

IALS CONFERENCE 2021

A GAME OF THEORIES

BOOK OF ABSTRACTS



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PLENARIES

Theories, truth and scientific discovery: textual meaning as a case study

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In Jeffries (2000) I made an argument for theoretical eclecticism in linguistics which I intended as a theoretically rigorous argument in itself, rather than an invitation to automatically see all approaches to linguistic data as equal and equally valid. In other words, I tried to argue both for a flowering of many theories to provide insights into linguistic data and also in favour of the kind of rigour and replicability testing that would be recognized in the physical and social sciences. This means that whilst the CfP for this conference represents me as being on the side of burgeoning theories in and for themselves, I want to nuance that characterization of my position by insisting on the need for rigorous methods as well as falsification and replication tests to ensure that the insights of research are robust. It is also important to develop a way of establishing when two theories and their associated models might be essentially the same. In addition, I wish to propose that the search for over-arching theories which can subsume more specific theories and possibly signal how these more particular theories may be linked, is a legitimate, if ambitious, aim for our discipline.

This position could be seen as placing me at odds with much of what has happened in recent years in stylistics and discourse analysis and I welcome the chance to put the case for what I will call 'rigorous eclecticism' in this forum. Whilst many recent developments label themselves using the term 'theory', I will argue that this use of the term, like its use in critical and cultural theory, often diverges from its meaning in the sciences and that this change in meaning can mislead as a result.

Using my work on textual meaning (see below), I will make a case for an approach which welcomes a proliferation of theoretical ideas but which insists on their evaluation by rigorous and replicable research to establish an ever-more insightful set of theories of human language, overlaid by one or more meta-theories, every one of which will be provisional and be the source of testable hypotheses and predictive models.

Keywords

theory; eclecticism; stylistics; scientific discovery

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“I saw it from inside my tummy” – participatory research into children’s embodied story experiences

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The humanities, education, and related fields are currently invigorated by the idea that narrative fiction fosters empathy and personal development. Research has also begun exploring how these benefits of fiction are interlinked with imagining and embodied response more generally (e.g., Johnson et al., 2013). While varied paradigms investigate embodied processes at subconscious levels (e.g., Magyari et al., 2020), those of us interested in *conscious* embodied experience face methodological challenges. How do we talk systematically yet unobtrusively about ineffable story feelings whose patterns may differ greatly across individuals? Empirical literary studies tend to rely on questionnaires which are theory-driven and constructed top-down (e.g., Kuijpers & Miall, 2011). This method is problematic insofar as it excludes child participants. Meanwhile, children are the one reader group for whom any potential benefits of fiction are most immediately relevant. How do they experience stories from within their bodies – and how might we finally start asking?

My research team has designed a novel mix of techniques integrating school-based focus groups, home-based individual interviews, and an online Q study (e.g., Ellingsen et al., 2014), all aiming at ages 9-12 ($N = 33$). The focus groups and interviews used bespoke visual and 3D props and involved activities related to story reading, stories in general, and on-site response to specific excerpts. The children’s authentic actions and statements were then used to construct a two-phase Q sort yielding rich, multimodal, qualitative-quantitative data that is also highly participatory in origin. The keynote paper will detail our research design and key findings.

Keywords

Narrative; reading; embodied experience; children; participatory research

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CONFERENCE PAPERS

The theory of “Three Worlds” by Henry van Lier as a possible research tool for fiction

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The notion of “Three Worlds” runs through the entire book *Anthropogenie* (2010) by Belgian philosopher Henri Van Lier, and semantically cements its chapters. According to this theory, the first World presents the realm of the near continuum (prehistory and first empires) that falls into pre-literal period or “1A- continuum a-scriptural” and “Rising of Writing” period or “1B-continuum scriptural”, the second World depicts the distant continuum, particularly since Antiquity, Greece, Rome until the 20th century, the third World refers to the “discontinuous”, caused by the technological development. The content of *Anthropogenie* suggests that Henri van Lier described his “Three Worlds” not as a chronological process but as an anthropogenic one. He presented the evolution of *Homo* as a “techno-semiotic mammal” whose biological nature has been enhanced by the ability to interpret signs.

