors and perpetrators, and the representation of abusive situations and circumstances. As the media are recognized arbiters of public opinion, it may be hypothesised that ideological media construction of domestic abuse during the pandemic has altered public understanding of the nuances of this type of abuse. It therefore becomes increasingly significant to critique media representation of domestic abuse as a form of quality control, to expose hidden ideology, disparity or erroneous information which may have been disseminated to the public. This research will advance knowledge of UK media representation of domestic abuse during COVID-19, and aims to recalibrate public understanding of domestic abuse by exposing ideological reporting and appropriately contextualising this type of abuse.

**Keywords**: *domestic abuse; COVID-19 pandemic; CDA; media*

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*Special Interest Group*
# THE STYLISTIC STUDY OF EMPATHY

**Organiser:**

Carolina Fernandez-Quintanilla ✉ (University of Granada, Spain)

*The topic of empathy is receiving widespread attention both outside and inside academia. Of particular relevance to stylisticians is the study of empathy in recipients' engagement with literary and contemporary media. Stylistics has the potential to provide much-needed insight into the role of language in the elicitation of empathy. The PALA community is currently seeing a growing interest in (narrative) empathy, as evidenced by the number of talks discussing this topic at PALA conferences in recent years. After a very successful Empathy SIG in PALA 2022, a SIG focussing on (narrative) empathy in 2023 will maintain a much-needed space for the exchange of ideas between scholars interested in the phenomenon and will continue to put the study of affective responses to text at the forefront of academic scrutiny within PALA. The Empathy SIG aims to facilitate the exchange and development of ideas and research methods between stylisticians with an interest in (narrative) empathy within the PALA community. It furthermore aims to provide a forum that promotes dialogue and encourages interdisciplinary research between stylistics and other fields that study empathy, such as philosophy, psychology, neuroscience, anthropology, film studies, literary studies, cultural studies, etc. The SIG invites papers focussed on the role of language in (narrative) empathy which may incorporate a wide range of text types, theoretical approaches and research methods.*

# Naomi Adam ✉

**University of Liverpool, UK**

## '[G]limpses of one another's minds': Empathy through Literalised Perspective-taking in George Saunders' (2017) Lincoln in the Bardo

As a somewhat abstract concept, empathy is often equated with figurative perspective-taking, allowing it to be understood via surface metaphors including *stepping into someone else's shoes* or *getting inside someone's head*. This conceptualisation is similarly apparent throughout George Saunders' Man Booker Prize-winning debut novel, *Lincoln in the Bardo* (2017) – albeit on a wholly literal, as opposed to metaphorical, level. A work of hyperbolic marvellous fiction (Todorov 1970), the novel is partially narrated by a cohort of ghosts existing in a liminal ontological realm known within Buddhist theology as *the bardo*. These ghosts have the supernatural capacity to corporeally and cognitively inhabit both each other and the living who visit their graveyard, allowing them to 'receiv[e] glimpses of one another's minds' (Saunders 2017: 254). This presentation will outline how this literalised variant of perspective-taking facilitates the development of empathy among the novel's ghostly protagonists, enabling them to overcome their erstwhile '[s]elfish, selfish, selfish' (114) outlooks.

Although I consequently adopt a less usual, *intradiegetic* approach to narrative empathy, my findings resonate upon the *extradiegetic* level. The text-internal exercising of empathy can be equated with author Saunders' 'Apparent Narrative Rationale' (Saunders 2008: 189); that is, the motivating factor the author identifies behind his fictional (and non-fictional) writings. Additionally, there is a clear relationship of reciprocity between the empathic processes undertaken by the novel's characters during literalised perspective-taking, and those of the real-world individual who engages in metaphorical perspective-taking whilst reading the novel.

**Keywords**: *George Saunders; intradiegetic empathy;* Lincoln in the Bardo; *literalised perspective-taking; relationship of reciprocity*

**References**
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# Carmen Bonasera ✉
## University of Bologna, Italy

## *Effects of foregrounding on negative empathy*

In the last few years, the topic of negative empathy has been highly discussed within theoretical research on narrative engagement. With regards to literary studies, negative empathy is intended as a sophisticated form of empathy with fictional characters portrayed as remarkably evil and seductive at the same time. These characters can elicit a complex, ambivalent and potentially cathartic aesthetic experience that forces readers to oscillate between emotional identification and detachment (Ercolino 2018). Negative empathic reactions of readers have been recently tested in relation to fictionalization having a significant effect on moral disengagement (de Jonge et al. 2022). However, negative empathy has scarcely been investigated from linguistic perspectives, as empirical studies have rarely delved into the dynamics of construction of the text. This proposal builds on the theoretical and empirical investigations in negative empathy to explore the effects of foregrounding on affective responses during reading, following Koopman's (2016) investigation in narratives of grief. In particular, this study proposes a survey-based analysis of responses from real readers of excerpts from Vladimir Nabokov's *Lolita* (1955) and Jonathan Littell's *The Kindly Ones* (2006), which notably feature unreliable immoral narrators that are often believed to be estranging readers rather than captivating them. The underlying hypothesis is that readers who are offered original versions of the novels, i.e., possessing a high level of semantic, phonetic, and grammatical foregrounding, are able to experience more distressing emotional reactions than those who read the version without foregrounding, thus enriching the array of features associated with the arousal of negative empathy.

**Keywords**: *negative empathy; foregrounding; narrative empathy; empirical aesthetics; literariness*

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*Emotional responses to characters in dementia fiction:*
*A comparison between people with dementia, family carers, student social workers,*
*and the general public*

Readers' emotional responses to narrative have been given increasing attention in cognitive stylistics and empirical literary studies. There are several taxonomies of emotions that arise during reading (for example, Mar et al. 2011). These include experiences such as empathy, sympathy, identification or solidarity. We analyse the emotional responses that readers reported when engaging with dementia mind styles (see Lugea 2022).

Four groups of participants responded to the same textual stimuli (i.e., extracts of narratives that portray the inner perspective of characters with dementia). These groups consisted of (1) people with dementia, (2) family carers of people living with dementia, (3) student social workers and (4) members of the general public. In our analysis, we find very interesting differences and similarities across the four groups in the way readers position themselves towards characters and events.

In this paper, we explore a traditional concern of cognitive stylistics and cognitive narratology – the complex interplay between text and reader. We address this 'black box' of literary response with the aim to unpack the factors that come into play. We pay attention to both the textual cues that seem to trigger responses (bottom-up processing), and the aspects of readers' experiential background (Caracciolo 2014) that can influence responses (top-down processing). We discuss how readers' individual and collective experiences and identity in relation to dementia bring to bear on their responses.

**Keywords**: *dementia fiction; emotional responses; experiential background; empirical stylistics*

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# Lucy Peacock ✉
## University of Nottingham, UK

## *Narrative empathy, textual features and the novel*

What are the textual features in novels that promote reader empathy? Narrative empathy has been associated with many textual features, including focalization, free-indirect style, internal narration and foregrounding. However, most research on the relationship between these features and empathy has been based on short stories, or extracts from novels. My research focuses on novels as a whole.

My starting point was a survey in which readers were asked to comment on a novel they read recently, and their feelings while reading it. Though their comments focussed on many different novels, various patterns in reader emotions emerged. The survey also provided a (short) list of books which could be used as a starting point for further research.

This paper will discuss the initial findings from this research, including: (1) the relationship between empathy as defined by philosophers, and the definition of empathy used in previous research (for example Kuiken et al. 2004; Kneepens & Zwaan 1995); (2) the books that received higher than average empathy scores from respondents in the survey; (3) the relationships between empathy scores and style of narration, including person and tense.

**Keywords**: *reader empathy; reader-response; narratology*

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# Fransina Stradling ✉
**University of Huddersfield, UK**

## *Narrative Empathy, Storyworld Possible Selves and Experience of Nature in Virginia Woolf's 'A Summing Up'*

Recent empirical research into narrative empathy has illustrated the complex interplay between textual and readerly factors that shape idiosyncratic empathetic experiences with fictional characters (e.g., Fernandez-Quintanilla 2020). In this paper, I demonstrate how Martinez' stylistically-informed Storyworld Possible Selves (2018) framework may be applied to rigorously explore this interplay in individual narratives. Martinez' framework views narratives in terms of their linguistic affordances for readerly cognitive coordination with narrative perspectivisers and coins the concept of 'storyworld possible selves' (SPSs) to trace readers' fluctuating engagement with perspectivisers. SPSs are conceived of as "imagings of self in storyworlds" (Martinez 2014: 119), blended cognitive structures of readers' mental representation of a character and of themselves. SPS blends undergo shifts and modifications in internal structure as readerly construction of character minds changes and undergird the generation of emotion, including empathy.

This paper draws on the SPS framework to develop an understanding of the linguistic and readerly factors contributing to empathetic engagement with the protagonist of Virginia Woolf's short story 'A Summing Up' (1996 [1927]). Using think-aloud reader response data that captures reader experience per paragraph, I demonstrate how the story's linguistic anchors for SPS blends invite readers to empathetically join in with its protagonist's observations and ruminations on nature and civilisation, and discuss how past experience of the outdoors contributes to resulting (non-)empathetic engagement. I finally consider how a combined analysis of SPS shifts and (non-)empathy may explain how readers come to accept or reject the view of nature propounded in the narrative.

**Keywords**: *narrative empathy; Storyworld Possible Selves; think-aloud data*

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*Special Interest Group*
# PRAGMATICS AND LITERATURE

**Organisers:**

Siobhan Chapman ✉ (University of Liverpool, UK)
Billy Clark ✉ (Northumbria University, UK)

*The Pragmatics and Literature Special Interest Group brings together researchers interested in applying ideas from any area in linguistic pragmatics to the analysis of literary texts, broadly understood. The aim of the workshop is to promote interaction among those working with different theoretical approaches, while sharing a focus on the pragmatic stylistic analysis of specific literary texts. Building on previous workshops of the SIG, we are interested in papers which apply ideas from pragmatic theory to develop understanding of the production, interpretation or evaluation of texts from a variety of historical periods and of literary genres.*

**Siobhan Chapman** ✉
**University of Liverpool, UK**

*Implicatures and Indeterminacies:*
*Pragmatic literary stylistics and the diachronic study of narrative*

In this paper I will consider the implications of the similarities between Paul Grice's theory of conversation and Wolfgang Iser's version of reader response theory: two accounts of meaning in communication which were developed at much the same time but apparently entirely independently. Iser's explanation of literary interpretation allowed room for 'the prestructuring of the potential meaning by the text' as well as 'the reader's actualization of this potential through the reading process' (Iser 1974: xii). This bipartite model distinguished Iser from some contemporary reader response theorists, who denied the existence of any stable or autonomous meaning in the text itself (e.g., Fish 1973) but might be seen as analogous to Grice's recognition of the significance of both 'what is said' and 'what is implicated' in conversational meaning (Grice 1975). Iser argued that 'indeterminacies' in literary texts prompt readers' creative participation in interpretation, while in Grice's arguably more fully developed framework, apparent breaches of the cooperative principle lead hearers to identify conversational implicatures. Iser further suggested that literary narratives across the eighteenth through to the twentieth century could be seen as displaying progressively more indeterminacy. I will apply the methodology of pragmatic literary stylistics to the analysis of the balance between 'what is said' and 'what is implicated' in a sample of extracts from narrative texts from across this time period. By doing so, I will investigate the possibilities of using Gricean pragmatics as a means of studying diachronic changes in literary narrative, and in the resultant relationship between text and reader.

**Keywords**: *Grice, Paul; Iser, Wolfgang; narrative; pragmatic literary stylistics*

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# Billy Clark ✉
**Northumbria University, UK**

## *Degrees of indeterminacy in writing*

In this paper, I explore ways in which ideas from relevance theory (Sperber & Wilson 1995) can be applied in understanding both writing practice and discussions of written texts (by writers and by others). I argue that some aspects of these discussions can be understood as arising from a mismatch between the processes involved in communication and how we talk about communicative acts. A key idea which I apply here is the relevance-theoretic notion of manifestness. An assumption is manifest to an individual at a given time to the extent that that individual is capable of entertaining it as true or probably true. Communication is seen as involving ongoing, and sometimes quite subtle, adjustments in the manifestness of a range of assumptions. This helps to account for degrees in indeterminacy about what is communicated from the perspectives of communicators and addressees. However, discussions of communication necessarily describe what is communicated in simpler terms, often focusing on one or two communicated assumptions and considering whether or not they have been communicated. Alongside this, discussion often assumes that the intentions of communicators are clearer than they are. Applying these ideas helps to account for differences in how writers talk about their practice, sometimes as involving fairly explicit decisions and sometimes as much more intuitive. I illustrate this with reference to discussion by George Saunders (2021). It also helps to account for differing responses among readers and differences between these and more fully developed literary criticism and interpretation. I illustrate these with reference to discussions of Anna Burns's (2018) novel *Milkman* on goodreads.com and in literary critical discussions of the novel.

**Keywords**: *manifestness; relevance theory; writing; interpretation; criticism*

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# Nuria Llorente Belda ✉
## University of Granada, Spain

### *The construction of identity in* Notes to self *through a critical discourse approach*

Emilie Pine's *Notes to self* was voted as the An Post Irish Book of Year 2018. Her work addresses topics such as alcoholism, sexuality and self-discovery in the process of construing her own identity. Here, I analyse how Emilie Pine linguistically articulates these topics through the use of metaphors. Metaphors are a powerful strategy to construe meaning when there is a conflict between the internal and external world of the individual. For such a purpose, I mainly draw on critical metaphor analysis (Charteris-Black 2004) to explore the themes of self-discovery and the complexities of identity through a CDA approach. I rely on previous works such as Olney (2017) which delves into the function of metaphors in autobiographical works. In order to do so, I first adopt a corpus-driven approach using Wmatrix. As a second step, potential metaphors are examined through SketchEngine in order to determine whether the meaning is literal or metaphoric. Preliminary results include prominent use of the metaphor LIFE IS A JOURNEY and the *house* as a metaphoric construction of the self. Some emotions are universal, and even though they derive from personal experiences, the identification and explanation of these emotions enclosed in metaphors may serve as a tool for other's journey.

**Keywords**: *critical metaphor analysis; corpus-assisted CDA; literary studies; identity*

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# TELECINEMATIC STYLISTICS

**Organisers:**

Kimberley Pager-McClymont ✉ (University of Aberdeen, UK)

Paula Ghintuială ✉ (Aston University, Birmingham, UK)

*Telecinematic stylistics – or the stylistic study of aural film discourse and visual discourse – has generated more and more interest in the last few years (see McIntyre, 2008; Bednarek, 2010, 2012, 2018; Montoro, 2011; Piazza et al., 2011; Forceville and Renckens, 2013; Forceville, 2015, 2018; Harrison, 2020; amongst others). Telecinematic stylistics aims to draw on other fields such as film studies, adaptations, or musicology to conduct stylistic analyses on the telecinematic medium as it is "possible and profitable to incorporate the analysis of production and performance with a more traditional, text-based stylistic analysis of drama" (McIntyre, 2008, p.326). McIntyre (2008) and Gibbons and Whiteley (2021) argue for the use of transcripts to allow such analyses to be as systematic and replicable as possible. McIntyre (2008, p.326) explains that only "by doing this are we able to accurately describe overlapping elements of production and identify in detail specific stylistic effects". Those transcripts account for: shot descriptions, time, linguistic (verbal) description, visual paralinguistic features (non-lexical aspect of communication such as tone of voice, laughter, gaze direction, gestures and body language), audio paralinguistic features (intonation, pace, volume, pitch, interruptions/overlap), visual non-linguistic features (mise-en-scène, aspects of the scene that are not related to communication such as camera angles, settings, background noises and music, actions, costumes, lighting), audio non-linguistic features (sound effects evoking location, motion, action and so on). As such, we invite papers that focus on one, a set or all the features listed above. We welcome qualitative and quantitative methods, as well as mixed approaches. Any framework or angle of analysis can be considered, and we welcome submissions in characterisation, visual metaphors, symbolism, plot twist representation, amongst others.*

# Adrián Castro Cortés ✉
**University of Granada, Spain**

### Popular fiction and stylistics:
### An intermedial comparison of the language of fantasy in TV and literature

Fantasy has gained momentum in recent years, with investments in million-dollar productions headlining almost if not every streaming platform. Likewise, the study of television language has seen a similar development in academia, receiving increasing attention in the last decade (Bednarek et al. 2021). When it comes down to fantasy, despite the many enquiries into the genre, "there is [almost] nothing dealing with the language of the fantastic that goes beyond aesthetic preference" (Mendlesohn 2008: 1). To contribute to this gap, this paper uses a corpus-stylistics perspective to build on previous research on fantasy with the aim of exploring the style and language used in this genre as it features in different media. For instance, Montoro (2018) identified that, within the umbrella term of popular fiction, literary fantasy is more syntactically complex than other subgenres —at least at the level of the Noun Phrase— whereas Castro (2022) maintains that fantasy TV series reproduce certain patterns of literary fantasy in addition to accommodating the demands of television language. In particular, fantasy TV series display a tension between (in)formality that stems from the predominantly spoken nature of the medium of television and the degrees of connection between the primary and secondary world (Castro 2022). For the purposes of this study, I design my own corpus of literary fantasy and use Wmatrix to compare it against the Fantasy TV Corpus (Castro 2022) focusing on the POS (parts-of speech) and semantic components of the corpora. In doing so, I seek to unveil the linguistic patterns common to fantasy regardless of the medium but also to ascertain how the genre accommodates the demands made by different media.

