

**PALA 2015: Creative Style, 15-20 July, University of Kent, Canterbury  
Conference Programme**

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| From /<br>to   | Wednesday, 15 July   |  |   |  |   |
| 09:00<br>12:30 | Registration and Welcome Lunch from 12:00 (Woolf College Foyer)  |  |   |  |   |
| 12:30<br>13:00 | Conference Opening (Woolf College Lecture Theatre)   |  |   |  |   |
| 13:00<br>14:00 | Plenary I (Woolf College Lecture Theatre)<br><b>Siobhan Chapman: "The book has begun to read very agreeably": the pragmatics of literary re-writing'</b><br>Chair: Billy Clark |  |   |  |   |
|                | Room 1   | Room 2   | Room 3  | Room 4   | Room 5  |
|                | Chair: Marina Lambrou  | Chair: Brian Walker  | Chair: Helen Ringrow  | CRIME WRITING SIG<br>Chair: Ilse Ras and Ulrike<br>Tabbert                                 | Chair: Tamara Rathcke   |
| 14:00<br>15:30 | <b>Ralph Müller</b><br>Hyperliterality and<br>Creativity   | <b>Iris Gemeinböeck</b><br>Containing Chaos:<br>compiling a corpus of<br>eighteenth-century prose<br>fiction   | <b>Mao Ye</b><br>Evaluating English<br>Translations of Ancient<br>Chinese Poetry<br>From a Stylistic Perspective                                    | <b>John Douthwaite</b><br>Investigating the Linguistic<br>Construction of a Crime<br>Story | <b>Daniela Viridis</b><br>Creating an Interactive<br>Style in Victorian Ecological<br>Academic Discourse:<br>citation in John Ruskin's<br><i>The Storm-Cloud of the<br/>Nineteenth Century</i> (1884) |
|                | <b>Jean Boase-Beier</b><br>Style, Creative Reading,<br>and the Translation of 'It'   | <b>Catharina Nyström Höög</b><br>One Song with Different<br>Tunes? The novels <i>Darling<br/>River</i> and <i>Lolita</i> and their<br>intertextual relations | <b>Stephen Pihlaja</b><br>'What about the wolves?':<br>T=the reading and<br>interpretation of scripture<br>as social action in YouTube<br>arguments | <b>Reshmi Dutta Flanders</b><br>Frame Analysis in Crime<br>Narrative                       | <b>Chloe Harrison</b><br>Finding Elizabeth:<br>archetypal roles and<br>reference points in<br><i>Elizabeth Is Missing</i>   |