With the purpose to verify how far this theory can be implemented as a possible research tool for fiction, three novels that do not fall into the category of classical narrative are taken for the textual analysis: (1) *Et moi, je vis toujours* ("And I am still alive") by Jean d'Ormesson (2018) is a first-person narrative, presenting the autobiography of History itself; (2) *Civilizations* (2019) by Laurent Binet develops the “would-have-been” mode of notorious events coming out, with the Incas invading Europe; (3) *Out of the Gray. A Concerto for Neurons and Synapses* (2011) by Manaucher Parvin, a stream-of-consciousness “academic” narrative that renders hopes and fears, as well as mental diseases typical for the world of technological discontinuity presented by Henri van Lier in his *Anthropogenie*.

Keywords

Anthropogenie; three Worlds; continuum; discontinuity; techno-semiotic mammal

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The appearance/reality topos in literary criticism: a linguistic-rhetorical investigation

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Literary criticism, like all disciplinary domains, is characterized by specific communicative practices which both reflect and shape disciplinary knowledge (cf. Bazerman 1981). The genres whereby literary criticism is carried out can therefore be seen as “typified rhetorical action” (Miller 1984: 151) around which disciplinary communities and their epistemologies coalesce. While the notion of literary criticism is well established, and the practice quite obviously extremely well developed, the study of the rhetorical “norms” (Eagleton 1983) associated with the writing of literary criticism has been relatively limited, with the notable exception of Fahnestock & Secor (1991) and – in a reappraisal of the former – Wilder (2005), who have identified recurrent argumentative patterns.

Based on the above, this paper seeks to identify lexical, phraseological and rhetorical features of recurrent argumentative patterns in literary criticism. More specifically, we aim to isolate the linguistic and rhetorical features associated with Fahnestock and Secor’s appearance/reality topos, which reflects – according to the two scholars – “the fundamental assumption of criticism” (1991: 85). This topos depicts the literary work as a dichotomic entity, made of a surface and a core, the latter being the true object of the critical investigation. The analysis will first seek to identify such features in the same corpus of academic journal articles (dating from the last decade of the 20th century) devoted to literary criticism analysed by Wilder (2005), with a view to plotting linguistic and rhetorical patterns on the cognitive schema conveyed by the appearance/reality topos. Once potential lexical and phraseological candidate patterns have been identified, we will extend the analysis to a larger corpus of articles, using corpus linguistic methods to extract further samples of the topos. We will then move on to a fine-grained analysis of the textual instantiations of the topos, aimed at identifying the epistemological framework underpinning the critical writings under investigation. We hypothesize that the appearance/reality topos may be found to be connected with a dialectic and conflictual view of criticism typical of the 20th century literary field. In more recent samples, it may be expected that the conventional appearance/reality topos persists, but is rearticulated around the synergic coexistence of multiple standpoints, reflecting the emerging commitment to pluralism and methodological eclecticism.

Keywords

Literary criticism; corpus linguistics; argumentative patterns; appearance/reality topos

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Towards a verbal image identification procedure (VIIP)

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Verbal images, that is, images elicited through imageable language, remain a slippery notion in literary criticism. No serious critic uses the term ‘image’ at face value, for the term carries conflicting theoretical implications, such as that of a ‘sign that pretends not to be a sign’ (Mitchell 1984: 529), or ‘as linguistic an event as a psychological one’ (Süner 2019: 67). It is no surprise, then, that more technical but not fully overlapping terms such as ‘attractors’ (Stockwell 2009: 25) are preferred. And yet, the use of technical terms is at odds with the ubiquity of verbal images. This paper argues that verbal images, once defined and described in formal terms, can become a rigorous unit of analysis in their own right, enriching our stylistic understanding of literature.

Critics seem to have a common intuitive grasp of what counts as an ‘image’ in a poetic text: for instance, Dante’s ‘pearl on a white forehead’ or Rupert Brooke’s ‘swimmers into cleanness leaping’ have been referred to as images by Arnheim (1974: 79) and Stockwell (2009: 157), respectively. Both examples are marked by concrete lexis and a NP+PP syntactic structure with locative function, however whilst Dante’s image is static, Brooke’s is dynamic due to the presence of a material verb. What this little analysis shows is that there may be shared semantico-structural elements to poetic images, amounting to an underlying ‘grammar’ (a set of formal conditions). Based on a sample of 100 contextual uses of the word ‘image’ in literary criticism, I will present a few generalisations that will pave the way for (a) a taxonomy of imagery in poetry, and (b) a Verbal Image Identification Procedure (VIIP) to reliably identify images in poetry, following the footsteps of the Metaphor Identification Procedure (MIP) devised by the Pragglejaz group in 2007 and extended by Steen and colleagues at the University of Amsterdam (MIPVU).