**Keywords**: *Fantasy, Genre, Literature, Telecinematic Stylistics, Wmatrix*

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# Paula Ghintuială ✉
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### *"Which would be worse: to live as a monster, or to die as a good man?": A telecinematic stylistic exploration of audience engagement with the split Self in* Shutter Island *(Scorsese 2010)*

The split appears when an individual and/or their storyworld is divided or multiplied as a consequence of an emotionally charged event (see Emmott 2002). The character must have at least one division or multiple to be considered 'split'. Thus, 'the split' becomes an umbrella term which generalises on characters experiencing any fragmentation or duplication resulting in the creation of multiple identities in different spaces or times. I developed this definition to describe the textual and visual manifestation of the main protagonist's split in the film *Shutter Island* (Scorsese 2010), Teddy Daniels.

The current study provides new perspectives into the interaction between textual and visual features in characterising the split Self in film and TV narratives, more specifically in one case study covering the film *Shutter Island*. Using Text World Theory (Werth 1999, Gavins 2007), the discussion considers the importance of cinematography - such as lighting, colour palette and shot types - and linguistic choices to emphasise the split Self phenomena. The analysis relies on the data provided by 9 semi-structured interviews with participants in Group A of my main PhD study on split Self portrayals. The qualitative analysis of one prevalent scene mentioned by the participants reveals the complex dynamics of Teddy's (de)construction and the film's manipulation of genre standards, character experience and narrative disclosure. The paper concludes that the seamless blend between visual and textual in Shutter Island emphasises the sense of fragmentation in an innovative way as the characters are shown to be continuously shifting between the selves.

**Keywords**: *Shutter Island; split Self; Telecinematic stylistics; viewer-response*

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**Kimberley Pager-McClymont** ✉
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*"It's every guy's worst nightmare, getting accused like that. – Can you guess what every girl's worst nightmare is?": A telecinematic stylistic analysis of women's and men's portrayal in* Promising Young Woman

*Promising Young Woman* (Fennell 2020) is a dark comedy thriller film that follows Cassie, a young woman who seeks revenge on men who have wronged her and others. Cassie poses as a drunken party-goer and lures men into taking her home, only to confront them about their actions while sober. The film explores themes of sexual assault, misogyny and consent, and Cassie's mission for justice is revealed to be personal after her best friend is a victim of sexual assault. We chose this film to observe how different elements such as music, costume, types of shots, as well as language contribute to the audience's perception of male and female characters in this particular example. Although there are analyses of the film from a feminist and film studies viewpoints (see Shaw 2021; Talbert 2021; York 2021), there is so far no stylistic analysis observing how the varied elements of the text contribute to the building of characters leading the audience to challenge misogyny and male aggressions, and question the portrayal of women in revenge films.

This study draws on telecinematic stylistic frameworks such as McIntyre (2008) and Harrison (2020), detailing linguistic, para-linguistic, and non-linguistic feature of a multimodal text. We particularly focus on how male and female characters are portrayed, first using corpus tools to observe differences in how characters speak about the other gender, akin to Palomino-Manjón (2022). We then delve deeper into the characterisation of the protagonist, Cassie, using a cross linguistic transcript akin to McIntyre's (2008), focusing on types of shots, costumes, intertextuality (Mason 2019), and pictorial metaphors (Forceville 2002) as cues of characterisation in multimodal texts as per Culpeper's model (2001). Findings show that the formal visual features and the script confirm a deep-seated opposition between male and female characters, and thus assign a certain depiction of the woman-vigilante in media against the perpetrators' representation.

**Keywords**: *characterisation; feminist discourse; film studies; intertextuality; telecinematic stylistic*

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# Urszula Kizelbach ✉
## Adam Mickiewicz University Poznán, Poland

## *'Recyclops' and 'Polluticorns' or talking about the environment in* The Office

My talk aims to demonstrate how environmental issues are presented humorously in the American TV series *The Office*. Dwight Schrute, an eccentric and over-zealous employee of Dunder Mifflin, a paper company in Scranton, educates his firm about environmental awareness, creating a peaceful character Recyclops to celebrate Earth Day. However, as years go by, Recyclops turns rogue – he dons armour made of plastic and wants to destroy the Earth by destroying office buildings and spraying aerosol spray. I will concentrate on his verbal chunks created and spoken spontaneously and on his neologisms (Recyclops, Polluticorns) whose real aim is to educate his audience. Instead, his performance is a source of everyone's laughter and an object of Jim's ironic remarks. In my analysis, I will focus on the semantic and pragmatic types of humour ("conversational humour", see Dynel 2009) as part of fictional dialogues in TV series. I will look into stylistic figures (puns, allusions, irony) to check if some deeper meaning is hidden behind the humour expressed by the fictional characters.

**Keywords**: *environmental issues;* The Office; *conversational humour; pragmatics*

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# Kimberley Pager-McClymont ✉
## University of Aberdeen, UK

## *Characterizing Diana: Metaphors, Symbols, and Schemas in* The Crown

Characterization is the process of building characters in texts – literary or multimodal. In stylistics, the use of figurative language in the process of characterisation has received minimal consideration. Culpeper's model of characterization (2001) is a comprehensive approach to characterization looking at explicit and implicit textual cues, though it does not discuss figurative language (George 2002; Pager-McClymont 2021a). The purpose of this paper is to continue the investigation of how figurative language affects the character-building process using a multimodal text: season 4 of *The Crown* (Morgan 2020), with an emphasis on Diana's character (see Pager-McClymont, 2021b). *The Crown* is a Netflix drama series that covers the British royal family, notably Queen Elizabeth II's life.

To examine how Diana's character is constructed and developed, this research uses Culpeper's model of characterisation (2001), which builds on schema theory (Bartlett 1995). I argue that the series uses multimodal (visual and audio) symbolic metaphors to bolster the schemas associated with Diana reveal more about her personality and experiences. In my analysis, I employ conceptual metaphor theory (Lakoff & Johnson 1980; Kövecses 2002) to explore such metaphors, notably Forceville's work on pictorial and multimodal metaphors (1996; 2008), as well as McIntyre's (2008) stylistic approach to analysing multimodal texts. Findings show that Diana's character is recategorized frequently as more schemas and metaphors develop her character. Those metaphors are often represented visually to portray figurative concepts literally, highlighting them to viewers trough symbolic images.

**Keywords***: characterisation, image, metaphors, multimodality, schemas, symbolism,* The Crown

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*Special Interest Group*

# VISUAL ARTS (WITH)IN LITERATURE

**Organisers:**

Eirini Panagiotidou ✉ (West Chester University, USA)

Polina Gavin ✉ (Aston University, Birmingham, UK)

*The interface between visual arts and literature has become a prominent subject of scholarly discussions in the last decades, reflecting the 'pictorial turn' (Mitchell 1994: 11) that began unfolding in the second half of the 20th century. The shift towards the visual reflects the prevalence of images and pictures in an increasingly visual culture and manifests itself in the public sphere (e.g., in fashion, mass media, etc.) and the scientific disciplines (e.g., art history, literary criticism, etc.). Within the context of literary research, multimodality and intermediality serve as primary frameworks used to approach the integration of representation modes and communication media. Intermediality is typically concerned with a cross-media relationship between art forms – an ekphrastic rendering is a characteristic example of an intermedial reference to a visual artwork conveyed in language. Multimodality encompasses social semiotic and stylistic approaches examining the co-existence of different modes of representation within the dimensions of a literary text. The multimodal research focusses on instances of colour, typography, page layout and design that involve illustrations, photographs or graphs interacting with the text. The multimodal stylistic studies enquire how multimodal relations contribute to meaning making and impact the reader's engagement with the text (e.g., Gibbons 2012; Nørgaard 2019). The distinction between intermediality and multimodality has been lately approached as more of an ambiguous contour instead of a solid borderline (Elleström 2021; Nørgaard 2019). We welcome submissions exploring an extensive array of topics in multimodality and intermediality as well as their intersections that include (but are not limited to) cross-media adaptations, multimodal design, (poetic) imagery, creative writing and art as a therapeutic practice. We invite research presenting empirical reader- / viewer-response data and / or in-depth analyses of language patterns in texts (in their broadest interpretation) supported by sound cognitive stylistic frameworks.*

# Polina Gavin ✉

## Aston University, Birmingham, UK

### *Ekphrasis as a contemporary creative writing practice: Introducing a model of ekphrastic intervention*

Ekphrasis as a poetic reimagining of a visual artefact has been extensively theorised in literary criticism. In stylistic studies, the majority of existing approaches to ekphrasis examine individual poetic works and present language-centred, idiosyncratic accounts of art representation. The context of ekphrastic writing places an artwork at the heart of the phenomenon and I argue that ekphrasis requires a more holistic analytical treatment where the contribution of a visual prompt is incorporated into the analysis of the readerly experience.

The current research addresses ekphrasis in a contemporary setting of a creative writing practice. The increasing trend of using an artwork as a writing prompt is evidenced by the burgeoning number of ekphrastic publications in creative writing journals and edited poetry collections. Therefore, the study sustains a dual purpose: to operationalise the major strategies employed in responding to an artwork and examine how such strategies affect the readerly comprehension of an artwork and engagement with ekphrasis.

The stylistic analysis employs Text World Theory in an alignment with the toolkit of visual grammar to account for an intermedial interrelation between image and text. The analysis covers three collections of poetic texts composed in response to three paintings of distinct art genres and published in an online ekphrastic journal *The Ekphrastic Review*. Based on the systematic linguistic evidence, the study offers a three-tier model of ekphrastic intervention that efficiently accounts for a variety of transformations positioned along the axes of conceptual distance amid the ontological layers of image and text and visibility of a contact point between them. The reception of identified patterns of ekphrastic intervention is further tested in an experimental setting where readers report their impressions first after observing an artwork and then after reading its ekphrastic rendition. The reader response data allows to draw conclusions about readers' cooperative and resistant behaviours in an attempt to interrelate elements within ekphrasis, which in its turn could potentially be facilitated by the stylistic devices pertinent to distinct levels of ekphrastic intervention.

# Shatha Salih Khuzaee ✉
**Al-Muthanna University, Iraq**

*A Multimodal Textual Analysis of Negation in Princess Diana Panorama interview 1995: A Critical Stylistic Approach*

This paper proposes a version of the *Critical* Stylistics model that explores how multimodal meanings of negation are made and projected in Princess Diana Panorama interview 1995. A framework integrating Critical Stylistics and Visual Grammar models introduces the multimodal textual conceptual function of negation developed from Jeffries (2010a). Applying Jeffries' (2014, 2016) concept of textual meaning, the analysis shows that the linguistic text and images are two independent texts contributing differently but collaboratively to the meanings of negation made and projected in the multimodal texts.

I argue that a critical stylistic approach is applicable to images, but it needs an equivalent visual model to propose a tool that can analyse the meaning-making of negation in multimodal texts. I adopt Jeffries (2010a) critical stylistic approach and adapt it for images, making use of Kress and van Leeuwen's (1996, 2006) model of visual grammar and drawing on their notion that images are texts to develop the multimodal conceptual function of negation. The proposed tool can show how the linguistic text and the accompanying images while using resources specific to their underlying structure construct meanings that result in a coherent portrayal of the world of events reported through negation. The multimodal textual conceptual function of negation uses the notion of co-text to reduce the number of possible interpretations an image might suggest, producing a more systematic replicable analysis.

**Keywords**: *Critical Stylistics; Visual Grammar; Multimodal textual analysis; textual conceptual functions; textual meaning; co-text*

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# Javier Morillas Arques ⊠
## University of Granada, Spain

### *Visual Aspects of the Intermedial Construction of 'Harold' in Berlioz's* Harold en Italie

Literature can establish a myriad of relations not only with different literary works but also with other arts. Amid all of them, the relation between literature and music is considered one of the oldest, which has fostered extensive research on the ability of literature to refer to music. However, scholars have paid little attention to the representation of literature in music (Correa 2020). This paper aims at narrowing this gap by closely looking at the relation between Berlioz's romantic programmatic piece, *Harold en Italie* (1834) and its literary referent, Lord Byron's *Childe Harold's Pilgrimage* (1812-1816). Using widely accepted theories in intermedial studies and semiotics, particularly those of Petermann (2014), Wolf (2015), and Guijarro-Lasheras (2020), I seek to unravel the strategies used by Berlioz to portray the Byronic hero in music. Preliminary results show that Berlioz showcases a wide range of techniques, being the most relevant the disposition of instruments for the stage performance and the choice of the viola to embody Harold. These two strategies are combined with the compositional characteristics of the melody to complete the intermedial reference. This paper also theorizes about a new type of intermedial imitation, *the Performative Imitation*, which refers to the use of visual elements inherent to the musical performance to reproduce literary elements such as context or content. The combination of the visual and musical media successfully establishes an intermedial reference towards Byron's poem, and hence, creates meaning. All of the above brings to the fore the need to study imitation techniques that are unique to the medium of music, which can make use of different elements and media beyond the score.

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# Eirini Panagiotidou ✉
## West Chester University of Pennsylvania, USA

*Erasing Erasure:*
*Resurrecting the Female Body in Jennifer Sperry Steinorth's* **Her Read: A Graphic Poem**

Jennifer Sperry Steinorth's *Her Read: A Graphic Poem* (2021) is simultaneously a poem and a piece of visual art. Using erasure, she appropriates an art history book written by Herbert Read and transforms it into a graphic poem. While Read's account of the history of art began with prehistoric times and ended in the modern age, he only referred to a single female artist, effectively silencing female agency and creativity. In her project, Steinorth takes corrective action, and, by expunging most of the original text and turning the remnants into verse, she offers an outlet to buried voices and pays homage to female artists whose work remained unrecognized and anonymous.

In this paper, I analyze excerpts from Steinorth's work to illustrate how images, words, and other multimodal elements are integrated into a coherent whole with particular emphasis on the emergence of the embodied female presence. Following Nørgaard's (2019) multimodal stylistic framework, I consider the distinct semiotic modes of wording, typography, layout, and images. My analysis also draws on Gibbons's approach to multimodal cognitive poetics (2012) and explores how the presence of conceptual metaphors including PAIN IS A SHARP OBJECT and BODY IS AN OBJECT and image schemas such as OBJECT and CONTAINER may bring the female body back to life. At the same time, I illustrate how cognition and semiosis are intrinsically connected. While Nørgaard considers her semiotic approach to multimodality as distinct from cognitively-informed approaches, this paper demonstrates how they may intersect.

**Keywords**: *conceptual metaphor; image schema; multimodality; visual poetry*

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# GENERAL SESSION

# Esterino Adami ✉
## University of Turin, Italy

## *Not only trees: Reconceptualising environmental metaphors in postcolonial writing*

Trees can be regarded as a productive conceptual domain in the construction of metaphors and schemas, in fields such as the law ('the branch of the parliament'), politics ('a grassroots organisation'), economics ('hedge fund'), society ('family tree'), linguistics ('tree diagram') and others, but in experimental writing they may be even reinterpreted and reconceptualised through novel expressions, which may index forms of "beneficial discourse" (Stibbe 2015: 30-33). This is the case of Sumana Roy's *How I Became a Tree* (2017), a postcolonial non-fictional text spanning "a mélange of memoir, music, spiritual philosophies, phyto-literature and botanical studies" (Bhattacharjee 2021: 78), in which the Indian author and academic reinvents metaphors and images to talk about both humans and arboreal non-humans, hypothesizing a new approach to life and the environment. For Roy, trees are not passive entities as they belong to the biosphere *in toto*, hence her desire of metamorphosis, which can be viewed as a conceptual (and environmental) challenge to the reader. In this talk, I intend to offer a preliminary critical linguistic reading of this defamiliarising narrative: in the first part, I introduce and contextualise the figurative depiction of plants, and the cultural ideologies they express, especially in the postcolonial context, and in the second I investigate a number of extracts, in particular considering figurative language, and its foregrounding effect, which cumulatively reveal the innovative character of Roy's project. Methodologically, I adopt and adapt theories, tools and frameworks from ecostylistics, metaphor studies and postcolonial criticism (Huggan & Tiffin 2015; Jeffries 2010; Virdis 2022; Virdis, Zurru & Lahey 2021).

**Keywords:** *metaphor; postcolonial writing; foregrounding; ecostylistics*

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# Suhair Al-Alami ✉
## Skyline University College Sharjah, UAE

### *Translation of Prose Fiction Texts: A Stylistic Perspective*

Literary texts such as prose fiction have an aesthetic function, which seeks to create a sense of aesthetic appreciation via means of language style amongst others. Having this in mind, it is the presenter's conviction that inclusion of words which have equivalents in the target language when unneeded for translation has a negative impact on not only language style of the translated version, but also on acquisition of the target language. Inspired by this conviction, this study is intended to address two main questions. First, does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impact language style of the translated version? Second, does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impact acquisition of the target language? For data collection methods, the presenter designed a questionnaire including ten items. Comprised of three categories: avid readers, instructors of English as a Foreign Language (EFL), and university students, the questionnaire was addressed to a total of one hundred and sixty-six respondents in Dubai. Furthermore, the author conducted a semi-structured interview involving five EFL instructors and five avid readers. Based on the statistical results, most of the subjects asserted that including words which have equivalents in the target language when unneeded for translation would negatively impact language style of the translated version and acquisition of the target language.