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|                | <p><b>Saoko Funada</b><br/>A Stylistic Approach to Animal Metaphors in Charles Dickens with Special Reference to First-Person Narrative Perspectives</p> | <p><b>Yuko Ikeda</b><br/>Body Language in Jane Austen's <i>Emma</i></p>  | /  | <p><b>Ulrike Tabbert</b><br/>What Linguistics has to Offer for Criminological Research</p>                   | <p><b>Coral Calvo Maturana</b><br/>Exploring the Discourse of Adoption in Children's Literature: a textual and visual approach</p>                                  |
| 15:30<br>16:00 | Tea Break  |  |  |  |   |
|                | Room 1   | Room 2   | Room 3   | Room 4   | Room 5  |
|                | Chair: Stephen Pihlaja   | Chair: Clara Neary   | Chair: Tamara Rathcke  | Chair: Ilse Ras and Ulrike Tabbert   | Chair: Matt Davies  |
| 16:00<br>17:30 | <p><b>Paul Bouissac</b><br/>The Surrealist 'Image': a cognitive poetic approach</p>  | <p><b>Rocío Montoro</b><br/>The creative use of absences: Henry Green's <i>Living</i></p>  | <p><b>Heidi Colthup</b><br/>Playing Inside the Box: how medium constrains narrative</p>  | <p><b>Andrea Mayr</b><br/>Criminal Investigations: narrative conventions and aesthetics in Real Crime TV</p> | <p><b>Emma Overmaat</b><br/>The Stylistic Features of Place Branding: The Case of DNA Zeeland</p>   |
|                | <p><b>Juhani Rudanko</b><br/>Lexico-Grammatical Creativity in American Soap Operas: a Case Study</p>   | <p><b>Akiko Watanabe</b><br/>"Why so?": an analysis of an awkward discourse from <i>The Merchant of Venice</i></p>   | <p><b>Charles Hannon</b><br/>Visualizing Referentiality in <i>As I Lay Dying</i></p>     | <p><b>Ilse Ras</b><br/>'The Alleged Fraud': modality in a corpus of corporate fraud news</p>                 | <p><b>Beatrix Busse and Jennifer Smith</b><br/>Urban Place-Making in Zadie Smith's <i>NW</i>: creating allegiances, places and identities</p>                       |
|                | <p><b>Maria den Hartog</b><br/>The Mind and Brain of the Reader</p>  | <p><b>Lorenzo Mastropiero</b><br/>Race and racism in <i>Heart of Darkness</i> and in its Italian translations: linking corpus stylistics and translation studies</p> | <p><b>Craig Hamilton</b><br/>Creative Doublespeak: conceptual blending in euphemisms</p> | <b>ROUNDTABLE DISCUSSION</b>   | <p><b>Giuseppina Balossi</b><br/><i>I and the World</i> in Conrad's <i>The Shadow Line</i>: the first person narrator and its stylistic occurrence in the novel</p> |
| 18:30<br>19:30 | Guided tour of Canterbury  |  |  |  |   |
| 19:30<br>21:00 | Conference Reception (Cathedral Lodge)   |  |  |  |   |

| Thursday, 16 July |  |  |   |  |  |
|-------------------|--|--|---|--|--|
| 8:30<br>9:30      | Registration   |  |   |  |  |
| 9:30<br>10:30     | Plenary II (Woolf College Lecture Theatre)<br><b>Peter Blair: 'Flash Fiction Now: theory and practice'</b><br>Chair: Andrea MacRae |  |   |  |  |
| 10:30<br>11:00    | Coffee break   |  |   |  |  |
|                   | Room 1   | Room 2   | Room 3  | Room 4   | Room 5   |
|                   | Chair: Alice Bell  | Chair: Dan McIntyre  | Chair: Ulrike Tabbert   | CREATIVE WRITING SIG<br>Chair: Jeremy Scott  | Chair: Soe Marlar Lwin   |
| 11:00<br>13:00    | <b>Anita Naciscione</b><br>Creative Metaphor in<br>Literary Discourse: a<br>cognitive approach                                     | <b>Sean Murphy</b><br>Characteristic Language<br>Forms in Shakespeare's<br>Soliloquies                               | <b>Alison Gibbons</b><br>Building Hollywood in<br>Paddington: text world<br>theory, immersive<br>theatre and Punchdrunk's<br><i>The Drowned Man</i> | <b>Nigel McLoughlin</b><br>Slipping Unnoticed Across<br>The Border: a cognitive<br>poetic analysis of liminality<br>in Paul Muldoon's<br>'Unapproved Road' | <b>Joseph Ushie</b><br>The Gender Agenda in Three<br>Nigerian Female Poets: a<br>stylistic study |
|                   | <b>Maria-Eirini<br/>Panagiotidou</b><br>Iconicity and Cognition:<br>recreating van Gogh's<br>"Starry Night"                        | <b>Linda Pillière</b><br>Curbing Creativity? The<br>influence of style and form<br>guides on contemporary<br>fiction | <b>Arwa Abdulhamid Hasan</b><br>From Text to Image to<br>Film, All You Need is PoV  | <b>Nancy Gaffield</b><br>The Stylistics of Creativity:<br>"...what she felt, she had<br>heard as a girl"   | <b>John Douthwaite</b><br>The Role of Creative<br>Metaphor in a Literary Text                    |
|                   | <b>Thórhallur Eythórsson</b><br>The hero, the ghost and<br>Mr X: Perspective,<br>grammar and empathy in<br>Old Icelandic narrative | <b>Pablo Ruano</b><br>Dickens's Verbal Dexterity: a<br>corpus stylistic approach                                     | <b>Jane Lugea</b><br>Tinkering with Text-world<br>Theory: insights from<br>cross-linguistic data  | <b>Lynne Rees</b><br>Poetry of absence or an<br>absence of poetry?   | <b>Andrew Goatly</b><br>Metaphor, Creativity,<br>Readability and Risk                            |