Keywords

verbal image, poetry, stylistics, identification procedure, taxonomy

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Game Theory revisited. The game of strategies – from economics to discourse studies

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Over the last decades a steady development of Game Theory in the area of economics (and its offshoots such as behavioural economics, neuroeconomics or emotionomics) has changed researchers' approach to the key notion of *strategy*, which is a *super-structure of every game*. Largely rejecting the idealized pure *conflict games* of mathematicians and taking into account cognitive aspects of human behaviour, often emotional and sometimes irrational, researchers have shifted their focus to more complex *games of co-opetition* (co-operation plus competition, Brandenburger and Nalebuff 1996). The fact that this model of strategic thinking has achieved positive results in business has made it a promising candidate to be implemented in social sciences and the humanities, including studies of linguistic behaviour.

While J. Huizinga's pioneering theory of games in language stressed their *ludic* or *agonal* character, Wittgensteinian language-games were conceived as basically *cooperative*. Game-Theoretical Semantics (GTS), propagated by J. Hintikka and his school, soon posited a branch of cooperative games dubbed *discourse* or *dialogic* (Carlson 1983), applicable to *n*-player conversations and extendable to various discourses, including literary texts (cf. also Chrzanowska-Kluczevska 2004).

However, following the idea that more sophisticated strategies of co-opetition as well as *of mixing moves* (*randomization*, Dixit and Nalebuff 2010) bring success not only in economics but also in constructing various discourses, some research along these lines has been carried in the area of *political discourse* (Szczepańska-Włoch, forthcoming) and of *organizational discourse* (Brandenburger and Vinokurova 2012; de Barbaro 2012).

Assuming that literary texts will also describe and reflect upon human complex strategic behaviour, definitely much older than Game Theory itself, I intend to focus on selected examples of dialogues drawn from two widely distinct literary genres – L. Carroll's oneiric/nonsense discourse in *Through the Looking Glass* (1871/1981) and J. Le Carré's espionage novel *The Night Manager* (1993). My aim is to show that conversations – even if occurring in fiction – display mixed strategic patterns no less complex than those advocated as “guides to success in business and life”. Eventually, such a complex strategic behaviour turns into a *game of strategies* (*metagame*), with every player situated within their own *strategic space* (Watson 2013).

Keywords

Game Theory; strategy; co-opetition; dialogic games; game of strategy (metagame)

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Explaining the understanding of literary fiction: reconciling cognitive literary theories to explain the interpretation process of Hemingway's *A pursuit race*.

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Although the cognitive turn in literary theory has led to a vast number of valuable insights into the interplay between cognition and literature, it has also resulted in a proliferation of parallel theories. A decade after the latest major innovations in the field, time appears opportune to attempt to consolidate the field's richness. The present study aims to take the first step in this endeavor by comparing three cognitive models of literature: Schema Theory (Cook, 1994), Text World Theory (Gavins, 2007) and Conceptual Blending (Schneider & Hartman, 2012). This paper builds on Dilthey's (1894) distinction between sciences, aiming to explain, and arts, wishing to understand. It is argued that while current applications of the aforementioned theories are more often used to understand literary fiction (i.e. generating new interpretations), they were originally conceived as models of explanation (i.e. revealing reading processes). However, a careful combination of their original methods and central tenets could have explanatory and didactic merits beyond literary analysis.

In particular, it is argued that the three models combined can form a complementary approach to literary fiction. In particular, it is suggested that this approach, which will be applied to *A Pursuit Race*, a short story by Ernest Hemingway (1998), can reconstruct and illustrate the process of literary interpretation of various readers. A schema analysis reveals different possible readings based on the set of activated schemata in readers, which depends on their personal backgrounds. A text world analysis provides a formal account of how text structure interferes with a straightforward interpretation process. A conceptual blending analysis enables the analyst to illustrate how various interpretations of literary fiction are incrementally constructed in the readers' minds. In doing so, the present study aims to initiate a renewed theoretical interest in cognitive literary theories with a focus on reconciling their existing richness.