**Keywords:** *aesthetic appreciation; foreign language acquisition; language style; literary translation; prose fiction text*

# Mona Alkhudaydi ✉
## University of Nottingham, UK

### *The Cognitive Stylistics of Imperial Gothic*

The upsurge in Gothic writing at the end of the 19th and early 20th centuries co-incides with the widest expanse of the British empire, suggesting a sub-genre of 'imperial gothic.' My research sets out the stylistic characteristics of this genre while recognising that the social and cultural situation around its production is key to this account. In order to explore emotions such as fear, anxiety, and empathy, and values that inform the narrative, an integrated cognitive stylistics is required. In particular, I draw on text world theory and approaches within cognitive poetics and narratology more broadly.

In this paper, I explore anxiety as a cognitive stylistic phenomenon of imperial gothic, with reference to a number of texts across the period, from *Frankenstein* (1818) to *Heart of Darkness* (1899). The analysis reveals a lack of certainty combined with a future-oriented ending expressed by either an explicit temporal reference to the future or by a broad focus and diffused spatial gaze. This textual pattern – which I can broadly term 'apprehension' – perhaps reflects especially later historical anxiety about the future, and seems key to an understanding of imperial gothic itself.

**Keywords:** *anxiety; cognitive poetics; empathy; ethics; fear; imperial gothic; narrative; Text World Theory*

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# Yael Balaban ✉

**Beit Berl College, Israel**

## *Nature as a Source of Power in Atwood's* Cat's Eye

This paper shows the important role nature plays in the development of the protagonist in Margaret Atwood's *Cat's Eye*. The novel tells the story of Elaine, an artist who returns to Toronto for a retrospective exhibition and recalls her childhood there and the bullying she suffered.

Despite gaining considerable critical attention, as a female Bildungsroman and a Künstlerroman, little attention was given to the early years the protagonist spent with her family in the wilderness of northern Canada. This unusual childhood is often seen as the reason why, when the family finally settled in Toronto, Elaine was almost like an immigrant, lacking common social knowledge and thus an easy target for bullying. The positive influence of growing up in nature on Elaine's ability to overcome childhood hardships remains unacknowledged by critics.

I analyse descriptions of nature and of the Zoology building where Elaine's father works, which acts as an extension of the wilderness in the city. I will show that Elaine's early childhood is described with a wealth of sensory experiences that may seem repulsive but are not so for Elaine. Smells abound in these paragraphs but also temperature, with an emphasis on coldness that reaches a peak in Elaine's near-death by freezing. This scene is the turning point when she gains the strength to win back her independence and self-assurance.

I contend that Canadian harsh nature is a source of power and ability in *Cat's Eye*.

**Keywords:** *wilderness; sensory experiences; nature; Margaret Atwood;* Cat's Eye

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# Giuseppina Balossi ✉
## Independent Scholar

## *'Yes, of course, if it's fine tomorrow'. The metamorphosis of physical 'place' into mental 'space' in Virginia Woolf's novel* To The Lighthouse

On July 1917, Virginia Woolf's article commemorating the 100th anniversary of Thoreau's birth appeared in the *Times Literary Supplement*. Woolf writes that "from nature he had learnt […] to be content, not thoughtlessly or selfishly content, and certainly not with resignation, but with a healthy trust in the wisdom of nature, and in nature, as he says, there is no sadness". Woolf's autobiographical novel *To The Lighthouse* (1927), as do many of her other works, reveals her engagement with and sensitivity towards the theme of nature. In the triadic structure of this novel (*The Window*, *Time Passes*, and *The Lighthouse*), the fictional setting is the holiday house on one of the Scottish Hebridean islands occupied by the large Ramsay family and their guests, such as Mrs. Ramsay, the loving matriarch, Mr. Ramsay, the despotic father and anxious scholar, James, one of the Ramsays' children who wishes to go on a trip to the lighthouse, and friend Lily Briscoe.

The aim of this presentation is to look at the language related to nature, especially that of the garden and the sea, and its function in conveying figuratively the subjective human experience of the fictional characters of the story of the world around them and the interactions between them. By drawing on cognitive stylistics, and particularly CMT, and the notion of mind-style, I suggest how the natural 'place', in which the narrative unfolds, is the characters' shared frame for constructing their own mental 'space' or world-view, which however in the course of the novel converges into a shared representation of nature as a liberating 'space'.

**Keywords:** *Virginia Woolf; To The Lighthouse; cognitive stylistics; mind-style; Ecopoetics*

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# Tom Barney ✉

## National Coalition of Independent Scholars

### *Stylistics and bibliography: The family connection*

In this paper I argue that stylistics and bibliography are close relatives which would benefit from drawing on each other's methods and concerns. The OED defines bibliography as "the systematic description and history of books." Stylistics is obviously concerned with systematic description, as in tracking authors' changes to manuscripts, or variations between editions; library catalogues and annotated bibliographies tell us something of the character of a text. Then, Sutherland (1981: xii), in his study of popular bestsellers, argues that a decline of bibliography as a subject has encouraged a view of books as "achieved 'texts'… effortlessly wished into existence by their artistically independent authors", rather than as collaborative products of authors and editorial and sales staff. This 'mystical' attitude arguably encourages the inattention to linguistic detail which stylistics aims to correct.

Sutherland emphasises the book trade, implying a need for critics to see books as physical objects as well as texts. The collaboration thus also includes designers, typographers, paper mills, binders and the like. These matters are concerns of bibliography; following Bolinger's (1977) view that we cannot alter form without altering meaning, I argue that they contribute to the meaning of published texts by virtue of contributing to their form, so should also be concerns of stylistics.

Stylistics and bibliography are alike in having empirical methodologies and conventions. These overlap, and can be brought to bear on similar problems of textual description, to the benefit of both disciplines.

I shall illustrate my arguments throughout with practical examples of analysis.

**Keywords:** *bibliography; interdisciplinary; textual description; interpretation; book production*

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# Asia Battiloro ✉

**Sapienza University of Rome, Italy**
**University of Silesia in Katowice, Poland**

## *An ecostylistic analysis of Geoffrey Renouard's mind style in Joseph Conrad's* **The Planter of Malata**

Over the last two decades, ecocritics began to engage more systematically with Joseph Conrad's oeuvre. Notably, Nidesh Lawtoo has recently promoted a 'mimetic turn' (2016), encouraging a transition from the anthropocentric bias of previous approaches to the foregrounding of Conrad's insights into the mimetic dialectic of human and other-than-human forces. On this premise, this paper aims to read Conrad's short story "The Planter of Malata" (1914) in the 'Plantationocene' (Haraway 2015), thus responding to a new widespread concern in the humanities to acknowledge plantation logics, and the way in which they operate disruptive changes on human and other-than-human ecologies. Building on previous criticism, mostly focused on Conrad's relationship to psychology, imperialism, colonialism, and scientific and philosophical thought, this study will investigate the style of the text in relation to the mimetic forces of the other-than-human. In particular, the primary aim of this study will be to highlight the role played by the other-than-human background of the story in shaping the 'mimetic unconscious' (Lawtoo 2016) of Geoffrey Renouard, the main protagonist. To this end, Cognitive Metaphor theory will be applied for the investigation of Renouard's 'mind style' (Semino and Swindlehurst 1996). Metaphorical expressions drawn from the source domains of ANIMALS, PLANTS, and OBJECTS are prevalent in Renouard's mind, due to his condition of 'explorer', 'planter' and 'master' of a colonised land, namely the fictional island of Malata, where Renouard has lived in isolation for eleven months. A preliminary analysis of the text suggests that Renouard's imperialist project of mastery is so rooted in his cognitive mental functioning as to disruptively *in-form* his conceptualisation of his own relationship with both the human and the other-than-human.

**Keywords:** *Joseph Conrad; Plantationocene; imperialism; Cognitive Metaphor; mind style; other-than-human*

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# Aoife Beville ✉
## University of Naples 'L'Orientale', Italy

### *Green Lies: Multimodal Pragmastylistic Analysis of Greenwashing*

Greenwashing is the practice of misappropriating terminology from the ecological discourse ("greenspeak" or "ecospeak") to present a misleading image of the brand as being environmentally responsible. The present study will compile and analyse a small corpus of mainstream fashion brands' (Primark, H&M, Zara, Uniqlo, etc.) communicative acts (advertising, product labelling, social media posts, etc.). The texts will be analysed according to a hybrid multimodal pragmastylistic framework, drawing principally from practical eco-stylistics (Virdis 2022) and multimodal pragmastylistics (Payrató 2017). The analysis aims to identify the communicative strategies used and to determine to what extent these can be considered misleading.

The preliminary findings suggest that the multimodal pragmastylistic framework may be of use in increasing consumers' ability to discern false or misleading claims and could provide some helpful guidelines for more transparent brand communication.

**Keywords:** *Multimodal stylistics; pragmastylistics; ecostylistics; deceptive discourse; misleading; deception; greenwashing; lies; untruthfulness*

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# Daniele Borgogni ✉
**University of Turin, Italy**

### Natural and textual ecosystems:
### Losing and regaining ecocentrism in Milton's epics

By choosing Eden as the setting for his epic poem, Milton assumed the right not only to suggest a shift in the way fallen humanity perceived itself, but also to discuss if and how terms such as "nature", "wilderness" or "civilization" were human constructs. Among the many heterodox doctrines *Paradise Lost* is imbued with, Milton stressed a sort of vitalist materialism by showing an Eden in which all creation could make moral choices and exert material agency. From this perspective, Eden was lost not by the divine decree of an offended God, but by a physiological act of expulsion by fellow creatures, just like the deadly and polluting technologies developed in Hell are the reflex of the antipathetic state of mind of its new inhabitants, forced to abandon and pervert Nature. In Milton's eyes, however, man could still "repair the ruin of our first parents": this human and ecological regeneration (icastically embodied in *Paradise Regained*'s Christ ability to "raise Eden in the waste Wilderness") inevitably entailed a self-corrective mental adjustment and a parallel process of linguistic ecology to counter linguistic appropriation. The paper will thus reconsider some passages of Milton's epics from a stylistic perspective and in the light of metaphor theory (living and conflictual) in order to highlight the poet's attempts (and ambiguities) to provide an ecocentric perspective in which renewed human ethics will be coincident with an ecosystem-centered ethics, in which the Earth "Shall all be Paradise" and man will be able to attain a "paradise within thee, happier far".

**Keywords**: *John Milton; Vitalist materialism; metaphor and personification*

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# Lorenzo Buonvivere ✉
**Roma Tre University, Italy**

## *Framing the Culprit:*
## *Ecostylistic Analysis of "The mystery of Teesside's dead crabs"*

Among the many disciplines that partook in the 'green turn' of humanities, stylistics developed its own strand of ecologically informed research in the form of ecostylistics (Virdis 2022). Combining stylistic practice with the aims and methods of ecolinguistics, ecostylistics strives to "identify where to place, along the anthropocentric-ecocentric continuum, a certain (un)ecological representation of the balance between organisms and physical environment" (Zurru 2017: 195). In this sense, as contemporary stylistics has broadened enough to include non-literary texts, and because of the far-reaching influence of news discourse, my contribution investigates the representation of environmental disasters in current news stories. Accordingly, I carry out an ecostylistic analysis of the episode "The mystery of Teesside's dead crabs" from the *Guardian*'s podcast *Today in Focus*, reporting on Teesside's (UK) crabs die-off which took place in the autumn of 2021. Referring both to framing theory (Lakoff 2010) and practical stylistics, I demonstrate that the relationship between humans and non-humans is described here through a 'mystery' frame. Moreover, by focussing especially on the levels of foregrounding and point of view, I show that the podcast episode exploits stylistic devices typical of detective fiction to report on the die-off. Results suggest that these devices increase the salience of non-human actors and highlight human responsibility in environmental harm. However, the text may be seen as an instance of ambivalent discourse, in that the victim/perpetrator opposition shifts and reinforces the logic of competition between humans and nature.

**Keywords:** *ecolinguistics; ecostylistics; environmental disaster; framing*

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# Lorenzo Cardilli ✉
## Politecnico di Milano, Italy

### *Andrea Zanzotto's* Haiku for a season*: An ecostylistics reading*

*Haiku for a season* stands out from Andrea Zanzotto's body of works as his sole collection of poems written in English. Many scholars focused on the reasons underpinning his choice (see, among others, Cortellessa and Dal Bianco), relying on the suggestions provided by the author himself. According to Zanzotto, writing in English was a way to challenge the language of globalization, and to react to a form of anhedonia he was suffering from in the 1980s. Given its special characteristics and its relatively recent diffusion in Italy, *Haiku for a season* represents an important and still understudied chapter of Andrea Zanzotto's 'landscape poetry'.

In this paper I will analyse the *Haiku* adopting several methodological tools taken from Anglo-European Stylistics. In particular, I will apply eco-stylistics, in order to "explore how physical environment is presented in texts and on the basis of which (stylistic and/or ideological) underpinnings" (Zurru 2017: 195). I will also focus on the "ecological representation of the balance between organisms and physical environment" (Zurru 2017: 195) as emerging in in Zanzotto's *Haiku* poetry, with special regard to representations of *agency* conferred to metereological phenomena. In doing so, I will develop some stylistic insights provided in my recent monograph about *Dietro il paesaggio*, the first Zanzotto's poetry collection.

Lastly, I will apply Stockwell's (2009) attractors, in order to analyse the way in which *Haiku*'s highly granular verbal imagery (Castiglione 2020) and its frequent lighting effects concur to create a strongly resonant style.

**Keywords:** *Andrea Zanzotto; Haiku for a Season; eco-stylistics; attractor; landscape poetry*.

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# Davide Castiglione ✉
## Vilnius University, Lithuania

## *'The fishbone-phantom of a fish-poem':*
## *Nature as Actor, Target and Source in Cristina Annino's poetry*

Although still little known in Italy and abroad, Cristina Annino (1941-2022) has been one of the most dazzlingly original Italian poets of the last decades. While many facets of her idiosyncratic style are well worth the stylistician's time, the present contribution focuses on the deeply ecological fabric of her work, and specifically on the poet's creation of a hybrid world where all the ontological, epistemological, moral, and even physical barriers between humans and nature are challenged.

The two most pervasive stylistic strategies through which such non-anthropocentric poetic world is brought to life are (a) the poet's reliance on source and target domains drawn from the natural world and equated or contrasted (Jeffries 2022) with the human and/or social world; and (b) the hyperbolic agentivity of natural elements, from animals and plants to atmospheric agents. Blending theory (Turner and Fauconnier 2002) and transitivity (Halliday 1994; but see also Jeffries 2022) are the key conceptual tools employed in examining each strategy.

In terms of methodology, a sample of 20 poems from Annino's selected poems *Chronic Hearing* (Chelsea Edition, 2014) will be coded relying on the USAS Semantic Tagset (Wilson & Rayson 1993). Lexical words belonging to category L (life and living things) and W (the world and the environment) will be singled out and their relationships with the immediate co-text will be analysed. Instances in which such words play the semantic role of Actor and/or function as target or source domain in metaphorical statements will be collated for further analysis.

**Keywords:** *Cristina Annino; poetry; metaphor; transitivity; blending theory; equating and contrasting*

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# Ahsan Chandio ✉
## University of Bologna, Italy

### *The Pakistani Media Response towards the Floods in Pakistan:*
### *An Under-reported Catastrophe in 2022*

Pakistan is the 8th most vulnerable country on the global index of countries bearing the brunt of the global climate crisis. The country had not fully recovered from the floods of 2010, when yet another spell of the deadliest floods in its history hit in August 2022, taking 1700 lives and leaving 33 million people homeless, including 16 million children. During the floods, the debate in the mainstream national media channels like GEO NEWS, DAWN, and ARY NEWS surrounded country's crippling economy and political instability, while the role of the media and its reportage towards the floods went unnoticed in public. People in urban areas were not informed about the scale of disaster. After international reports, the local media started to direct their focus to the floods. So, the way mainstream Pakistani media covered the floods was considered "too little too late" – it was criticized for under-reporting the gigantic natural disaster. This study aims to present the Pakistani media narrative during the floods. It aims to investigate the reason(s) of ill-considered coverage of this catastrophe. Moreover, it highlights the role of electronic media in disaster reporting and concludes with suggestions and strategies to effectively communicate disasters in Pakistan.

**Keywords:** *media; floods; climate change; climate communication*

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# Roberta Cimarosti ✉

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### *A Poetic grammar change to help us with the Earth*

My focus would be on the imperceptibly 'seismic' short poems by nature poet John Clare and the waves of its legacy in texts by Seamus Heaney, Derek Walcott, Judith Wright, and Les Murray. Experiential and historical contexts lead these poets to cultivate English by tilling the deepest cryptogrammatic layers of the language, where recurrently chosen features that typically slip both writer and reader's awareness, stir the language meaning-potential, stimulate semogenesis, and generate slight grammar changes which grow into healthier attitudes toward human relationship with nature and the earth. The main theoretical questions I would look at through their poetic texts are: 1) Which cryptogrammar features can be found in this transcultural, transhistorical, earth-bound poetic trend to complement those individuated by Halliday? 2) How does this view of language differ from that theorised by Jeffries in her study of meaning in ordinary language use and in poetic texts? 3) How can the niche language of poetry be diffused to speed up change and help us convert the semohistory's process of *thinginess* (Halliday 1990) that has concurred to produce our 'Anthropocene age'?