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|                | <b>Andrea Macrae</b><br>Be A Hero!: givers as heroes versus helpers in charity ads   | <b>Haruko Sera</b><br>Depictions of emotions in Haruki Murakami's <i>Norwegian Wood</i> : a semantic analysis               | <b>Clara Neary and Derek Alsop</b><br>Text, Intertext, Paratext: the creative text worlds of Sterne's <i>Tristram Shandy</i>   | <b>Rosemary Huisman</b><br>The many dimensions of poetic art   | <b>Funke Josephine Oni</b><br>The Rhetoric of Collocations in Nigerian Political Discourse                                |
| 13:00<br>14:00 | Lunch (Woolf College Foyer)  |   |  |  |   |
| 14:00<br>15:00 | Plenary III (Woolf College Lecture Theatre)<br><b>Joanna Gavins: 'Summoning the Spriggins in South East Cornwall: tourism, creativity, and cognition'</b><br>Chair: Paul Simpson |   |  |  |   |
| 15:00<br>15:30 | Tea break  |   |  |  |   |
|                | Room 1   | Room 2  | Room 3   | Room 4   | Room 5  |
|                | Chair: Eleni Kapogianni  | Chair: Jane Lugea   | Chair: Joe Bray  | CREATIVE WRITING SIG (cont.)<br>Chair: Jeremy Scott  | Chair: Patricia Canning   |
| 15:30<br>17:30 | <b>Mahmood Kadir Ibrahim</b><br>Conceptual map and Ideology in a Sheko Bekas's <i>Halbja</i> and Richard Aldington's <i>Living Sepulchres</i>                                    | <b>Larry Stewart</b><br>Why Noone Will Like Emma: a computational analysis of style in Jane Austen's <i>Emma</i>            | <b>Masayuki Nakao</b><br>Representation of consciousness in first-person autobiographical novel: a case study of Dickens's <i>Great Expectations</i> and Thackeray's <i>Henry Esmond</i> | <b>Sreedhevi Iyer</b><br>A Case for Overdoing It: resisting the stylistic norm                               | <b>Moniek Kuijpers</b><br>The Use of Text Manipulation in Empirical Literary Studies: case study and creative reflections |
|                | <b>Kim-Sue Kreischer</b><br>Characters change because frames change: contextual frame theory in Ishiguro's <i>Remains of the Day</i>   | <b>Suzanne Mpouli</b><br>Broadening the Horizons of Computational Stylistics: an experiment on automatic simile description | <b>Michaela Mahlberg and Johan de Joode</b><br>Reading Voices in Dickens's Fiction   | <b>Val Jessop and Liesl Buckhardt</b><br>'Celebrity Death Match': 'competing' approaches to textual analysis | <b>Eri Shigematsu</b><br>Directness of Indirect Representations of Consciousness  |