Keywords

cognitive literary studies; schema theory; text world theory; conceptual blending; literary theory; Hemingway

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The manifestation of voice in online book reviews: Engagement and diffraction

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My presentation sets out to compare, contrast, and draw links between two methodologies used to analyse online readers' responses to Julian Barnes's *The Sense of an Ending*: (i) APPRAISAL (Martin and White, 2005; Martin and Rose, 2007) and (ii) Diffraction (Haraway, 1996; Barad, 2007). The research seeks to answer the following question: to what extent do reviewers' voices/texts engage with and respond to the voice/text of the first-person homodiegetic narrator and focaliser Tony Webster? To address this question, I carry out a qualitative analysis of two reviews posted on Amazon.co.uk. R1 awarded the novel five stars (high rating) and features as the 'top-positive' review; R2, awarded the novel two stars (low rating) and features as the 'most helpful' review on Amazon.

I first analyse my data using the Engagement sub-system within APPRAISAL Theory (Martin and White, 2005; Martin and Rose, 2007). Engagement is concerned with the inclusion and exclusion of sources of attitudes in a text. It comprises three main linguistic resources: projections, modality, and concessions. This analysis investigates the role played by projections and modality in integrating and/or excluding fictional voices in the reviews.

I then analyse the same dataset using a Diffractive Methodology (DM: Haraway, 1997; Barad, 2007), which is a materialist, post-representational approach to data analysis. DM explores texts 'diffractively' through other texts to map out where meaningful differences (i.e., *differences in repetitions*) appear. Thus, I consider R1 and R2 diffractively through Barnes's novel and through two other reviews produced by the same reviewers. Since DM rejects pre-determined analytical frameworks, various stylistic tools are used throughout the analysis.

After having presented research findings, I reflect on the assumptions, affordances, and challenges provided by both the APPRAISAL framework and DM for the purpose of reader-response stylistics.

Keywords

diffraction; ENGAGEMENT; online book reviews; reader-response; voice

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On sparing representation of culture in one novel

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Issuing from an extensive study of contact-maintenance in English, the presented research investigates the problem of how uses of language determine representation in imaginative literature and how contact-maintenance determines culture in a novel, *The Buried Giant*, by Kazuo Ishiguro. Methodologically, the present proposal draws on functional linguistics (Halliday, 1973, 1978, 1990), with some reference to text world theory (Jeffries, McIntyre, 2012) and to practical stylistics (Widdowson, 1992). Representation in imaginative literature is analysed from the point of view of how ideation and logic correlate with interpersonality in the text. Close reading is combined with semantic-functional analysis focusing on typical units in a concrete use of language.

Representation of culture in the novel analysed is minimalist but its author gave preference to the form of address in outlining human relations. Whether senior warriors, a woman, their contemporary, or a young boy, all characters use some form of address in all their turns. Even in scenes of heightened tension, the shortest form of address, *sir*, is retained, while the wife and husband use their singular forms of address, which imply stability in their relations. This usage creates the impression of permanent contact, yet also of distance and respect, which places the people and events back in time and thus represents culture historically.

Preliminary results of the analysis indicate that forms of address have been minimal, yet productive units in building the text world which we recognize as culture of the represented community. The activated representation highlights the general sense of the form of address, missing in dictionary definitions. Research into contact maintenance in English shows how the potential of language, which governs the speaker of its own, is activated in the form of address. The author of the novel analysed shows how much the form of address owes to culture and how much it is representative of it.

Keywords

form of address, verbal contact, potential meaning, human relations, text world

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Revisiting the *Ogbanje/Abiku* myth in the visual arts

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The myth of the *ogbanje/abiku* child intertwines the Animist system of beliefs in most Western African countries. Traditionally set in the oral tradition, the first generations of Western African writers brought into the literary scenery the complexity of this myth. Conscious of the necessity of explaining it to Western readers, they develop the particularities and the nature of this overlapped entity. The *ogbanje/abiku* myth recreates the duality of an oral tradition as well as it conveys the reader to the world of the spirits. This is exactly what an *ogbanje/abiku* is, a spirit-child who lives in a cycle of birth-death. In Ogbolu Okonji's words (1970: 1): "An individual who goes through a continuous circle of birth and death as a result of a primeval oath (*iji uma*: oath of the world)." Thus, s/he is a boy or a girl who belongs to two worlds, the earthly and the spiritual ones.

In this paper, I will focus my attention on the way visual artists have explained the myth. My intention is to promote the connections between artistic manifestations and literature with the purpose of finding in visual arts common elements with the literary samples. Among the artists I would like to delve into, I want to mention the Nigerians Rufus Ogundele (1946–1996) and Akwaeke Emezi (b. 1987). They have recast the myth throughout their paintings and visual performances. They represent the liveliness of the mythical encounter with the oral traditions. Being an *ogbanje* expresses the collision between the two worlds (Emezi, 2018). However, it also teaches us that overlapping may explain the duality of the reality in which we live.