**Keywords:** *earth; semogenesis; poetry*

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# Claudia Roberta Combei ✉
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## *Unpacking the Language of Greenwashing:*
## *A Corpus Analysis of the Twitter Debate*

With the increasing concern for environmental sustainability and climate change, the European Commission proposed a directive in 2022 to protect consumer rights and combat false and misleading green claims (cfr. EPRS 2022). Ecolinguistics and critical discourse analysis have provided valuable perspectives in understanding this debate, particularly through the examination of the communication strategies employed by industries and companies to reconcile the competing demands of economic growth and environmental responsibility (Alexander 2017; Penz & Fill 2022; Ponton & Sokół 2022).

This study goes in the same direction, and it presents a corpus analysis on the narratives of sustainability and climate change in Twitter. The aim is to investigate how linguistic and discursive strategies of greenwashing are used to present the environmental benefits of a product or service and to shape perceptions of sustainability. The research is based on a large corpus of tweets written in English and collected through the use of the Twitter API. The tweets were published at the beginning of 2023 and feature one or more keywords pertaining to sustainability and eco-friendliness (i.e., "eco-friendly", "sustainable", "natural", "non-toxic", "green", "carbon neutral", "renewable", "% recycled", "biodegradable", "low impact", "zero waste").

A combination of methods from corpus linguistics, such as collocations and multi-word expressions and frequency analysis of both words and emojis, will be used to uncover how vague and ambiguous language, which on the surface may appear to indicate that companies are environmentally conscious, can actually obscure or downplay harmful practices.

**Keywords:** *ecolinguistics; greenwashing; Twitter communication*

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# Harry Cooper ✉
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### *A Cognitive Stylistic Reading of Environmental Sustainability and Degradation in* Life of Pi

Yann Martel's *Life of Pi* has received little critical and stylistic attention since its publication in 2001. Existing discussions of the novel focus on the theme of religion, either to support the protagonist, Pi Patel, throughout his journey, or as a confusingly ineffectual element of the plot. My own cognitive stylistic research, however, argues that the unconventional presentation of religion and accompanying stylistic patterns in the novel encourages an openness to opposing views and cultures, and reworks readers' schema. In the spirit of my findings, the proposed paper examines the unconventional ecological and stylistic patterns in chapter 92 of the novel, where Pi makes an 'exceptional botanical discovery' (256). The patterns found in this chapter are explored, using the concepts of schematic refreshment and restructuring, as outlined by Rumelhart and Norman (1978), within the domain of environmental sustainability. The paper claims that readers' expectations of nature in the chapter are subverted, based on an analysis using cognitive grammar and conceptual metaphor theory, and that this unconventionality may challenge pre-existing nature schemas, and in turn relay climate concerns to the modern-day reader. Therefore, this paper combines cognitive stylistic and ecolinguistic perspectives to explore how Martel's unconventional presentation of nature may challenge knowledge structures in relation to nature. It will also, as a result, offer a discussion on the connection between stylistic devices and the environmental issues from a psychological perspective.

**Keywords**: *nature; metaphor; schema; sustainability; grammar; cognitive; ecology*

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### When "lately" becomes "too late":
### A case study of a children's nature-based book in a barren landscape

The Maltese landscape is small, both in terms of literary resources and also in terms of natural resources. When both landscapes collide, a series of questions are raised: Is the small island's environment observed through literature? How is literature narrating environmental degradation? How does a small literary landscape address its ever-shrinking natural landscape through stories for children? While poetry served as a testament to nature through the years, prose is lacking. Children's books, in particular, do not reflect this imminent reality. According to Oziewicz and Saguisag, "given how deeply climate change is intertwined with the social, racial, and other forms of injustice that plague our world, children's literature and criticism must also become more deliberate in tying issues of inequity to the existential crisis of climate change." (2021: viii)

A book that addresses these issues is *Tita tmiss l-art* (*Tita touches ground*) written by Clare Azzopard and Glen Calleja (Kotba Calleja, 2022). This nature-based children's book is a perfect example of how children's literature can reflect these changes around us, both through its content and its form. This imaginary piece of fiction engages the readers to reflect on environmental degradation whilst broadening the language, namely through

(1) neologisms pertaining to fresh metaphors such as "ferrovija rjieħ" ("a trainful of winds") and "banju skiet" ("a bath of silence), borrowing images from the urban world whilst juxtaposing them with those borrowed from the natural world; and

(2) minor sentences and interjections such as "isimgħuni" ("listen to me") and "afdawni" ("trust me"), all while turning readers into accomplices.

Thus, this study, through foregrounding will bring to light lexical items, as well as syntactic features, that gives a fresh perspective on the stale environment around us.

**Keywords:** *nature-based, children, stories, neologisms, style, structure, form.*

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# Annalisa Federici ✉
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### *Transitivity and Agency in Richard Jefferies's Rural Essays: An Ecostylistic Analysis*

This paper presents an ecostylistic analysis of transitivity and agency in selected passages from Richard Jefferies's late nineteenth-century "rural" essays, which were collected in his so-called "country books" *Wild Life in a Southern County* (1879), *Nature Near London* (1883), *The Life of the Fields* (1884), *Field and Hedgerow* (1889), *The Hills and the Vale* (1909). Jefferies – Victorian author, journalist, naturalist and pioneer environmentalist – was one of the earliest proponents of an ecological movement that warned against humans losing connection with nature. Jefferies's expression of the entanglement between man and the natural world has been labelled as "pantheistic", or an "ecstatic communion", and this study aims to demonstrate that patterns of transitivity are used to represent multifaceted relationships between human and non-human agents in his landscape depictions which, contrary to pessimistic representations of the time, can be deemed as positive discourse. The overall purpose is therefore to throw light on the manifold discourses attesting how environmental concerns were coming to the fore in the second half of the nineteenth century, and to offer a linguistic underpinning to the recent multidisciplinary interest in the Victorian provenance of our modern understanding of ecology as well as scientific recognition of the changing relations between humans, non-humans and their environments. A detailed analysis of the linguistic patterns of Jefferies's texts, supported by the theoretical and methodological framework of (eco)stylistics and related disciplines (e.g. systemic functional grammar), provides invaluable insights into the author's ecosophy (Stibbe 2015), the discursive strategies employed to depict the connection between physical places and their inhabitants in Victorian environmental discourse, the way meaning was construed for contemporary readers, and the resonance these representations have for twenty-first century ecological thinking.

**Keywords:** *ecostylistics; Richard Jefferies; rural essays; transitivity; agency; ecosophy; Victorian environmental discourse*

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*'There are all sorts of lives': A study of internal dialogicity within first-person narration in Jean Rhys's* **Voyage in the Dark**

This study gives insight into the relatively unexplored representations of speech and thought modes encapsulated within first-person narration. Studies examining the dialogicity of fictional consciousness within novels have tended to focus on third-person narratives and Free Indirect Style. Fewer studies have engaged with first-person narration or Interior Monologue, for such narratives are often considered to be confined to one viewpoint. Jean Rhys' *Voyage in the Dark* is predominantly related through the protagonist's, Anna Morgan's, first-person narration, however, Rhys interweaves a multitude of other voices within this mode, creating a dialogic tension with the external viewpoints expressed. Through the representation of differing perspectives in conversation with one another, Rhys demonstrates how individual consciousness is not isolated but shaped and constructed through interaction with the ideological viewpoints of others. The cacophony of voices engaging in dialogic discourse within the protagonist's consciousness destabilises the boundaries between self and other, between public and private discourses. While *Voyage in the Dark* is a first-person autodiegetic narrative, which is understood to place personal experiences and perceptions at the centre of the narrative, through a detailed stylistic analysis of linguistic mechanisms – which include embedded quotations, parentheticals, repetition, and adjacency pairs – this study highlights the internal dialogicity of the Interior Monologue. By investigating how Rhys has employed these linguistic devices and effectively utilised the Interior Monologue to present differing worldviews through one consciousness, this study also exemplifies the relevance of Bakhtin's concept of dialogicity to first-person narratives.

**Keywords:** *stylistics; consciousness in fiction; dialogicity; consciousness; identity; subjectivity; interior monologue; first-person narration; narrative*

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# Florence Floquet ✉
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### *"I'm just an average, lazy person, and I wouldn't live this lifestyle if it was difficult": Embodying the zero-waste lifestyle to promote action*

Even though concerns about waste in Western countries are not new, for the past few years, the zero-waste lifestyle has been trending on social media and on the Internet. This led to TED talks being dedicated to the topic.

Using a critical stylistics approach, this paper proposes to explore five of those talks dealing with zero waste: "Why I live a zero waste life" (Lauren Singer), "Choosing a life without trash" (Sam McCullen), "Two adults, two kids, zero waste" (Bea Johnson), "Is it possible to live a 'zero waste' life?" (Bianca Mularoni) and "I wore all my trash for 30 days" (Rob Greenfield). Taking into account the specific speech genre TED talks belong to, I will try and show how those (non-professional) speakers – two of them being non-native English speakers but communicating in English – rather than using scientific arguments, create a particular *ethos* through a narration of their own life in order to encourage emulation and action from the audience (attending the event or behind the screen). Paying particular attention to the personal embodiment of change they provide, I will thus explore the way these narratives are designed, and the stylistic elements used to create conferences intended as either an introduction to the zero-waste lifestyle (Johnson, Singer and to a certain extent Mularoni) or a presentation of an experiment leading to a greater realization of the waste problem (McCullen and Greenfield), both aiming at triggering individual action.

**Keywords:** *Zero waste; TED talks; critical stylistics; critical discourse analysis*

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**Iku Fujita** ✉
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### *"How Much I Love This Writer's Manly Style!":*
### *Similarities and Differences between Tennyson and Other Poets*

Alfred Lord Tennyson, a prominent 19th-century English poet, has been the subject of various literary studies in the past. His style is no exception, of course, and numerous scholars have been indicating similarities and differences between his style and that of other historical poets, such as William Wordsworth, John Keats, and Samuel Taylor Coleridge. However, despite the popularity of stylometric analysis in the field of literary studies, few studies have employed this approach to examine the style of Tennyson and other poets.

This study aims to fill this gap by using cluster analysis (CA) to investigate the stylistic resemblance and dissimilarity between Tennyson and a selection of 18th-century poets. CA is a statistical method that calculates word frequencies and deduces the degree of similarities in frequency values. By its calculation, CA identifies characteristics in works and authors so that this approach is also often employed to detect author attribution. While some previous studies focused on terms, phrases, lines, or stanzas, which convey semantic elements, this study focuses on the *forms* of poetry by analyzing high-frequency words, rather than its contents, providing a new perspective on the stylistic features of Tennyson and his contemporaries.

Emerging results suggest the stylistic features of Tennyson along with how these characteristics are similar to or different from other poets and their works.The results of this study not only reveal new insights into Tennyson's style but also demonstrate the efficiency and value of the stylometric approach in the analysis of poetry.

**Keywords:** *Alfred Tennyson; cluster analysis; poems; quantitative approach stylistics; stylometry, Victorian literature*

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# Anne Furlong ✉
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## *Speak for yourself: A Relevance Theoretic Approach to Translation and Adaptation*

Catrysse (2020: 26) speaks of a "translational bias" in adaptation studies, an observation confirmed and reinforced by the problematic aspects identified by Elliott (2020), including medium specificity theory and the perennially vexing issue of fidelity. I have been developing a relevance theoretic approach to adaptation which partially resolves some of these concerns. In earlier research I exploited Gutt's concept of direct and indirect translation, a notion I have since largely abandoned. In this paper, however, I revisit his work with a new emphasis. Though the boundaries between translation and adaptation are neither practically nor theoretically absolute, the focus in adaptation studies "on translational *invariance* rather than on adaptational *variance*" (Catrysse 2020: 26, italics added) has failed to produce robust, sustainable results.

I contend that the crucial difference between them is that every adaptation is an *independent* communicative act, informed but not determined by the source. Following a brief introduction to relevance theory and my account of adaptation in a relevance theoretic framework, I distinguish translation from adaptation by appeal to the status and intention of the *communicator*. I draw on examples from film, literature, theatre, and opera, especially the film *Seven Samurai*, the novel *Bel Ami*, and the play *Uncle Vanya*. All three have been translated and adapted, intramedially and transmedially. In the process, I touch on film-to-film translation and adaptation, text-to-text translation and adaptation, and intermediated adaptation that also involves translation, briefly considering the issue of subtitles (though not dubbing). I conclude with suggestions for future research.

**Keywords:** *relevance theory; adaptation; translation; medium specificity; fidelity*

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*Ecosophic consonance and dissonance in the lexicogrammar of "empathy":*
*A corpus-assisted ecolinguistic study*

Recent studies have suggested that the current ecological crisis requires practicing empathy to challenge anthropocentrism (Stibbe 2022: 131). This paper explores the lexicogrammar associated with the word "empathy" in an ecolinguistic perspective, drawing theory from systemic functional linguistics and methodology from corpus linguistics. As empathy is understood in different ways in different registers (Lanzoni 2018), and often defined apophatically, i.e., by telling us what it is not, we investigate its meaning in a variety of contexts. We do so by using systemic functional categories of meaning, i.e., experiential as expressed in Transitivity; interpersonal, especially evaluative language; and textual, focusing on cohesion patterns. Examples are taken from electronic corpora available on the Sketch Engine, especially English Web 2020, with some considerations extending beyond the English language (e.g., Gladkova 2010). The results show that empathy is often misunderstood as the ability to feel someone else's pain, instead of their feelings generally, and is much less positive than it appears *prima facie*. Therefore, we argue that a clearer understanding of empathy and its role in interaction may contribute to shaping a more environmentally consonant ecosophy than the dominant ones we live by.

**Keywords:** *lexicogrammar; empathy; ecolinguistics; corpus linguistics; ecosophy*

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## *Promises to keep against climate change: A stylistic analysis of Iran, China, and Brazil's statements at COP26*

On 12 December 2015, at the 21st Conference of the Parties of the UNFCCC (COP21) in Paris, the representatives of 197 countries ratified the Paris Agreement, which dealt with gas emissions mitigations, acknowledging the urgent measures to undertake against impending climate change. From 31 October to 13 November 2021, at COP26 in Glasgow, political representatives were called to renew their promises to protect all ecosystems and biodiversity. In this occasion, countries from all over the world released zealous statements to prove their NDC (Nationally Determined Contributions), to show how they are fulfilling their commitments towards green economy and sustainability.

Set out from ecological linguistics, focusing on how political discourse intermingles with ecocriticism, this contribution aims to analyse significant samples from COP26 speeches, namely Iran, China and Brazil's statements. The choice of these specific countries is linked to registered statistics about their commitments towards eco-politics, i.e., Iran has never ratified the Paris Agreement, China is under scrutiny for its carbon dioxide emissions, and Brazil is allegedly not taking further action to increase climate action.

The purpose of this paper is to investigate and then compare the employed stylistic schemata, demonstrating how these countries counterbalance their controversial efforts towards climate action with precise convincing verbal strategies.

Therefore, all three speeches are analysed using core definitions of stylistics, *videlicet*: point of view, foregrounding, metaphor, figures of speech, and even *captatio benevolentiae* argumentative strategies. The emerging results are expected to be applied to further studies about political discourse and green ethics.

**Keywords:** *political discourse, stylistics, green stylistics, ecostylistics, COP26*

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### 'The pandemic has made monsters of us all':
### Experiencing the lockdown in Jamie Hale's Shield

Since the advent of covid, there has been an emergence of poetry directly influenced by and/or representing the experience of living through the pandemic, what I have elsewhere called *covid poetry* (Giovanelli 2022). This paper draws on work from a larger project building and analysing a corpus of covid poetry collections published since the first lockdown months. Although the content and stylistic characteristics of the genre vary, many of the poems and collections are concentred with the changing nature of our relationship with the external world, the ways in which periods of lockdown have altered how we interact with others and the ways in which Covid-19 made us more aware of our own mortality.

Specifically, this paper analyses several poems from *Shield*, a collection of twenty-one sonnets by Jamie Hale. *Shield* represents the experience of living through lockdown from the perspective of someone with underlying health issues and so presents a striking set of representations of a particularly situated mind style in a moment of crisis. The paper explores how Hale's work represents experiencing the mental and physical constraints of lockdown and thus examines the connection between linguistic style and a specific type of environment.

**Keywords:** *covid poetry; environment; trauma; mind style; disability*

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## *Language and Life Narrativisation in World War 2 Memoirs: A Stylistic Perspective*

This paper uses stylistic methodology to investigate the nature, functions and significance of a small corpus of British army WW2 memoirs, to find links between style and meaning-making, and all whilst adding to our knowledge of the great diversity of contributions made by non-British soldiers serving in the British Army.

Despite some research publications (Batsikanis 2011; Yiangou 2012), the contributions of Cypriots to WW2 remain unrecognized and uncelebrated. It is for this reason that the paper will showcase the results of a pilot study involving a non-British soldier: the stylistic analysis of the (Greek language) WW2 prisoner of war memoirs of my grandfather, Cypriot sergeant Phylaktis Aristokleous. He served in the Cyprus Regiment, a British Army military unit, and his memoirs were published in 1995.

This, and the wider, WW2 memoir project's research questions include: How do British army WW2 memorialists go about structuring a narrative out of their life experience? What is the nature of the relationship between experience, memory, narrativisation, identity, and story tellability? What are the typical stylistic features and techniques employed by such memorialists, and what do these tell us about these stories' 'truths', function(s), and meaning-making?