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|                         | <p><b>Sam Browse</b><br/> <i>Ethos</i> in Fictional and Non-fictional Oratory: a cognitive approach</p> | <p><b>Melanie Evans</b><br/> Between an epistolary and literary style? A forensic stylistic approach to the authorship of Aphra Behn's posthumously-published letters</p> | <p><b>Eric Rundquist</b><br/> Free Indirect Style and the Representation of Non-linguistic Mental Activity</p> | <p><b>Nataliia Kolbina</b><br/> Mimesis and Diegesis of Architectural Images in Contemporary English Novels</p> | <p><b>Ross McLachlan</b><br/> Jenny Diski's Cancer Diary and 'Rehumanizing' Illness</p>                       |
|                         | <p><b>Jennifer Sanchez-Davies</b><br/> A Cognitive Poetics of Characterisation Through Negation</p>     | <p><b>Marc Alexander and Fraser Dallarchy</b><br/> Insipidity and Taste in Early Modern English</p>   | <p><b>Violeta Sotirova</b><br/> The Status of the Narrator in Modernist Fiction</p>                            | <p><b>Craig Bolland</b><br/> Stylistics in the Creative Writing Classroom</p>                                   | <p><b>Zsófia Demjen</b><br/> Metaphor, Creativity and Abuse on Twitter: the case of Caroline Criado-Perez</p> |
| <p>18:00<br/> 22:30</p> | <p>Tour and Supper at Shepherd Neame Brewery, Faversham</p>   |   |  |   |   |

| Friday, 17 July |   |   |   |   |  |
|-----------------|---|---|---|---|--|
|                 | Room 1  | Room 2  | Room 3  | Room 4  | Room 5   |
|                 | Chair: Marcello Giovanelli  | Chair: Michael Toolan   | Chair: Jean Boase-Beier   | READER RESPONSE SIG<br>Chair: Sara Whiteley and Patricia Canning  | Chair: Heidi Colthup   |
| 09:30<br>11:30  | <b>Kyoko Arai</b><br>The creative style of haiku  | <b>Christiania Gregoriou</b><br>The Fandom is Afoot: BBC <i>Sherlock</i> and its fan fiction at play  | <b>Stephen Coffey</b><br>Lexical Creativity in Newspaper Headlines  | <b>David West</b><br>Practical Criticism: an early experiment in reader response  | <b>WRITING WORKSHOP</b><br><b>Oksana Shkurska</b><br>Writing Metaphorically: unveiling the hidden power of metaphors in academic English |
|                 | <b>Stefan Blohm and Christine A. Knoop</b><br>On the notion of the poem   | <b>Derek Bousfield and Dan McIntyre</b><br>'You had best unfuck yourself or I will unscrew your head and shit down your neck!' Creative linguistic aggression in Stanley Kubrick's <i>Full Metal Jacket</i> | <b>Matt Davies</b><br>Reckless Spending and Sensible Saving? Or the Other Way Round? Constructed oppositions in news editorial columns in the 2010 and 2015 UK general election campaigns | <b>Alice Bell</b><br>Digital Fiction, Readers and You: an empirical approach to second-person narration in <i>The Princess Murderer</i> |  |
|                 | <b>Lisa Nahajec</b><br>Linguistic negation in Dylan Thomas' <i>Under Milk Wood</i> : An examination of the textual effects of a limited use of negation and its contribution to isolation | <b>Jonathan Fitchett</b><br>Talking the Talk by Walking the Walk: towards a new language of playwriting through devised performance   | <b>Katie Wales</b><br>Thing Theory meets Prosopodoeia   | <b>Martine Van Driel</b><br>Facts and Feelings: Differences in Opinions after reading Live Blogs and Narrative News Articles            |  |