Keywords

Ogbanje/Abiku myth; visual arts; literature; animism; oral tradition

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Two or four ways to metaphor comprehension? Towards a bidimensional account of metaphor comprehension

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In this paper we will discuss the role of literal meaning and mental imagery in metaphor comprehension, showing their link and the problematic nature of these notions in pragmatics (Wilson & Carston 2019). We will try to overcome these problems by putting in dialogue the typology of metaphors offered by Carston (2010, 2018), based on the parameter of literal meaning, and the typology offered by Green (2017) based on the parameter of mental imagery.

Carston (2018) recognizes the existence of two kinds of metaphors: (1) local metaphors such as “Giulio is a professor” in which a single lexical item – PROFESSOR – is modulated pragmatically; (2) metaphors such as “The yellow fog that rubs its back upon the window-panes” in which it is necessary to resort to the literal meaning of the sentence, metarepresenting it and deriving the metaphorical meaning as implicatures. In this kind of metaphor, mental imagery can be activated, playing a role in the derivation of metaphorical meaning.

At the same time, Green (2017) distinguishes between (1) local metaphors such as “Giulio is a professor” that require local, pragmatic modulation and do not activate mental imagery (*image-permitting metaphors*), and (2) novel metaphors such as “the snow is a winter closet”, understood through pragmatic modulation but in which the activation of a mental imagery is necessary for metaphorical comprehension (*image-demanding metaphors*).

We will analyse potentials and limits of these two typologies of metaphor comprehension and, combining the two accounts, we will recognize four kinds of metaphor and *four ways* to metaphor comprehension (instead of *two ways to metaphor comprehension*). Finally we will organize our proposal into a bidimensional account of metaphor, covering the full range of cases.

Keywords

Pragmatics, Mental Imagery; Metaphor;

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Imagining Ekphrasis in Margaret Atwood's *Cat's Eye*

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The present study aims to explore the phenomenon of ekphrasis as a literary figure from the perspective of cognitive poetics. The notion of ekphrasis has its roots in classical rhetoric and can be most simply defined as a verbal description of an existing artwork. In its modern sense, ekphrasis has become a significant intertextual and cross-modal feature of literary art. Ekphrasis in literature has emerged as a recent interest from the perspective of cognitive poetics, where it is treated as an intertextual entity, constructed in readers' minds in the process of reading a literary text.

Ekphrasis is generally expected to contain a reference to an existing artwork, most commonly a painting or sculpture. Although it is possible to include an ekphrastic reference to an imaginary work of art within the notion, little theoretical or analytical attention has been given to ekphrastic texts transmitting fictional art objects. In my case study, I present a cognitive poetic analysis of both referential and fictional ekphrases based on Margaret Atwood's novel *Cat's Eye* (1988). Drawing on Text World Theory, narrative interrelation framework and a model of attention-resonance, I explore the textual organisation of ekphrastic passages and consider the affective impact they can exert on the reader.

My final argument addresses how any mental representation of an artwork conveyed in an ekphrastic passage depends on different configurations of readerliness, causing affectual divergences in different readers' perceptions of both the imagined artwork and the actual literary text.

Keywords

fictional ekphrasis; referential ekphrasis; intertextual references; narrative interrelations; literary resonance

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Rewriting the War: Reconstrual in Theory and in Practice

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Between 1928 and 1945, Siegfried Sassoon wrote and published six prose autobiographical novels. The first three, the *Sherston* trilogy (Sassoon 1937), are largely based on material from his war diaries, letters and poems that detailed his experiences at the Front. There exist, therefore, multiple retellings of the same events in Sassoon's literary and non-literary output.

In this paper, I focus on the act of retelling across the *Sherston* trilogy, integrating recent theories and analyses of literary rewriting and creativity (e.g. Chapman 2020) with the Cognitive Grammar theory of language, particularly the concept of construal (Langacker 2008). In doing so, I present my own taxonomy of *reconstrual dimensions* (Giovanelli, forthcoming), which draw on Langacker's original construal phenomena and provide a means of examining literary rewriting at lexical, clausal and discourse levels. I then exemplify and apply these through an analysis of various rewritings of material that Sassoon undertakes across the *Sherston* trilogy. My analysis highlights these reconstruals as thematically significant and specifically related to the ongoing development of *Sherston*'s character within the overall organization of the trilogy as a whole. I also argue that Cognitive Grammar and construal/reconstrual offer new ways of conceptualizing and responding to literary rewriting and to examining the ways in which readers are positioned to re-evaluate and respond to language choices.