To answer my research questions, I explore narrative aspects including: dissociation; foreshadowing and hindsight bias devices; evaluation; disnarration and counterfactuality; sensationalisation. The range of stylistic features to be examined include: the mode and function of speech and thought presentation; figurative language use; grammatical allocation of agency and responsibility; modality, negation and contrast, and various kinds of deixis.

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# Alice Haines ✉
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## *Immersion, construal and ideology in urban squalor*

Readerly immersion in a vivid environment is a feature not only of literary fiction but also of social documentary and historical narratives. The construction of a text world, and a narrator's attitude towards it, is an important part of how a reader can be positioned and persuaded to act in accordance with the perlocutionary ideology underpinning a text.

In this paper, I explore the construction of an environment of noise, dirt and deprivation in the report of the survey of urban poverty in London in the period 1909-1913, carried out by the Fabian Society's Women's Group. The report, published as *Round About a Pound a Week* (Pember Reeves 1913), is regarded as having been highly influential on British social policy in the early 20th century. The first chapter of the report sets a scene of environmental degradation, immersing readers in the sights, sounds and smells of urban squalor. Drawing on the dimensions of construal from Cognitive Grammar (Langacker 2008), I demonstrate how, alongside the text's immersive effect, readers are also allowed to distance themselves from the scene of urban degradation. I argue that, in producing this effect, the ideological appeal of the text is consistent with benevolent attitudes towards poverty and social reform prevalent at the time. Finally I argue that a multi-dimensional approach to this sort of stylistic analysis is often required to capture the complex and subtle effects of such documentary and persuasive texts.

**Keywords:** *Cognitive Grammar; critical stylistics; persuasion; social reform; urban environment*

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## *Narrative and Dialogue—Two Registers in Swedish 19th Century Literature?*

In diachronic accounts of Swedish style, fictional prose is often considered as one type of text. However, narrative and dialogue differ with respect to linguistic features, which can be reflected also in the fictional style (cf. Egbert & Mahlberg 2020). In the current study, we examine linguistic features of narrative and dialogue in a large corpus of Swedish novels. The period of interest is the 19th and early 20th century, a phase that is characterized by extensive language change and modernization. Our work is based on a corpus where main narrative of literary fiction has been separated from speech segments (cf. Stymne & Östman 2022), and we examine a number of different linguistic variables—lexical, morphological and syntactical. The results show that narrative and dialogue differ in several aspects. Since we investigate a diachronic corpus, our study can contribute to the discussion of stylistic change, in particular how linguistic features spread from dialogue to narrative.

**Keywords:** *literary dialogue; narrative; corpus stylistics; language variation and change*

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## Community discourse and climate behaviours

The ability of language and discourse to shape ideologies, cultural values, and social conditions is well-established across linguistic theory (e.g., Fairclough 1989). In the context of climate change, language mediates the connection between tangible impacts on regions and localities and our conceptualisation of, and reaction towards, these effects. Social research suggests that fostering stronger emotional and cognitive connections with environments may lead to greater engagement with sustainable behaviours, proposing that "…empathy – through processes of perspective taking and emotional connection - is a pre-requisite for sustainable interactions with the biosphere." (Brown et al. 2019). One means of establishing such empathetic connections to wider worlds and worldviews is through language: by communicating the stories and narratives of local communities to wider audiences, and by preserving and showcasing language varieties associated with these localities (as stores of cultural meaning), we may extend the number of people who feel connected to an area and are invested in its sustainment. Institutional and, more widely, national collections may represent ideal venues for such efforts, being accessible across highly broad audiences and areas, but are often focused on mainstream language varieties and narratives (Seifart et al. 2018). Using examples from a project integrating community-generated content into the UK national collection, this paper explores how greater integration of community materials and linguistic varieties into institutional collections might contribute to empathetic public responses towards wider communities and localities, encouraging sustainable behaviours. Subsequently, it will examine whether similar approaches may be applicable beyond the UK context.

**Keywords:** *community discourse; institutional collections; language varieties; worldviews*

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## *Constructing stigma: Style and identity*

Media coverage is a key source of health information for the public and has a large impact on public health attitudes, stigmas, and stereotypes (e.g., Seale 2003); the Common-Sense Model (CSM) (Leventhal, Philips & Burns 2016) theorises that individuals draw on a wide range of informational sources, including media coverage, to cognitively represent conditions across several key dimensions. One of these dimensions is *Identity*, which is the focus of my proposed talk. Illness *Identity* relates to characteristics, labels, and categorisations associated with illnesses: as a result, media coverage contributing to this dimension of illness may particularly contribute to the ideological construction of 'spoiled identities' (Goffman 1963) and to the stigmatisation of those with health conditions. Based on comparative analysis of illness discourses presented in the UK and US press (conducted as part of a completed doctoral thesis), my proposed talk explores how differing stylistic features of three illness discourses may linguistically mediate the *Identity* of these health conditions in public conceptualisations. This will include discussion of how stylistic features contribute to the construction of categories of personhood in relation to illness, and the ideological function that these constructions seem to serve. Exploring the potential utilisation of these rhetorical techniques more broadly, the talk will then examine whether stylistic means of constructing individual and group identities in illness discourses may apply to stigmatisation and the ideological construction of 'spoiled identities' in other areas of media discourse, including in discussions of environmental issues.

**Keywords:** *media discourse; health discourse; illness identity; discourse analysis; language ideology*

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## *Tackling the Plastics Pollution Problem with Corpus-Assisted Stylistics*

When we think about plastics pollution, our first instinct might be to turn to STEM subjects for a way out of the planet's current crisis. However, plastics pollution is essentially a human problem, so we need the humanities to help us formulate a lasting solution. Inventing new materials to replace plastics, or coming up with new systems to handle waste are only part of the picture. In order to change human behaviour, to convince people to engage with new scientific advances, and to get them to reuse and recycle plastics responsibly, we need to understand how people think about plastics in the first place and think about their own responsibility. As linguists, we know that language holds the key to this understanding, since the language we use on a day-to-day basis reflects the fundamental design and functions of the human mind. This talk will present findings from our corpus-assisted stylistics research project at the University of Sheffield, undertaken as part of a multidisciplinary team of scientists, engineers, social scientists, and humanities researchers. We have built two large corpora that allow us to compare public facing discourse from retailers, government, and manufacturers to consumer-generated discourse on social media and in dedicated focus groups we conducted. This has provided us with insights to share on how people conceptualise plastics, as well as which language we need to use to encourage them to reuse and recycle more effectively, without inadvertently discouraging or alienating consumers already dedicated to the cause.

**Keywords:** *corpus-assisted stylistics, ecolinguistics, single-use plastics, corpus linguistics, corpus-assisted discourse analysis, comparative stylistics*

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*Unsettling anthropocentric narratives of progress through literary re-conceptualisations of the* HUMAN IS ANIMAL *metaphor*

In his 2007 book *Washing the Brain: Metaphor and Hidden Ideology* Andrew Goatly posits that the metaphor HUMAN IS ANIMAL has the potential to become "one of the major ideological battlegrounds in the 21st century." (126) Essentially, the discord has to do with the extent to which the metaphor can be seen as metaphorical: a strictly biological view would hold the statement more or less literal, whereas a culturally and sociologically oriented approach would focus more on the differences between humans and animals. Each of these views may, in turn, be underpinned by different ideological orientations, connecting to on-going debates about sustainability issues in the co-existence of humans and animals. Goatly discusses influential theories relating to the metaphor, stressing how they have shaped and continue to shape our views of the world. Beyond (popular) scientific discourse, conventional metaphors may also have considerable ideological impact through artistic expression, and owing to the frequent creative exploitation of existing metaphorical patterns, literary texts can interrogate and negotiate the communicative import such patterns may have. This paper then explores how contemporary speculative fiction about the human-animal relationship exploit the HUMAN IS ANIMAL metaphor to challenge an anthropocentric view of the world. Through a close stylistic analysis of selected examples from three short stories, Sarah Hall's "Mrs Fox" (2013), Hannu Rajaniemi's "Lions and Gazelles" (2018) and Margrét Helgadóttir's "A Lion Roars in Longyearbyen" (2022), the paper shows that the metaphor functions in a much more fluid way than the biology-culture binary implies.

**Keywords:** *conceptual metaphor; anthropocentrism; speculative fiction; animal studies*

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## *Adapting the law to a changing environment*

Historically, narrative has been important in the development of the common law; what stories are told in environmental cases? And how persuasive are they?

Using the language model of systemic functional linguistics (SFL), I analyse the stylistic features of a 2021 environmental case from the Australian Law Reports. This functional model of language relates language choices to different worlds of human experience, which, in a recent book on narrative worlds, I in turn relate to different historical modes of telling stories.

In the environmental case studied, features of the natural world may be given narrative roles which traditionally are given to human participants. This is not figurative personification but potentially an extension of human understanding to the new social conditions within a changing natural environment. Moreover, whereas the simple past has been the dominant tense for human story-telling, in this environmental case the story told is of the future.

**Keywords:** *narrative; common law; environmental case; systemic functional linguistics*

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## *Thought presentation in contemporary present-tense narrative*

The use of the present tense is not an unusual choice for narrating stories in contemporary literary fiction. In spite of its prevalence, stylistic features of present-tense fiction have not yet been fully explored. With a corpus-based approach, we compare 21st-century present-tense fiction with 20th-century past-tense fiction, particularly focusing on characters' speech and thought presentation. This paper reports on some key findings from this project, highlighting cases of thought presentation categories (see Semino and Short 2004) in present-tense narrative.

Out of speech, writing and thought presentation, thought presentation seems to be most affected by narrative tenses. Contrary to Leech and Short's claim that the norm of thought presentation is indirect thought, the most frequent category of thought presentation in present-tense narrative is free direct thought (FDT). This usage of FDT also contrasts with free indirect thought (FIT) being the primary thought presentation category in past-tense narrative. In present-tense narrative FIT is much less frequently used than FDT, and it tends to be used in gradations of FDT and FIT.

The disagreement between the norm of the thought presentation proposed by Leech and Short and the most frequent thought presentation category in contemporary present-tense fiction has helped us to review the concept of the norm and consider how we can explain this discrepancy.

**Keywords:** *discourse presentation; free direct thought; free indirect thought; present-tense narrative; thought presentation*

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**Shatha Salih Khuzaee** ✉
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*The Art of Sarcasm:*
*A Multimodal Critical Stylistic Analysis of Information Priorities in Political Cartoons*

This paper proposes a version of the Critical Stylistics model that explores how multimodal meanings of information priorities (salience) are made and projected in political cartoons depicting various political events and people selected from the French satirical magazine *Charlie Hebdo*. A framework integrating Critical Stylistics and Visual Grammar models introduces the multimodal textual conceptual function of information priorities (salience) developed from Jeffries (2010). Applying Jeffries' (2014, 2016) concept of textual meaning, the analysis shows that the linguistic text and images are two independent texts contributing differently but collaboratively to the meanings of information priorities (salience) made and projected in political cartoons as multimodal texts.

I argue that a critical stylistic approach is applicable to images, but it needs an equivalent visual model to propose a tool that can analyse the meaning-making of information priorities (salience) in political cartoons as multimodal texts. I adopt Jeffries (2010) critical stylistic approach and adapt it for images, making use of Kress and van Leeuwen's (1996, 2006) model of visual grammar and drawing on their notion that images are texts to develop the multimodal conceptual function of information priorities (salience). The proposed tool can show how the linguistic text and the accompanying image while using resources specific to their underlying structure construct meanings that result in a coherent portrayal of the world of events reported through negation. The multimodal textual conceptual function of information priorities (salience) uses the notion of co-text to reduce the number of possible interpretations an image might suggest, producing a more systematic replicable analysis.

**Keywords**: *Critical Stylistics; Visual Grammar; multimodal textual analysis; textual conceptual functions; textual meaning; co-text*

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# Limin Li ✉

## Northwestern Polytechnical University, Xi'an, China

### *Animal hymns, cultural introspection and elegiac complex:*
### *A cognitive ecostylistic analysis of* Big Fu the Tiger

"Big Fu the Tiger" is one of the most famous short stories in Chinese Manchu woman writer Ye Guangqin's (1948-) *Mountain Stories* (translated by HU Zongfeng, Robin Gilbank, Xi'an, 2004; Scarborough, 2017). Ye is a first-class contemporary writer in China, her concern and affection to ecology and animal protection drives her to spend 9 years in Zhouzhi County, the central region of the Qinling Mountains in China. Through the close contact with wild animals and protecting animal activities, Ye not only praised the divinity and charm of nature, but also felt the urgency of animal protection and environmental protection, so she turned her work from family narrative to animal narration. Based on the news report "The Last South China Tiger Killed in the Qinling Mountains" in 1964, China, Ye Guangqin created the short story "Big Fu the Tiger". Ye Guangqin uses an elegiac tone to tell the real event happened in Qinling mountains. By adapting conceptual metaphor theory (Lakoff & Johnson 2003), conceptual blending theory (Fauconnier & Turner 2002) and perspective from cognitive grammar, the paper (1) shows how the mountain people in central Shaanxi plain, China conceptualize the nature and animals through analyzing animal metaphors and magic and illusionary images, (2) reveals the author Ye's elegiac tone of the beautiful Qinlin ecology by embedding her ideas to animal perspective, (3) restates China's ecological value of equality and coexistence between human beings and natural things by using conceptual blending theory (Fauconnier & Turner 2002) to analyze those cultural-loaded words, dialects and poems in the story.

**Keywords:** *Big Fu the tiger; ecostylistics; metaphor; perspective; equality and coexistence*

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## *Measuring the impact of reading climate fiction*

Empirical research on the impact of fiction on increased concern about environmental issues like extinction and climate change (e.g., Małecki et al. 2021) has proliferated in the last couple of years. We would like to contribute to this line of research, by asking the question of *how* to measure the impact of reading *climate fiction*. For that we are investigating online reader reviews on climate fiction, analysing them with two distinct but related approaches. One approach emphasises the question of absorption and how it mediates effects on readers (Kuijpers et al. 2014). We will use annotation guidelines that have been developed to capture mentions of absorption in online reviews, to investigate whether mentions of absorption co-occur with mentions of impact. The mentions of impact will be captured by the other approach we will test, which uses the concepts of past selves, self-schemas and possible selves (Markus & Nurius 1986) to identify where impact takes place in the self-concept. We are interested not just in the applicability of the approaches we are testing, but also in the online reviews as potential testing ground for the study of the impact of climate fiction. The main contribution of our study is to investigate the interplay between how works of climate fiction are experienced by readers (absorption) and how these reading experiences can affect us (impact on the self-concept), thus testing whether climate fiction as a genre in itself indeed embodies its purpose of raising awareness and prompting environment-friendly changes in behaviour.

**Keywords:** *empirical literary studies; climate fiction; impact; possible selves; narrative absorption*

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## *Semantics, stylistics, and poetics of ecophilosophy in Seamus Heaney's essay about Barrie Cooke's art*

The research aims to reveal how various verbal and cognitive means are used by Seamus Heaney (2001) in his essay about Barrie Cooke to explain the painter's ecophilosophy embodied in his works of art and to express support for this ecophilosophy. To this end the concept of ecosophy introduced by Arne Naess (1973) and the principles of the ecolinguistics developed by Aaron Stibbe (Ma & Stibbe 2022) are used. The essay analysis is conducted via a composite methodology that combines analytical tools of cognitive linguistics (abstract and concrete concepts, conceptual metaphor), stylistics (lexical and syntactic expressive means and stylistic devices), intertextuality (quotations and allusions), and cognitive poetics (stories and parables). The findings suggest that Heaney's essay is a masterfully crafted text which achieves both a clear description of a particular ecophilosophical approach and its expressive representation. This ecophilosophy is delineated in the text as the painter's life credo, the meaning of his works of art, as well as a deeply embedded worldview in the traditional culture and as an approach advocated by an alternative scientist. The essay intertwines the discussions of the works of the visual arts and the real life in connection with ecological issues and thus and makes a strong appeal to the reader to pay attention to the ecophilosophy as a means of understanding art and living a life.

**Keywords:** *ecolinguistics; ecostylistics; environmental disaster; framing*

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## *"Maybe it will be safer?" Confronting the limits of refugees' choices through interactive digital fiction*

What are the potential immersive, empathy-inducing and awareness-raising effects, and the broader ethical implications, of fictional representation and role-playing gamification of refugee experiences?

The failure to build, maintain and protect societies which are environmentally, economically and socially sustainable will result in an unprecedented global crisis of forced displacement over the next century. 'Bury me, my love' (BMML) (The Pixel Hunt/ARTE, 2017) is a reality-inspired, interactive fiction for mobile phones, designed to draw attention to and provoke thought about the plight of refugees. The reader plays the role of Majd, the husband left behind in Syria, responding to messages from his wife, Nour, as she travels across Europe trying to find safety.

This paper explores the reader experiences created by BMML. It introduces and uses selected narratological theories and concepts, including small stories research (Bamberg and Georgakopoulou 2008) and ontological resonance (Bell 2021), to analyse the text's mechanics and multimodal and pragmatic features. It investigates a series of questions, including: How far is the text's immersive potential enhanced or undermined by the interactive agency ascribed the reader, in the role of Majd, and by the degree and nature of that agency? In what ways does the fiction's use of images play with realism, invite empathy, and/or evoke alienation? How does the text's present tense, 'real time' unfolding of events contribute to its realism? The analytical discussion is situated within a broader consideration of the feelings aroused by, and ethical implications of, participating in this reality-based fictional journey through your phone.