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|                | <p><b>Yanna Popova</b><br/>The Creativity of the Ordinary in the Poetry of Wallace Stevens: can stylistic choices be expressive of phenomenal experience and how?</p>                                    | <p><b>Nanna Zheng</b><br/>The Functions of Normal Non-fluency Features from Ibsen to Chekhov</p>                          | <p><b>Helen Ringrow</b><br/>Problems and Solutions: marketing the young, ideal body</p>  | <p><b>Jessica Norledge</b><br/>Cognitive Estrangement and the Experience of Dystopian Reading</p>        | <p><b>Salvador Alarcón-Hermosilla</b><br/>Profiling and Windows of Attention in John McGahern's <i>The Dark</i></p>                |
| 11:30<br>12:00 | Coffee break   |   |  |  |  |
| 12:00<br>13:00 | <p>Plenary IV (Woolf Lecture Theatre)<br/><b>Marina Lambrou: 'Narratorial Style and Tellability in the Mediated Personal Experience of a 7/7 Survivor: Martine's story'</b><br/>Chair: Rocío Montoro</p> |   |  |  |  |
| 13:00<br>14:00 | Lunch (Darwin College Conference Suite)  |   |  |  |  |
|                | Room 1   | Room 2  | Room 3   | Room 4   | Room 5   |
|                | Chair: Katie Wales   | Chair: Christiana Gregoriou   | Chair: Alison Gibbons  | READER RESPONSE SIG<br>Chair: Sara Whiteley and Patricia Canning   | Chair: Davide Castiglione  |
| 14:00<br>15:30 | <p><b>Nicola Snarey</b><br/>The multiple perspectives of lyric poetry</p>  | <p><b>Chantelle Warner</b><br/>Deixis and Authenticity Effects in the Film <i>Her</i></p>                                 | <p><b>Kristin Berberich and Nina Dumrukic</b><br/>Multimodal analysis of burying strategies used for plot-construction purposes in BBC's <i>Sherlock</i></p> | <p><b>Louise Nuttall</b><br/>Readers Between the 'Camps' in <i>We Need To Talk About Kevin</i></p>       | <p><b>Anne Furlong</b><br/>The Director as Audience: intention and adaptation in the interpretation of plays</p>                   |
|                | <p><b>Ilaria Rizzato</b><br/>Translating Metaphor in Shakespeare's <i>The Two Gentlemen of Verona</i>: a stylistic Approach</p>  | <p><b>Elisabetta Zurru</b><br/>Old Stories, Modern Tales: a translational stylistic analysis of fairy tales on screen</p> | <p><b>Ruminko Oyama-Mercer</b><br/>Reading Multimodal Literature: The transformation of literary texts between visual images and writing</p>                 | <p><b>Dave Peplow and Sara Whiteley</b><br/>Reading Group Discourse and the Boundaries of Stylistics</p> | <p><b>Mingyu Tseng</b><br/>Describing Creative Products in an Intercultural Context: towards a pragmatic and empirical account</p> |

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|                | <p><b>Natsumi Deguchi</b><br/>The Changing Value of Words During World War I</p>                              | <p><b>Jóhannes Gísli Jónsson</b><br/>Creative Ways of Hiding Gender</p>                                   | <p><b>Jozefina Piatkowska</b><br/>The Grounding Function of Tense/Aspect Morphology in Lyric Poetry</p>                             | <p><b>Patricia Canning</b><br/>Text World Theory and Real World Readers: from literature to life in a Belfast prison</p>                        | <p><b>Sabina Longhitano Piazza</b><br/>Communicating the Ineffable: a pragmatic account of literariness</p> |
| 15:30<br>16:00 | Tea break (N.B. Room 5 no longer in use)  |   |   |   |   |
|                | Room 1  | Room 2  | Room 3  | Room 4  |   |
|                | Chair: Derek Bousfield  | Chair: Chantelle Warner   | Chair: Christina Kim  | READER RESPONSE SIG (cont.)<br>Chair: Sara Whiteley and Patricia Canning  |   |
| 16:00<br>17:30 | <p><b>Keiji Nishioka</b><br/>Noun Phrase Types and Their Distribution in Francis Bacon's Essays</p>           | <p><b>Martin Billingham</b><br/>There's Something Seriously Funny About the English Language</p>          | <p><b>Hazel Price</b><br/>How Is Brand Identity Linguistically Encoded? A case study of 'BrewDog'</p>                               | <p><b>Davide Castiglione</b><br/>Why so difficult? A stylistic and empirical model for the study of poetic difficulty</p>                       |   |
|                | <p><b>Lina Fisher</b><br/>Emotional Writing and the Translator's Engagement with the Text</p>                 | <p><b>Agnes Marszalek</b><br/>Getting into the Mood (for Comedy): the atmospheres of humorous fiction</p> | <p><b>Brett Francis Larson</b><br/>Concept Albums: Vološinov and intertextuality in Coheed and Cambria's <i>Amory Wars</i> saga</p> | <p><b>Yaxaio Cui</b><br/>Reader Responses to Shifts of Narrative Point of View</p>  |   |
|                | <p><b>Hiroko Furukawa</b><br/>Connie's Language and Sexuality: <i>Lady Chatterley's Lover</i> in Japanese</p> | <p><b>Mohamed A.H. Ahmed</b><br/>Code-switching in Exophonic Texts: the question of readership</p>        | <p><b>Rodney Hermeston</b><br/>Language and Resistance: the role of implicature in the music hall songs of Marie Lloyd</p>          | <p><b>Andrea Olinger</b><br/>On the Co-Constructed Nature of Style: a qualitative case study of writing (and reading) 'style' in psychology</p> |   |
|                | 17:35-18.15<br><b>ROUNDTABLE DISCUSSION</b>   |   |   |   |   |
| 19:30<br>21:30 | Kentish Wine Tasting – Woolf College Foyer  |   |   |   |   |