Keywords

Siegfried Sassoon, rewriting, Cognitive Grammar, construal, reconstrual

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Phenomenological aspects of Ludwik Zabrocki's (1907 – 1977) structural phonetics

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This talk is an attempt to evaluate the epistemological power of Ludwik Zabrocki's theory of structural phonetics by resorting to phenomenology as meta-theoretical underpinnings. From the historiographic perspective, linguistic terminology usually resulted from the current lexical resources reflecting thought horizons of mainstream academia in a given period of time (Kuhnian paradigm). However, the noemata (G. νόημα) behind these terms might in fact have by far surpassed their semantic field of the time. In historiographic attempts at evaluating a given theory it thus might be of merit to try to go beyond the terms themselves and to relate them to a whole theory under inspection through a different metatheory. In this spirit, in the presentation I aim to focus on the relation *concept / phenomenological quality / name*, discussing aspects of spatiality in the theory of the eminent Polish linguist, Ludwik Zabrocki, through phenomenological insights of Maurice Merleau-Ponty's theory of perception. Selected aspects of Zabrocki's structural phonetics, serving here as basis for the analysis, will be: polarity of processes, the field of processes, the space of codal systems and the summation of related elements. The analysis highlights the volumetric aspect of Zabrocki's terminology and the crucial role of the experienced spatiality. Since spatiality, which I understand as a specific hierarchy of structuring and emergence, plays such a large role in the terminology of this thinker, I have attempted to present his theory as relations of a phenomenological body: 'Space is not the setting (real or logical) in which things are arranged, but the means whereby the positioning of things becomes possible' (Merleau-Ponty 1962: 243).

Keywords

Ludwik Zabrocki's structural phonetics; phenomenology of perception; spatiality; phonology.

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Misdirection and uncooperative narration in *Alias Grace*

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

In *Alias Grace* (1997), Margaret Atwood re-frames a notorious double murder as a fictionalized historical account. Alongside other formal choices within the novel, such as nested narratives and the inclusion of multiple voices and perspectives, readers are presented with re-examined versions of the same event as outlined by the central character-narrator, Grace Marks. Through a cognitive stylistic analysis of a pivotal scene in the text, this paper considers how Marks's event 'reconstrual' (see Langacker 2008; Harrison and Nuttall 2019; Giovanelli forthcoming) both cues and miscues reader attention (Mullins and Dixon 2007). This paper further suggests that perspectival reconstrual can be regarded as both a cooperative and uncooperative narrative device that defocuses, and conversely reveals, storyworld details and exposition.

Keywords

Unreliability; reconstrual; Cognitive Grammar; Margaret Atwood

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A Poem set to Music – Perception of a Complex Semiotic Object

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Language and music are human universals involving perceptually discrete elements organised in hierarchically structured sequences. Given their similarities, a joint research can strongly contribute to the knowledge of each separate domain and give an encompassing account of the human cognitive processing of any sign system. In the past decades, this topic has gained a significant scientific interest and my research therefore draws on the latest findings from cognitive and neurosciences. There is copious evidence for the intricate relationship of syntax processing in language and music, yet a considerable lack of studies focusing on the semantic processing. A song, compound semiotic construction, permits the use of interference paradigm that appears to be a promising approach to study whether music and language processing interact or not.

I conduct this research in order to test the initial hypothesis that in semantic appraisal of such a multisensory object, the musical meaning prevails, despite the fact that there have been studies suggesting otherwise. Given that the perception of a song engages overlapping neural substrates and mechanisms, it seems plausible to expect transfer effects between the two domains. The foreseen EEG and behavioural studies, comprising an appraisal and matching task, which due to the pandemic could not yet take place, use the poems put to music by Boris Vian as stimuli and explore the extent to which language and music compete for processing resources. I use a novel theoretical approach based on the same analysis in practical behavioural and neurological experiment. In spite of being at an early stage of the research, the findings seem to suggest its power to override the linguistic semantics. I hope to shed light on the different perceptual and cognitive operations underlying this effect.