**Keywords:** *multimodality; interactive fiction; empathy*

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## *Green Stylistics: Rhetorical analysis on Imran Khan's "One Billion Tree" campaign*

The present study is an attempt to analyze the use of green stylistics in Imran Khan's rhetoric during the "*One Billion Tree"* campaign. The analysis will focus on the speeches and press releases made by Khan during the campaign. It will examine the use of persuasive language, metaphor, imagery and other rhetorical devices to convey the message and to mobilize people to take action. For example, Khan often used the metaphor of planting trees as "planting the future" which created a sense of urgency for action amongst people. The analysis also shows that Khan used the language of environmentalism and conservation to appeal to the people of KPK and Punjab. Furthermore, the analysis indicates that the campaign was successful in raising awareness about the importance of environmental conservation and in encouraging people to take action. In conclusion, this green stylistics analysis of Khan's rhetoric during the "*One Billion Tree*" campaign shows that the use of language and rhetoric was highly effective in communicating the message of environmental conservation and in motivating people to take action.

**Keywords:** *green stylistics; rhetorical analysis;* One Billion Tree

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## *The visual and discursive styles of Green Washing: Multilingual case studies*

The term "green washing" refers to communication and marketing initiatives pursued by companies, institutions, organizations and other entities with the aim of presenting activities that threaten the environment as sustainable.

The increasingly urgent need to raise awareness on climate change and environmental degradation has contributed to focus attention on this phenomenon of communicative distortion, leading to the creation of an official and scientifically based taxonomy on Green Washing known as "Science Based Taxonomy" (Siano et al. 2017). This phenomenon has also been studied following a variety of approaches, ranging from quantitative corpus-based to qualitative ones.

Our contribution inserts itself in the fields of multimodal discourse studies (Kress 2010), Critical Discourse Analysis (Fairclough 2013) and ecostylistics (Virdis 2022), aiming to present a review of select case studies in English and French. Their choice follows two criteria: 1. their target audience and the specific register, or text-type, they instantiate; 2. the entities involved in cases of Green Washing. Qualitative analysis employs Critical Discourse Analysis and multimodal theory to pinpoint frequently occurring structures. The final aim of this study is to contribute to the existing taxonomy of Green Washing in advertising from a linguistic and multimodal point of view.

**Keywords:** *green washing; critical discourse analysis; multimodality*

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*Can Semantic Prosody survive without Gricean maxims?*
*A response to a contemporary critique of the diagnostic potential of SP*

"One who has done much to tackle theoretical issues [of corpus linguistics], and particularly the hidden effects of collocation, is Bill Louw. He gave us semantic prosody, an insight into language which is far from being exhausted as a field of study…" (Williams 2010: 403). This is a reference to a distinct approach to corpus linguistics originated at the University of Birmingham in 1960s and 1970s. John Sinclair's explicit reliance on empirical data and not pre-existing theoretical assumptions or speculation, following Firth's 'the meaning of the word *night* is its collocability with *dark*' (Firth 1957: 196) as an explication of Wittgensteinian 'meaning is use' (OC 61-62), led to the creation of an independent school of corpus linguistic thought, sometimes referred to as neo-Firthian. Of this school, arguably the most original scholar is Bill Louw, who saw his work on semantic prosody, a central concept in Sinclair's views on collocation, become a target of criticism starting from around 2005. Criticism of his seminal work, 'Irony in the text or Insincerity in the writer: the Diagnostic Potential of Semantic Prosodies' (1993) came both from the neo-Firthian (e.g. Hunston 2007) and the 'corpus-based' schools.

The latest (to my knowledge) direct criticism of this paper, viewed in isolation from Louw's Contextual Prosodic Theory (originating around 2000 and given its fullest description in Louw and Milojkovic 2016), was expressed by McIntyre (2018). According to McIntyre, in order to diagnose irony, semantic prosody, though helpful, needs to be assisted by statistical tests, the distinction between semantic preference and semantic prosody, and Gricean maxims. In my presentation I will endeavour to respond from the point of view of Contextual Prosodic Theory and, hopefully, contradict McIntyre (2018), which will remain a valuable and original contribution to the debate surrounding semantic prosody.

**Keywords:** *collocation; semantic prosody; Contextual Prosodic Theory; irony and insincerity*

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# Kazunari Miyahara ✉
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### *Present-tense Narration and the Buberian Idea of "I-Thou" Dialogue*

This paper discusses the issues concerning present-tense narration through an approach that utilizes a kind of philosophy which might appear peripheral but provide good supporting arguments for many of the ideas posited by various narratologists. Recently, amazingly systematic and comprehensive studies by Armen Avanessian and Anke Hennig (2012), Mark Currie (2007, 2013), Irmtraud Huber (2016), and Carolin Gebauer (2021) have offered elaborate mapping and analyses based squarely on the philosophy concerning time and temporality. Although they have greatly advanced the discussion of the narrative (or fictional) present tense used in modern and contemporary fiction, there still seem to be some interesting niches left under-investigated—surely the field of philosophy can accommodate a lot more. In this paper I deploy the "philosophy of dialogue" developed based on Martin Buber's concept of the "I–Thou" relation with others, which Buber says is realized in a special realm filled with the feel of the anti-deictic present tense. I argue that, by introducing this concept, the characteristics and functions of the narrative present tense can be explained in another, simpler way—without, for example, shifting the focus from the writer's side to the reader's side to contend that it is at the reader's disposal whether to position a narrated past event as synchronous with the act of reading. Furthermore, this approach might provide a possible answer to a still open question of what induces writers using the historical present tense to decide which part of their passages to presentify and which not to.

**Keywords:** *present-tense narration; philosophy of dialogue; Martin Buber*

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*How "green" is our interaction with the news?*
*Safety signs in reported news*

Is climate change real? How do you know? Various research projects have emphasised the manipulative practices of news producers and their effect on how we consume news. However, little attention has been given to finding ways to empower the public in their interactions with such practices. This becomes urgent when the reported news has to do with important matters that affect the public in their everyday life. In my research investigating a conflict relating to a nation's share of water, I pose the question: are the public able to hold their governments accountable for their "reported" decisions? I adopt a Critical Discourse Analysis approach in my examination of speech presentation in news reports based on Short & Leech's model (2007).

Given the nature of the accountability question I pose, the one-dimensionality of this model on "faithfulness" did not answer my question. Yet, it led me to propose an extra dimension to investigating speech presentation: "agency" (i.e. who says the information). In this proposed model, speech presentation modes are viewed as indicators of agency. This extra dimension revealed a nuanced connection between our perception of agency and our news consumption. The results show that the prioritisation of certain speech presentation modes creates a cognitive effect that facilitates the consumption of information from a particular viewpoint. In this presentation, I will present my proposed model and the common patterns of speech presentation modes, highlighting how these patterns may function as green/safety signs that disempower us in our interaction with reported news.

**Keywords:** *speech presentation, critical discourse analysis, critical stylistics, news consumption*

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## *Characterisation through laughter-talk in conversational humour in Chick Lit*

In this paper we analyse laughter-talk (Partington 2006) in conversational humour (Dynel 2009) in the popular fiction genre Chick Lit. This is the first systematic analysis of how humour phenomena are linguistically realised in the genre despite humour being as aspect recurrently referred to as intrinsic to the genre. We use a combination of methods, both corpus-based and qualitative in nature, to identify instances in which laughter occurs which we (broadly) associate with the presence of humour. Although, laughter is, by no means, to be fully equated with humour, understanding it as a fully separate phenomenon from the latter is equally counterproductive. With the use of self-compiled corpora (the Chick Lit Corpus, *CLC*, the Post-10 Chick Lit Corpus, *Post-10 CLC* and a Serious Fiction corpus, *SF*) we delve in detail into the nature of humorous phenomena in the genre. We conclude by arguing that humorous encounters are indeed genre-defining and essential for characterisation. Humour analysis allows us to conclude that Chick Lit protagonists are prototypically described as non-aggressive, non-threatening individuals which also contributes to the depiction of sympathetic, amenable characters readers expect in the genre (Montoro 2007, 2012).

**Keywords:** *corpus-based analysis; humour; popular fiction; female writing*

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## *A Narrative Analysis of Green Global Talent Life Stories: Awareness of Ecological Issues and Orientation to Learning English*

This narrative analysis study investigates the connections between Japanese students' orientations towards learning English and their awareness of green issues. Oral interviews were employed to gather the life stories of people who are globally active in the environmental field. The interview texts were then analysed and discussed with the help of narrative theory.

Sustainability has become an important theme of concern among the international community, and interest in environmental issues, or green issues, is growing among Japanese university students. In Japan, a high level of English proficiency is considered a prerequisite for being globally active, and the relationship between an awareness of environmental issues and interest in learning English is worth investigating. Yashima (2009) refers to an increased aptitude for solving international problems as an international orientation, and states that having a long-term goal of engaging in "activities that contribute to international issues" and an increased international orientation are important factors that can motivate Japanese students to learn foreign languages.

This presentation will explore the relationship between the process of raising awareness of environmental issues and orientation to learn English using narrative theory and life story research methods in an interdisciplinary manner. Life story research emphasizes the importance of "acts of meaning" (Bruner 1993). Narratives obtained through semi-structured interviews will be analysed from a narrative theory perspective to examine their acts of meaning to learn English and to solve environmental problems.

**Keywords:** *ecological issues; global talents; interview; life story; narrative theory*

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# Clara Neary ✉
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## *"[L]ike a soap bubble at its limit":*
## *Treading an ecological tightrope in Rohinton Mistry's* **A Fine Balance** *(1995)*

Huggan and Tiffin (2010) outline three forms of ecological imperialism. The first, exemplified by the work of ecofeminist Val Plumwood (2001: 5), links human attitudes to the environment to the "reason-centred culture" at the heart of the European postcolonial project, one which saw the natural world and its contents as "either external to human needs, and thus effectively dispensable, or as being in permanent service to them, and thus an endlessly replenishable resource" (4-5). The second form, *biocolonialism*, refers to the use and consequences of contemporary biopolitical trends in western technology. The third form of ecological imperialism, *environmental racism*, is defined as "the connection, in theory and practice, of race and the environment so that the oppression of one is connected to, and supported by, the oppression of the other" (Curtin 2005: 145).

This paper will consider the presence of all three forms of ecological imperialism in Rohinton Mistry's novel *A Fine Balance* (1995). Described as "an almost classic example of a postcolonial realist text", the novel depicts "a country's chaotic transition towards globalization" (Sørensen, 343, 348). Though set against the immediate backdrop of the Indian Emergency of 1975-77, this process of "globalization" is represented as originating in the Indian partition of 1948 and hence encompasses mass human displacement, environmental destruction, and a nationwide programme of enforced sterilisation. This paper will investigate the novel's representation of globalization by considering the nature and function of its metaphor construction.

**Keywords:** *ecological imperialism; postcolonial ecocriticism; Conceptual Metaphor Theory; metaphor; Mistry;* A Fine Balance

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# Esterina Nervino ✉
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### *Green is the new black:*
### *Re-purposing corporate narratives across genres*

Although law and business scholars have pioneered studies on sustainability, such research fails to satisfactorily engage with sustainability discourse. While applied linguists focused on discourse, a bibliometric and systematic review conducted by the author on applied linguistics studies investigating sustainability discourse shows that majority of scholars have limited the analysis to textual features. In addition, the review sheds light on the diachronic changes in terms of topics and genres investigated following major events (e.g., Paris agreement). This study aims to determine how ESG commitments, efforts, and achievements are semiotically constructed across different genres, with particular focus on environmental constructs. Drawing upon author's previous work (Wells et al. 2021), this study conducts a corpus-assisted multimodal discourse analysis (Kress & van Leeuwen 2006; 2001) on a set of data which reflects the communication practices of the two major conglomerates operating in the luxury industry, namely Kering and LVMH. The dataset includes webpages, press releases, reports, and social media posts construing the two companies' environmental, social, and governance commitments, efforts, and achievements. Preliminary findings show how different semiotic resources are orchestrated to construct environmental discourse across different genres and how discourse changes to adjust to medium and audience. The study promotes the idea that sustainability transformation of businesses, like digital transformation, has spurred the proliferation of hybrid genres which reflect the need to comply to new regulations. This study is part of an overarching project which investigates sustainable corporate discourse and highlights how discourse enables individuals, public and private entities to advocate, influence, and drive change in the society.

**Keywords:** *environment; corporate discourse; multimodality; luxury; digital media*

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# Soichiro Oku ✉
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*A Corpus Stylistic Approach to the SDGs
in the context of Japanese language education*

This paper focuses on the style of the discourse on the Sustainable Development Goals (SDGs) from the perspective of corpus stylistics. Firstly, accounts of the style that shaped the SDGs will be provided. The processes through agenda consultations set more transformative and ambitious goals. But across many goals, a certain style had to be chosen when targets and indicators were selected. This is due to genuine difficulty in defining a suitable indicator. Since the targets of SDGs are ecologically catchy and attractive, the discourse on the SDGs has been widely adopted as teaching materials in language education settings in Japan. It is hypothesized that the style of these materials related to the SDGs has become conventionalized, with an emphasis on solving environmental problems, and collaborative processes. Designing corpus by sampling teaching materials and picture books on the SDGs, I will consider both the POS (part-of-speech) and semantic components of the corpus with AntConc and Wmatrix. Some distinctive styles like the choice of modalities, verbs, and noun phrases will be pointed out. In conclusion, teaching materials are written in limited language use, presenting functions like persuasion, instruction, and so on, teaching English through these materials on the SDGs may make learning difficult because of the lack of variety.

**Keywords:** *corpus stylistics; SDGs; language education; Wmatrix*

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## *Stylistic Insight into the Concept of Wilderness in Canadian Literature*

The concept of wilderness is strongly embedded in the heart of Canadian culture and literature, reflecting the country's vast and diverse natural landscapes and the colonizer's perspective thereon. From the early colonial literature to contemporary works, Canadian writers have explored the wilderness as a site of adventure, beauty, and spiritual renewal as well as a place of danger, isolation, and harsh living conditions. While not considering *wilderness* as deployed by critic Geoffrey Hartman (*Criticism in the Wilderness*, 1980), we acknowledge that even his metaphorical usage draws on post-colonial as well as biblical connotations, both of which will also affect our analysis.

In this research, we intend to explore the various connotations of wilderness in a selection of Canadian literary works by 19th-century authors and compare them to 20th-century works that are available digitally. We will build representative corpora and search for the word *wilderness* along with selected variants and derivatives. We will first measure the presence of the selected lexical items in the corpora quantitatively and then proceed to qualitative analysis of the contexts in which they appear. We are interested in exploring the connotations of *wilderness* and the potential ideological load borne by the word across the decades of a developing national literature.

**Keywords:** *wilderness; Canadian literature; corpus linguistics*

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## *The concept of* colourless *in Modernist prose: A corpus-assisted analysis*

This paper aims to explore how the concept of *colourlessness* is featured in literary prose. We use a corpus stylistics approach (McIntyre & Walker 2019) to gather literary textual examples that include the lexeme, focusing exclusively on the Modernist literary movement. Four authors are identified to overuse use the term *colourless*: James, Conrad, Wharton, Richardson. The theory of foregrounding (Miall & Kuiken 1994) and conceptual metaphor theory (Lakoff & Johnson 1980; Kövecses 2008) are used to provide a qualitative analysis of those four authors' work present in our corpus. Findings show that although each author has their unique style, there are similarities in the usage of *colourless*. When it is used to describe characters' physical appearance, it is frequently associated with their personality, thus generating the metaphor ANATOMY IS MIND. Additionally, some authors employ the lexeme to mean dark or black, whereas others use to it mean pale or white, and as such *colourless* can be oxymoronic. When this is the case, the omnipresence of negation (Hidalgo-Downing 2000), as well as parallel semantic association, provides greater context for its meaning. This enables readers to form a rich and vivid mental representation during the reading process.

**Keywords:** *colourless; corpus stylistics; foregrounding; metaphor; Modernism; negation*

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# Emma Pasquali ✉
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*Analysing the Argumentative Style of Reuters:*
*Pemex, Environment and Pollution*

The present paper investigates the argumentative style of a selection of 6 articles about Pemex (*Petróleos Mexicanos*), environment and pollution, published by Reuters, a global news agency which aims to "report the news with […] freedom from bias" (Reuters 2023). While two articles directly discuss Pemex and gas flaring (Eschenbacher 2022a, 2022b), one discusses the greener future of the "New Latin America" (Alire Garcia 2022), one the vows of Cemex - the biggest concrete producer of North America - to slash carbon dioxide emissions, only briefly alluding to Pemex (Garrison 2021), one presents the proposal by Cortes - leader of the National Action Party (PAN) - of installing free solar panel for housing (Dave Graham 2022), and the last one discusses the request of the Mexican trucking sector to delay low-sulfur diesel rule, which is strictly bound to the (lawfully delayed) production of such fuel by Pemex.