Saturday, 18 July

|                | Room 1   | Room 2   | Room 3   | Room 4  |
|----------------|--|--|--|---|
|                | Chair: Anne Furlong  | Chair: Michael Hughes  | Chair: Tom Barney  | PRAGMATICS SIG<br>Chair: Billy Clark and Siobhan Chapman                                |
| 9:00<br>11:00  | <b>Esterino Adami</b><br>Spoiling suspense? Anticipatory structures as creative narrative devices in diasporic fiction                       | <b>Marcello Giovanelli</b><br>Text world theory and 'teacher-oriented grammatics': facilitating creativity, reading and writing in the classroom | <b>Saza Abdulla</b><br>A Stylistic Characterisation of the Fictional Portrayal of Don Tillman in <i>The Rosie Project</i>                                    | <b>Saskia Ottschofski and Susanne Riecker</b><br>'Apparent Flouting' in Fictional Texts |
|                | <b>Emily Anderson</b><br>Style, Narrative Discourse, and Signification   | <b>Bojana Kalanj</b><br>Creativity in English Nonnative Academic Essays  | <b>Jane Demmen, Lesley Jeffries and Brian Walker</b><br>Is there a Baron in the Commons? The lexis of labour relations in parliamentary language across time | <b>Yanwei Hu</b><br>The Pragmatics of the 'Social Man' in Talk Exchanges                |
|                | <b>Feng Duan</b><br>Focalization and Counter-focalization: Perspective, Dialogues, and Narrative Distance in J. M. Coetzee's <i>Disgrace</i> | <b>Masako Nasu</b><br>A Qualitative Analysis of Successful Foreign Language Learners' Oral Histories   | <b>Sara Nittve</b><br>The Use of 'Naked Nouns' as a Stylistic Device   | <b>Sean Murphy</b><br>Am I Politic? Self-(im)politeness in Shakespeare's soliloquies    |
|                | <b>Katherine May</b><br>Stories with Ragged Edges: evolution, gossip and online narratives of the self                                       | <b>Masayuki Teranishi</b><br>Stylistics and Translation in the EFL Classroom   | <b>Elisabetta Perra</b><br>Exploring the Language of Gliglish in <i>Rayuela</i>  | <b>Kate Scott</b><br>Null Subjects, Relevance and Stylistic Effects                     |
| 11:00<br>11:30 | Coffee break   |  |  |   |