The aim of the paper is to investigate the argumentative style of Reuters, through a Critical Discourse Analysis of the selected articles; more specifically, the analysis will focus on vocabulary [ideologically contested words, cohesion, synonyms, antonyms, presence of markedly (in)formal words, use of evaluative words, metaphors and idioms], grammar [types of verbs, presence of nominalizations and of features of modality, clearness of the agency, type of sentences (active or passive), use of ingroup markers], and impact on social relations (Fairclough 1989: 110-112). A table giving an overview of the most salient data will be provided to pinpoint the ideas expressed by journalists and to investigate how, even such a neutral agency, might influence both the opinion of their colleagues, and (consequently) of the readers.

**Keywords:** *Critical Discourse Analysis; environment; pollution; argumentative style*

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# Jozefina Piatkowska ✉
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*"Adjectives strech like cats…"*
*Nature and grammar in Zuzanna Polina Gincburg's poetry*

Zuzanna Polina Gincburg (1917–1944) was a Polish poet of Jewish origin, writing under the pen-name Ginczanka. She grew up in a Yiddish-speaking town of Rivne, in the Ukrainian region of pre-War Poland. She was a native speaker of Russian, but chose to write her poetry in Polish, the official language of the state and of her favourite poets. Raised on the border between different cultures and exposed to various linguistic influences, she developed poetry of non-standard grammar and inventive lexical solutions.

Although she spent most of her life in urban environment and since her early years dreamt of moving to the capital, her poetic voice sings the power of nature. In her poetic world, natural forces are the source of her own power: the power of a girl reaching for life in a big city, of a girl who feels ready to become a woman, and of a woman that confronts the society and men.

In my presentation I will focus on how Ginczanka emphasises the role of nature through grammatical structures. I will examine her poem "Virginity" to demonstrate how the arrangement of nouns denoting bounded or unbounded entities might relate to the imagery of contrastive worlds of nature and civilisation. I will also refer to two meta-poems ("Grammar" and "Conjugations") in order to show how the poet perceives grammatical categories and discourse relations through drawing analogies with the life of natural environment.

**Keywords:** *Zuzanna Ginczanka (Zuzanna Polina Gincburg); poetry; grammatical categories; bounding; iconicity*

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## *Religious Identity in Personal Narrative*

This presentation focuses on religious identity in talk about community life in Birmingham in the UK, particularly in contexts where people of different religious beliefs are regularly in contact with one another, and how narratives of experience impact on understanding of self-identity. The presentation features narrative analysis of interviews and fieldwork undertaken during an 18-month research fellowship entitled 'Language and Religion in the Superdiverse city', and specifically investigates the dynamic relationship between thinking and talking about religious identity, and the discourse context. Analysis will show how religious identity is constructed using categories, particularly in contrast and comparison to other categories, and how the use and understanding of these categories can shift depending on contextual factors including the topic of conversation, the interlocutors, and the perceived goal of the interaction. I will argue that a more dynamic approach to religious identity has consequences for how religious belief is understood in society and how people of different religious faiths and backgrounds and people of no faith come to understand one another in diverse settings.

**Keywords:** *religion; discourse; categorisation; discourse dynamics; identity*

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*Talking Environmental Sustainability:*
*Narratives and framing on Reddit*

Online communities are becoming pertinent in shaping narratives on the sociocultural aspects of sustainability. These exchange information, ideas, and represent views to policy-makers. Reddit is a tool used by different users who share a virtual space for meaning-making event on relevant issues. The aim of this study is to gain insight on how Reddit users perceive environmental sustainability issues, how the participants frame themselves in this social media and how they use this space for representing their narratives about the emotional engagement. The questions that will be addressed to this research are:

1. How are participants shaping narratives by expressing their eco-anxiety in r/sustainability sub/reddit?
2. How do participants make use of processes afforded to them on social media to express their eco-anxiety?
3. In what ways do the readers become participants in the text?
4. To what extent do current narratives contribute to sustainable discourse on r/sustainability?

Using a multimodal approach, the study of the linguistic and semiotic resources within this virtual community are analysed in order to establish how participants are representing their understanding of environmental sustainability.

**Keywords:** *sustainability; environment; multimodality*

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# Lesia Rubashova ✉
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## Rusty Pines of Chernobyl Are Green Again, but Burnt Sunflowers of Bakhmut…
### Stylistics for Students of Environmental Law in Ukraine

This interdisciplinary study focuses on ecolinguistic aspects of environmental law, such as narratives of sustainability in cases of intentional or unintentional infringements of law, and has direct implications for both stylistics of legal documents and the methodology of teaching English to students of environmental law. Such methodology requires an interdisciplinary approach, combining elements of stylistics, pragmatics, and corpus linguistics in a multimodal and multimedia mode.

Specifically, the study analyses correlation of event reporting tools and social events through visual means, press releases, and newspaper articles, using the text world theory along with narrative and critical discourse analyses. In particular, the HBO *Chernobyl* miniseries and the script by Craig Mazin are used as multimedia sources in the study of unintentional accident cases, whereas press releases of the Ukrainian Ministry for Emergencies during the Russian-Ukrainian War (2022-2023) are used as texts on intentional damage to environment. Both sources are currently used in English courses to train lawyers in generating evidence-based texts.

Such close attention to environmental data and its categorization, along with accurate interpretation of facts in accordance with authenticity criteria, results in credible presentation of information, hence highlighting the importance of "green" stylistics at this dramatic stage of climate change.

**Keywords:** *ecolinguistics; "green" stylistics; environmental law; narratives of sustainability; text world theory; evidence-based texts; environmental data; categorization; authenticity criteria; climate change*

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*World Economic Forum Annual Meeting* (2023, link).

# Martina Russo ✉
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## *Corpus-assisted Ecostylistic Analysis:*
## *Plants' narrative in Sue Burke's* Semiosis *and* Interference

In the sake of a positive and more sustainable relationship between the human and the more-than-human world, Ecological Stylistics (Virdis 2022) stands as a new and beneficial approach to contemporary discourses, foregrounding both ecological issues and meticulous textual interpretation and analysis. In this framework, I apply a Corpus-Assisted Ecolinguistic approach (Poole 2022), focussing on concordance and collocation analysis of selected lexical items in order to offer an overview on how certain linguistic patterns can foreground or background meanings and ideologies that challenge (positively) our society. Furthermore, the analysis will go into depth, according to Hallidayan theories on animacy and agency (Goatly 2004; 2017; 2022). For the purpose of developing a case study, I create a small corpus using SketchEngine software (https://app.sketchengine.eu/); it comprises Sue Burke's duology: *Semiosis* (2018) and *Interference* (2019), amounting to 293,288 tokens.

In these captivating science fictions, a group of humans leaves a dying earth to colonize another planet, Pax, inhabited by sentient plants, with whom humans learn to coexist, even with further interferences. These novels reverse the anthropocentric perspective of dominant humans among other species, creating a balanced ecosystem. The narrative unfolds across different narrators, but the present paper will discuss the peculiar animacy/subjectivity of the plant-narrator within the narrative.

**Keywords:** *corpus-assisted ecolinguistics; ecostylistics; science fiction; agency; animacy*

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# Nami Sakamoto ✉
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### *A stylistics approach to written narratives by language learners: Incorporating sustainability in education to cultivate environmental perspectives*

The SDGs (Sustainable Development Goals) were formulated by the United Nations in 2015 and set out 17 goals and 169 targets for establishing a peaceful and prosperous world by 2030, all while tackling environmental issues. Since their establishment, developing and developed countries alike have been discussing and working on the SGDs, with them creating concrete proposals at national and municipal levels to enable their achievement. In the field of education, both primary and secondary as well as higher education are addressing SDG-related issues and inquiring how supporting actions herein might be shaped. This study thus explored whether the environmental understandings and perspectives of university students were transformed through their experience of planning a simulated SDG-related entrepreneurial initiative in their foreign language class. For this purpose, their written narratives were analysed before and after the group presentations of their research from two different approaches: stylistic and sociocultural. The stylistic analysis verified and consolidated the findings of the qualitative analysis, examining the students' use of stylistic features, including sentence length and complexity, transitivity, repetition, modality, and thought representation. The sociocultural analysis clarified how their understandings of the SDGs and environmentally friendly perspectives were deepened in the learning community through the Content and Language Integrated Lesson. As the results of the analysis, students experienced awareness of the importance of self-internal dialogue and discourse with classmates about environmental issues. This value-adding opportunity for incorporating sustainability knowledge into learning content leverages for students to perform a twofold role in preparing students for future challenges.

**Keywords:** *SDGs; narrative stylistics; learning reflection; CLIL; sociocultural approach*

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# María Teresa Santé Delgado ✉
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## *Environments and emotions in Jane Austen: Elizabeth Bennet's view on nature*

When exploring characters' emotions in *Pride and Prejudice*'s ([1813] 2014) fictional dialogues, several instances remark on nature (Bodenheimer 1981; Ailwood 2007). Pragmatic, narrative and cognitive notions hence intertwine to offer a close analysis of style in context (Hoffman 2017; Langlotz 2017) in the novel.

My interdisciplinary approach focuses on Elizabeth's impassioned speech at the end of chapter XXVII to illustrate her *mind style* (Semino & Culpeper 2002; Fowler [1977] 2003) and unite governing emotional patterns with her perception of nature. To this end, I will identify the illocutionary acts in Elizabeth's utterances (Austin 1976; Nolan-Grant 2009; Levinson 2013) and explore the results that connect language, character construction and natural settings.

This study seeks to align with cognitive uptakes on nature in fiction and beyond (Douthwaite et al. 2017). As Elizabeth's speech celebrates landscapes, readers are invited to subscribe to nature and adapt her emotions to their own experience (Martínez 2018) through a stylistic lens.

**Keywords:** *Cognitive Stylistics; Jane Austen; nature; mind styles; speech acts*

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## *Biological v. artificial environment:*
## *Framing the 'cloud' via a tracing technique*

Social and new media are increasingly relying on a new parlance, that is, a manner of speaking which is 'natural' to these synthetic environments. Among some of the recent coinages there are words such as 'astroturfing', 'natural search results', 'server farms', and the 'cloud storage' or simply 'the cloud', all entertaining a strong if complex relation with nature and/or the biological environment. In what can be regarded as an attempt to investigate the connection between our natural, our cultural and our artificial digital environment, author J.R. Carpenter created an electronic literary piece, The Gathering Cloud, (2016), a "hybrid print and web-based work" that "aims to address the environmental impact of so-called 'cloud' storage by calling attention to the materiality of the clouds in the sky" (Carpenter 2022). Such boundary object, connecting art and research, linguistic and extralinguistic, human digital behaviour and excerpts from Luke Howard's essay on the Modifications of Clouds (1803), presents itself as a socio-pragmatic environment that requires an ecologic perspective able to recognise "le rôle des agents non humains dans les productions langagières" (Paveau 2017). This paper will examine the making of the author literal and figurative framings and discuss the new "complex inventory", to quote Sapir (1912), that seems to emerge as Carpenter's work intertwines "the materiality of the clouds in the sky and on server farms", thus shaping her artistic dispositif via a tracing *tech*nique that outlines patterns, discover trails, seek the origin or development of organic and non-organic clouds and is itself a sign showing that someone or something has been in a place including the 'techne', i.e. the software and the machine.

**Keywords:** *figurative framing; metaphor; metonymy*

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*Strategies of Mental Health Representation in the Insta-influencers' Discourse*

Mental health has been a sensitive topic for centuries, only now becoming gradually destigmatized, with social media being a contributor to it (Koteyko & Atanasova 2018). Mental health has even penetrated the narratives of Instagram influencers who moved from flawless to an authentic image, which requires sharing struggles, including psychological ones (Foos 2021).

In this talk we intend to understand how mental health is embedded into a blogger's narrative and which discursive and stylistic strategies Insta-influencers use to make mental health narratives align with their online persona. Exploring the mechanisms used by influencers to communicate sensitive topics may help better understand what shapes nowadays mental health discourse.

This research builds upon previous health discourse studies of Instagram (Melander 2019) and is informed by the "small stories" framework (Georgakopoulou 2007), multimodal approach (Kress & Van Leeuwen 2001) and discourse-centred online ethnography (Androutsopouos 2008).

For the study, I selected 5 lifestyle Insta-blogs with over 100 000 subscribers. The multimodal content-analysis helped characterize every Influencer's persona. Next, all the posts related to mental health were picked and analyzed as "small stories" with the focus on the stylistic means of embedding the mental health topic into the blogger's narrative.

The analysis showed that Insta-bloggers tend to communicate mental health by simultaneously using two main stylistic strategies - authentication and aestheticization, which present a unique balance depending on the blogger's self-image. By using them, bloggers manage to achieve a socially accepted degree of openness while talking about sensitive issues.

**Keywords:** *discourse analysis; social media; mental health*

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# Matilde Soliani ✉
### University of Bologna, Italy

## *De Mulder's* Calcaire: *An ecocritical reading*

*Calcaire* by Caroline de Mulder (Ghent, 1976) was published in 2017 by Éditions Actes Sud and its dark plot of human and nonhuman decay is suitable for an in-depth ecocritical analysis. On the way from Flanders to Maastricht, the *Villa des Roses* collapsed mysteriously. The house used to be inhabited by a young lady with a turbulent past, who seems to have vanished into thin air. Convalescent lieutenant Frank and scrap metal dealer Tchip set out to look for her and find out an uncomfortable truth. Second-generation Italian Orlandini is the owner of the limestone abandoned mines which are located under the nearby village, and amidst general indifference, he has toxic waste buried in his mines. Chemical agents, pollution, and groundwater contamination trigger the protests of an alternationalist extremist group. However, Orlandini is not the only one who is hiding something in the mines.

In *Calcaire*'s posthuman entanglement of interplays, the agents of the novel can be mapped out by adopting eco-materialistic conceptual references. Special attention will be paid to toxic agency and the narrativity of waste. The second phase of the analysis will take plase following the line of Schoentjes' *écopoetique*, to highlight the confluence of De Mulder's heterolingual discourse and *Calcaire*'s posthuman set of agents. An ecopoetic viewpoint will be used to investigate the narrative repercussions of this mangle and, more specifically, the stylistic strategies used by the author to convey the agency and toxicity of humans and nonhumans in the novel.

**Keywords:** *De Mulder; material ecocriticism; écopoétique; toxic waste; mining*

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# Violeta Sotirova ✉
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## *Marlow's Existential Doubt: Epistemic Modality in* Heart of Darkness

This paper will explore the expression of uncertainty and doubt in Marlow's narratorial discourse in *Heart of Darkness*. I will analyse the use of modality in the form of modal verbs, modal adverbs, lexical verbs expressing uncertainty, similes and hypothetical constructions, vague references. I will also study the intersection of these linguistic indices of modality with narrative perspective and with shifts between the narrated world and the present discourse of the narrator. *Heart of Darkness* has frequently been studied through the lens of racism, most (in)famously being attacked by the African writer Chinua Achebe as expressing pure racism on the part of Conrad. Other critics have defended Conrad's novella as an anti-imperialist text (most notably Edward Said), though with the acknowledgement that Conrad's racist language is a product of its time.

Through a narratological analysis of the different levels of narration, the use of first-person narrative and the pervasive presence of epistemic modality throughout the whole narrative, this paper will offer stylistic evidence in relation to this debate and argue that the most significant feature of the Conrad's text is its epistemic uncertainty.

**Keywords:** *doubt; uncertainty; epistemic modality; first person narrative; hypodiegetic narrative; racism;* Heart of Darkness

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**Simon Statham** ✉
**Queen's University Belfast,**
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**Helen Ringrow** ✉
**University of Portsmouth,**
**UK**

## *'Ireland's hidden diaspora':*
### *Multimodal stylistic constructions of journey and landscape on the Irish abortion trail*

The Eighth Amendment to the Irish constitution, which restricted access to abortion in Ireland, was repealed as a result of a referendum in May 2018. The campaign to secure reproductive rights for women in Ireland was spearheaded by the group Together for Yes, which utilised a wide range of semiotic resources to persuade voters to support repeal. As part of ongoing work into the linguistic strategies of Together for Yes, this paper will analyse campaign videos that were disseminated through mainstream and social media. In particular we analyse visual and aural uses of the JOURNEY metaphor (Lakoff & Johnson 1980; 1989) and assess how pro-repeal narratives constructed connections between people, country and landscape through image and song (lyrics). This paper will assess how these campaign videos construct journey and landscape to subvert traditional constructions of the highly emotive notion of the Irish diaspora and how they interact with dominant Together for Yes strategies identified in previous research (Statham & Ringrow 2022).

**Keywords:** *Eighth Amendment; multimodality; metaphor; landscape*

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# Antonia Stoyanova ✉
### University of Nottingham, UK

## I see myself doing something *vs* I see myself feeling something.
### *A Transitivity Analysis of a Peculiar Narrative Pattern in John Banville's Novels*

This paper adopts Halliday's transitivity system of Systemic Functional Grammar to study a peculiar linguistic phenomenon in John Banville's retrospective novels. The analysis of transitivity processes is a particularly useful tool in explaining the stylistic effect of viewpoint shifting which is observed in a number of passages in Banville that construe a mental process in the macrophenomenon of another mental process. The case in point refers to the visual expression *I see myself* which has a recurrent use in Banville's narratives and, more specifically, to the type of transitivity process that follows this semantic pattern. My analysis shows that the use of a material process in the macrophenomenon (e.g., *I see myself doing something…*) has different narrative implications from the use of a mental process (e.g., *I see myself feeling…*). Since the senser of a mental process must always be endowed with consciousness, the use of a mental process embedded into another mental process presupposes the existence of two centres of consciousness. When used in narrative fiction, this peculiar grammatical construction inevitably affects the consciousness presentation in the novel and can serve as a linguistic mechanism that enables a shift of perspective from the observing entity to the observed entity.

**Keywords:** *Systemic Functional Grammar; mental processes; transitivity; viewpoint shift; John Banville*

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**Fransina Stradling** ✉
**University of Huddersfield,**
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**University of Sheffield,**
**UK**

### *"From there everything changed":*
### *Conversion Narrative in the Biomimicry Movement*

An increasingly influential approach to solving ecological problems is an innovative design practice known as biomimicry. The Biomimicry Institute, co-founded by Janine Benyus, whose 1997 book *Biomimicry: Innovation Inspired by Nature* launched the so-called Biomimicry Movement, defines biomimicry as "a practice that learns from and mimics the strategies found in nature to solve human design challenges, and find hope" (The Biomimicry Institute, n.d.). This paper examines the discursive strategies that people affiliated with the Biomimicry Movement use to reflect on what biomimicry means to them. Our data is a curated bank of videos published on the Biomimicry Institute's Youtube Channel in 2020 and 2022 in which a group of "nature-inspired learners, practitioners, and supporters from around the world" share their personal experiences with biomimicry. Employing a corpus-assisted discourse analytic approach to the linguistic content of these videos, we observe frequent use of 1) linguistic strategies that point to a sacred significance of the movement for practitioners, and 2) an overarching discursive pattern of conversion narrative (incorporating both personal and collective storylines) to centre human experience, mark group identity and attract new converts. We draw on Hobbs' (2021) functional framework for analysing religious language to explore the effects of these linguistic strategies on framing the movement's mission.

**Keywords:** *biomimicry; religious language; conversion narratives; framing*

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# Tomoji Tabata ✉
## University of Osaka, Japan

## *Using topic models to explore body language in Dickens's literature and journalism*

The present study aims to examine the stylistic functions of "body language" in Dickens's literature and journalism through the application of a machine learning-based topic modelling technique, as proposed by Blei (2012). The analysis is based on the premise that Dickens frequently employs body part words to depict character demeanour and actions, as evident from a close reading of his texts. Results of this study demonstrate that Dickens's texts exhibit a significantly higher frequency of body part words, such as *eyes*, *hands*, *head*, *eye*, *hand*, and *face*, when compared to a reference corpus of major 18th and 19th century British authors. The findings of previous studies (Korte 1997; Mahlberg 2013; Mahlberg & Wiegand 2020; Koguchi 2020; Čermáková & Mahlberg 2022, etc.) suggest that these body-part words tend to be found in frequent *n*-grams or "word clusters." However, the present study takes a step further by utilizing a machine learning-based topic modelling approach, developed by Blei (2012), to identify key topics that are characteristic of Dickens's works. A topic, in this context, is defined as a set of frequently co-occurring words, which are assumed to convey a shared meaning in a given context. The use of topic modelling allows for a comprehensive overview of the topics in which body-part words play a crucial role, as well as a classification of body language-related topics into sub-categories based on the complex relationships between body-part words and their co-occurring words.

**Keywords:** *body language, Dickens, stylistic functions, machine learning, topic modelling*

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**Okayama University,**
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### *A Stylistic Analysis of Tourism Communication at Japan's World Heritage Sites from Cross-Cultural and Environmental Perspectives*

The aim of the current study is to improve tourism communication in Japan, in particular for foreign visitors to the country. By analyzing foreign language texts provided for non-Japanese speaking tourists from the viewpoint of stylistics and translation, we will clarify (1) how (in)appropriately cultural buildings and places are represented as attractive sightseeing spots. We will also examine (2) what narrative and stylistic devices are employed to raise awareness of the beauty, nature, and environment of Japan's World Heritage Sites.

The research is based on a field study gathering authentic data at World Heritage sites in Hiroshima, Hyogo, Kyoto, and Nara prefectures. The current study simulates a foreign visitor's trip. As preparation for the field work, we also examined their websites.

In this presentation, the 'original' Japanese and 'translated' English texts describing cultural and historical sites, such as Kiyomizudera Temple and Ryoanji, are comparatively analyzed from the perspectives of translation (Boase-Beir 2014), cognitive stylistics (Stockwell 2020), and eco-stylistics (Zurru 2021), as well as cross-cultural understanding, to examine whether and to what extent the original Japanese messages are retained, modified, or even deleted in the foreign language. By focusing on the representation of Japanese culture and natural environment in the tourist communication, we will explore the relationships between the value of sightseeing spots as cultural heritage sites, awareness of environmental preservation, and stylistic and narratological choices.

**Keywords:** *tourism communication; stylistics and translation; ecocriticism; cross-cultural understanding*

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# Anna Thörnell ✉
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## *Are we tackling the unknown by toggling?*

Computation is intrinsic to electronic literature, affecting both its performance and reception. Consequently, readers' experience and meaning-making is influenced not only by what takes place in the user interface, but also by their hypotheses about what happens, has happened or might happen in the unknown 'behind the screen'. This presentation aims to conceptualize that process in a way that has explanatory power and is congenial with established theories on relevant cognitive functions.

In 1993 Richard Lanham famously wrote that with digitization "[t]he textual surface has become permanently bi-stable. We are always looking first AT it and then THROUGH it" (5), and described reading as an 'oscillation' or 'toggle' between an expressive surface and a represented world or meaning. Lanham's ideas have had an immense impact on theories about reading and the digital (notably through Bolter & Grusin 1999). Yet, he never envisioned a reader trying to look 'THROUGH the screen'. In this paper I analyze the prospects of using the oscillation-metaphor to describe how the reader brings together what takes place in the interface with their imaginations about what is behind it. In doing so I draw on psychological research on meaning-making, and analyses of electronic literature.

My results show a non-compliance with an understanding of the act of reading as an oscillatory process. Counter arguments come from literary analyses as well as psychological literature, including findings of overlapping endogenous and exogenous processes, and of integration of 'lower level' physical and 'higher level' conceptual features in memory and attention (cf. Cowan 2001). In conclusion, I argue that using the oscillation metaphor entails a risk of obscuring important aspects of readerly experience and meaning-making, and advocate a concept of integration.

**Keywords:** *electronic literature; attention; meaning-making*

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# Iryna Tryshchenko ✉
**Taras Shevchenko National University of Kyiv, Ukraine**

## *Environmental Fiction or Fictional Environment*

The constantly growing interest of humanity in environmental issues, namely in the problems of its survival, has caused the development of different branches of ecology. Cultural ecology, in particular, deals with the study of human adaptations to social and physical environments. Literature, constituting an inseparable part of culture, has also paid attention to culture – nature interaction since antiquity up to present time. From this perspective, literature is described by some scholars as the symbolic medium of a particularly powerful form of cultural ecology (Zapf: 2016).

The aim of this paper is to show how environmental issues are incorporated into works of fiction. I focus on their presentation in detective and dystopian novels. I also intend to demonstrate that authors effectively exploit different dimensions of the narrative in this process (Ryan: 2007). For the given purpose I use narrative analysis and elements of discourse analysis.

My research is based on the novels *Road Rage* by R. Rendell, *A Cure for All Diseases* by R. Hill and *Station Eleven* by E. St John Mandel. I discuss correlation between physical and cultural/social landscapes in the given novels. Besides that, I analyse how the authors construct realistic character identities and local communities through their attitudes to topical environmental issues. In conclusion, I claim that literary works may serve as an effective instrument of raising environmental awareness in society.

**Keywords:** *cultural ecology; fiction; environment; narrative; character identities*

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**Willie van Peer** ✉

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**Anna Chesnokova** ✉

**Borys Grinchenko Kyiv University,
Ukraine**

## *Psychopoetics in a Natural Environment: 'Allora?'*

Psychopoetics is the study of how poetry lives – in us, individuals and groups, societies, cultures, but also in nature. And how we live in poetry when we go through it.

In this paper we will examine a multilingual and multicultural situation of reading poetry in a natural environment. To this end, we will look at a fragment from the movie *Il Postino* (The Postman, 1994) where Mario, the main character, living on a small Italian island, is recited the poem *Oda al Mar* (Ode to the Sea) on a beach by its author, Pablo Neruda, the Chilean poet in exile on the island. The poem evokes the sea, ever present in Mario's life, but it does so in a foregrounded way: the endless movement of the waves in Neruda's *Ode* brings home to the postman his own surroundings in an estranged manner.

We will discuss an expressive potential of poetry, its possibility of 'echoing' nature and thus evoking its power and beauty. We will especially concentrate on one of the principles of experiencing poetry, i.e., 'meaningfulness', as we believe poetry is about finding meaning in things, in encounters, in thoughts or in feelings – and also in nature.

**Keywords:** *poetry reading; psychopoetics; meaningfulness; estrangement; seascape*

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# Katie Wales ✉

**University of Nottingham, UK**

## *Alice in Green-land; or Conversation with a Take-away Sandwich*

In the current international climate of an awareness of finite resources and unbridled consumption, messaging between producer, advertiser and consumer has become of utmost importance: in particular in relation to green issues of 'sustainability', waste disposal and re-cycling. Arising out of trends in cultural, radical and vital materialisms, at the expense of Marxian historical materialism, and drawing on work in stuff theory and related thing and rubbish theories, I am proposing here a linguistic materialism. It is concerned with the ways language is used on products and packaging, and specifically the way our relations with them are manipulated in a 'dialogue' which blurs the distinction between subject and object, human and non-human. I am building on Wales (2013, 2015), which analyse the use of anthropomorphism and prosopopeia in the labelling of objects: an 'Alice in Wonderland principle' (*Drink Me; Eat Me).* In this paper I focus on a range of eco-friendly examples of prosopopeia and other pronoun usages, and argue in the process for other important trends generally in producer-consumer discourse for the speech acts of information, instruction and recommendation: notably an increased 'conversationalisation' (dialogic) at the expense of impersonality (monologic); together with a reliance on visual symbolism. What emerges from my analysis, however, from an ecolinguistic point of view, are confusing signals of agency and ethical responsibility.

**Keywords:** *agency; conversationalisation; ethical responsibility; linguistic materialism; pronouns; prosopopeia*

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# Julia Jin Wang ✉
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### *Multiverse World-Building's Impact on*
### *Implied Readers' Sentiments about Climate Change*

This paper proposes a development of Deictic Shift Theory to examine how the fantasy multiverse world-building in Diana Wynne Jones's (1992) *A Sudden Wild Magic* engages the implied reader's feelings of familiarity and alienation toward the characters in a way that encourages both indignation about global warming and agency to prevent its exacerbation.

Jones's fantasy novel is set in a multiverse where strong mages can travel between worlds. A group of mages from a world similar to ours (called Earth) discovers that a neighboring world is magically causing disasters on Earth to steal Earthlings' solutions. The newest problem they have caused is climate change. The Earth mages infiltrate the other world to save Earth.

My method both builds on and differs from David Herman's (1994) double deixis and contextual anchoring by adapting his text-worlds ideas to storyworlds. In Deictic Shift Theory, readers project a concept of the self into the storyworld, forming the deictic center from which to experience the story. I propose an additional projected experiential center of the hypothetical actual world, which readers use to orientate against the fictional deictic center. I analyze the affective implications of experiencing dual centers through Brian Massumi's (2002) dual orientation systems. In *Wild Magic*, the familiarity of Earthlings creates affective orientations of "us." I will examine how this cleaving of "us" from "them" impacts readers' feelings about "them" causing harm to "us" through global warming and how these orientations impact readers' sentiments about climate change and what they can do about it.

**Keywords:** *Deictic Shift Theory; David Herman; double deixis; contextual anchoring; Brian Massumi; affect; affective orientation; fantasy multiverse; world-building; storyworld*

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## *The Style of Ecopoetics: A Comparative Study of Page and Performance Poetry*

In this paper we examine the relationship between page (written) and performance poetry by undertaking a comparative stylistic analysis of a single environmental poem. Specifically we discuss the differences between the ways page and performance poetry position readers to respond to environmental concerns, beginning from Magrane's insistence that 'arts and literature can play a role in building social and cultural momentum for appropriate action by reaching different audiences' (2020: 88). Our paper builds on the work of Gavins (2020), who offers a cognitive stylistic analysis of the ways in which the contextual affordances of performance poetry may impact on the types of emotional response the genre has on readers.

Our data consist of the page version of the poem, which we analyse using methods from contemporary stylistics, and a video recording of the same poem performed at an arts festival. Our analysis of this latter data set draws attention to the ways in which performance poetry offers a distinctive kind of experience within a specific and embodied spatial context which, as Gavins (2020: 110) argues, creates a 'more intimate physical, social and emotional relationship between writer and audience than would occur in the split discourse-world of a solitary reading'.

**Keywords:** *environmental poetry; ecopoetics; page poetry; performance poetry; embodied cognition*

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# Rebecca Wilson ✉
## Queen's University Belfast, UK

## *"He's taken everything this old earth can give and he ain't put nothing back": How popular songs engage with environmental issues*

This paper is a pilot study designed to explore the extent to which popular songs engage with social issues by analyzing patterns in the approach taken to one individual concern. The chosen topic for testing this question is environmental crises. The data for this paper is selected from a corpus of 1291 UK number one songs between 1960-2019, the corpus for a PhD project on the stylistics of popular song lyrics. The main focus of the study is a qualitative close reading of six songs – one from each decade in the corpus – in which environmental concerns are a central theme, using a critical stylistics (Jeffries 2010) approach. Recurring themes, implying and assuming, and the use of metaphor are some features considered. Anthropocentrism, warfare and outer space are salient themes on initial inspection of the key songs, likely in relation to specific events such as nuclear threat during the 1960s and the 'pale blue dot' image in the 1990s. A secondary aspect of the paper sees the whole corpus searched using Antconc 3.5.9's (Anthony 2020) keyword function and Wmatrix's (Rayson 2009) USAS tagger for any broader trends in the data related to green issues in order to determine the extent to which quantitative data can suggest social issues for examination. The purpose of this pilot study is to determine the usefulness of the research question 'To what extent to popular songs engage with social issues?' as part of the wider project on the stylistics of popular song lyrics.

**Keywords:** *popular song lyrics; corpus stylistics; critical stylistics; environmental issues*

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# Ella Wydrzynska ✉
## University of Nottingham, UK

### You're curious. You're brave:
### *Dramatizing the reader in postmodern children's books*

Open any contemporary children's book and within a few pages you'll easily find one or more of Patricia Waugh's (1984) trademark characteristics of postmodernism. Currently, the most prevalent of these is a visibly creating narrator ('I') in direct communication with the reader ('you'). While narrating the events of the fiction, this overt storyteller frequently asks the reader to think critically about what they're reading and invites them to suggest their own predictions about the ongoing plot. Goetsch (2004) refers to this as the *fictive* reader: a dramatized version of the reader who exists on the same ontological level as the 'I'-narrator and who ultimately becomes a collaborator in the storytelling process itself.

This paper will evaluate Goetsch's terminology, exploring the dramatization of child-readers in a selection of popular middle grade texts. I shall concentrate on the prevalent use of the second-person, examining how this is combined with frequent metafictive reference to the act of reading to further blur the boundary between fiction and reality. I shall also address how this dramatization encourages child-readers to take an active part in meaning-making, such as when they are forced to write their own ending to a story because the author refuses to continue, and how this can 'implicitly teach literary and cultural codes and conventions' (McCallum 1996: 398). This paper will therefore raise wider questions about the pedagogic value of using sophisticated postmodern material in the classroom as a way of engaging child-readers and making them active participants in the construction of narrative.

**Keywords:** *children's literature; middle grade fiction; postmodernism; metafiction; dramatization; fictive reader; meaning-making*

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# Yiheng Zhang ✉
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## *The literary effect of attentional dynamics in D. H. Lawrence*

The current cognitive stylistic approaches to attention are not satisfied because of their overwhelming emphasis on phenomenological notions such as 'figure and ground' (Boring 1929, Evans & Green 2006) and 'spotlight' (Posner, Snyder, & Davidson 1980). This leads to the consequent ignorance of the psychological functions of attentional effects, the role of attentional processes in the cognition of language, and the relation between attention dynamics and textual manifestations. This situation can be improved by combining the more recent psychological function-centred approaches to attention with the cognitive linguistic theories of figure and ground and literary foregrounding (i.e., Langacker, 2008). To do this, this paper aims to establish a new model of attentional dynamics in reading discourse and test it by showing the synthetic attentional phenomena underlying the varied literary critical responses to the language of D. H. Lawrence's *The Rainbow*. The symbolic connection between specific images and the abstract proposition of characters' feelings has been recognized as a critical framing for elucidating Lawrence's language in *The Rainbow*, translated into various literary and linguistic focuses such as 'psychology and rhythm' (Balbert 1974), 'passive inertia and active yearning' (Melfi 2001, Kalaidjian 2014), and 'linguistic iconicity' (Sotirova 2015). Drawing on these varied literary critical responses to the novel, I argue that the attentional dynamics reflected by the stylistic organisation of the text is the crucial cognitive poetic mechanism, which offers a key to Lawrence's writing as a specific case of readerly attention in the cognition of language.

**Keywords:** *attention; cognitive grammar; cognitive poetics; psychology; multidisciplinary; D.H. Lawrence; The Rainbow; readerly response*

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