|                | Room 1  | Room 2   | Room 3   | Room 4   |
|----------------|---|--|--|--|
|                | Chair: Vikki Janke  | Chair: Michael Hughes  | Chair: Michael Burke   | PRAGMATICS SIG (cont.)<br>Chair: Billy Clark and Siobhan Chapman                                 |
| 11:30<br>13:00 | <b>Tom Barney</b><br>Event Coding in Archives: the foundation of a creative process   | <b>Vassallo Odette</b><br>Individual or Collaborative Creativity in the Stylistics Classroom | <b>Joe Bray</b><br>Jane Austen and the Stylistics of Creativity                        | <b>Eleni Kapogianni</b><br>On the Pragmatics of Textual Parody: literary and non-literary genres |
|                | <b>Soe Marlar Lwin</b><br>Intersection of Creativity and Narrativity in Call-and-Response Oral Storytelling   | <b>Michael Toolan</b><br>Harris and Leech on Creativity and the Teaching of Poetry           | <b>He Huang</b><br>A Stylistic Study of Discourse Structure in Molly Bloom's Monologue | <b>Billy Clark</b><br>The Inferential 'Texture' of Alice Munro's <i>Postcard</i>                 |
|                | <b>M'Balía Thomas</b><br>Verbal Style, Tellability and Second (L2) Language Use: a dialogic analysis of the everyday language of 'Girl Talk' in an L2 narrative tale of gossip and infidelity | <b>Soichiro Oku</b><br>Corpus and Style in the Classroom: an EFL case study                  | <b>Iryna Tryshchenko</b><br>The Expressive Potential of Register Mixing                | <b>Susan Mandela</b><br><i>The Inheritors</i> : a re-reading on pragma-stylistic grounds         |
| 13:00<br>14:00 | Lunch (Darwin College Conference Suite)   |  |  |  |

|                | Room 1   | Room 2   | Room 3   | Room 4  |
|----------------|--|--|--|---|
|                | Chair: David Hornsby   | Reader Response SIG (cont.)<br>Chair: Patricia Canning and Sara Whiteley   | Chair: Vasallo Odette  | PRAGMATICS SIG (cont.)<br>Chair: Billy Clark and Siobhan Chapman  |
| 14:00<br>15:30 | <b>Jim O'Driscoll</b><br>Discourse Presentation and Goffman's Production Format: can they work together?                                       | <b>Katalin Balint and Frank Hakemulder</b><br>Readers' Perception of a Stylistic Deviation During Absorbed Reading: a qualitative interview study on foregrounding | <b>Ivan Ghio</b><br>The UK Euro-Sceptic Discourse: Combining Critical Discourse Analysis and Corpus Linguistics to Assess the Creative Style in the Representation of British Social Attitudes Towards the EU. | <b>Andrew Caink</b><br>Lexical Pragmatics in the Context of Structural Parallelism  |
|                | <b>Aishat Umar</b><br>Exploring Creativity in Narrative Fiction: A Stylistic Analysis of Characterisation in Gimba's <i>Witnesses to Tears</i> | <b>Anezka Kuzmicova</b><br>Correlations Between Foregrounding, Reading Strategy, and Theory of Mind  | <b>Riyukta Raghunath</b><br>What If...? A Possible Worlds Analysis of <i>Fatherland</i>  | <b>Roberta Piazza</b><br>When Cinema Borrows from Stage: theatrical artifice through explicitness in <i>The Cook, the Thief, His Wife and Her Lover</i> and <i>Dogville</i> |
|                | <b>Judit Zerkovitz</b><br>About Creativity in Spinoffs: the case of Jo Baker's <i>Longbourn</i>  | <b>Richard Finn</b><br>Using Reading Group Discussion to Understand Comics about Mental Illness  | <b>Daria Tunca</b><br>Towards an 'African Stylistics'  | <b>ROUNDTABLE DISCUSSION</b>  |
| 15:30<br>16:00 | Tea break  |  |  |   |

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| 16:00<br>17:00 | Plenary V (Woolf College Lecture Theatre)<br><b>Jennifer Riddle Harding: 'Similes and Puns: a rescue mission'</b><br>Chair: Michael Burke |
| 17:00<br>17:15 | Conference Close (Woolf College Lecture Theatre)  |
| 17:15<br>18:15 | AGM (Woolf College Lecture Theatre)   |
| 19:00<br>23:30 | Conference Dinner (Whitstable Castle)   |

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|                | Sunday, 19 July                      |
| 10:00<br>18:00 | Conference excursion to Leeds Castle |