Keywords

linguistic and musical semantics; complex semiotic object; cognitive processes; Boris Vian's songs

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

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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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A Cognitive Linguistic Approach to Understanding Paradox

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Today there is no holistic approach to understanding and studying paradox in literary text. Most of the current understandings of paradox are based on a classic theory dating back to Aristotelian principles. This theory views category as an abstract container with clear boundaries. Members of the same category have certain properties in common and are equal within it (Lakoff 1990). However, modern cognitive science provides a totally different idea of the concept of category. For example, George Lakoff contrasts the classical theory with the Eleanor Rosch's prototype theory according to which an object is attributed to a certain category not because it shares the same properties as its members, but because it complies with a prototype (the best representative of the category) to a proper degree (Lakoff 1990).

In my report I will apply the prototype theory to paradox. Such an approach makes it possible to move away from the idea of a strict definition of the phenomenon and to analyze various paradoxes with different degree of proximity to the prototype. Moreover, through the analysis of some examples from Joseph Brodsky's poetry I will demonstrate that operational principles of paradox can be better explained with the help of Fauconnier and Turners's theory of mental spaces and conceptual blending (Fauconnier & Turner 2002). From this viewpoint, paradox as such can be seen as simultaneous actualization of two contradicting mental spaces.

Keywords

Paradox; cognitive linguistics; prototype theory; mental spaces; conceptual blending

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Patterns of emotive meaning-making in film

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Emotions as verbally expressed psycho-physiological states have always been a popular issue of linguistic studies (Foolen, 2012). Film theory (Plantinga, 2009) treats them as eliciting viewers' emotional response through associations related to semiotic resources. In this talk, we address cinematic discourse with two aims: theoretically, we aim to clarify the mechanism of emotive meaning-making in film, and empirically, to single out its multisemiotic patterns. To reach these aims we use a cognitive-pragmatic and cognitive-semiotic approach, and emphasize the multimodal dimension of meaning-making.

We claim that meaning-making is a dynamic interaction of film makers and viewers in diegetic time and space. Building on conceptual integration theory, we develop a multisemiotic framework which treats meaning in film as an emergent discursive construct, a synergy between verbal, nonverbal, and cinematographic semiotic resources. We argue that, in film, information from each semiotic resource is a mental input space projected into a mixed space, where it is cross-mapped, creating a blended space with a new meaning.

In English feature films, we empirically single out eight patterns for multisemiosis of emotions. In the static perspective, these patterns vary in parameters of quantity/quality/salience of different semiotic resources. There are three- and two-componential combinatorial, convergent/divergent, parity/non-parity patterns. In the dynamic perspective, i.e., the time of on-screen fixation of emotions, we distinguish synchronous and consecutive patterns.

We will illustrate these patterns by a case study of multisemiosis of ANGER, FEAR, SADNESS, and DISGUST in film.

Keywords

emotion, film, meaning-making, cognitive pragmatics, multisemiosis.

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Weeding the Garden of Pluralism in Stylistic Theories

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It was Charles Sanders Peirce (1839-1914) who first proposed that anyone suggesting a new theory within the broad parameters of the Unity of Science *must* simultaneously with that submission show verifiable signs that they have exercised *introspection*: ‘no self-respecting scientist will ... state his/her conclusions without providing a *coefficient of probable error*’. Peirce reflected that where this practice is not followed, the reason is usually because the probable errors in the proposed theory are embarrassingly too great to be calculated.

Specialised subject areas have, today, moved on appreciably since Peirce issued his injunction. Every discipline now knows about which of its leading theories display reputable coefficients of probable error. Such coefficients, for us, have *two* main uses: (1) they provide levels of accuracy that are worthy of emulation; and (2) they provide a clear touchstone for rejecting theories that are manifestly top-heavy with both *extant* and/or *probable* errors. Shortcomings need not be attacked in public if their authors own up to their perceived flaws *before* the theories are submitted or declared. A third criterion relates to the *naturalness* of the instrumentation used and the *speed* with which it can be deployed and a successful outcome reached. After all, Alan Turing, *in medias res*, *shortened* the duration of WWII.

It is tedious to keep bringing back problems that have already been solved, but whose solutions, if recognised, would add to the tally of ‘knowers’ whom Halliday (2011) declared to be rationed. Where research solutions are knowingly kept secret or ‘off limits’ or disciplines become driven by fear rather than altruism and the common good, weeds prevent the plants that we need and want from growing properly. Gardeners have criteria for the recognition and eradication of weeds, albeit that finally, the harvest reaches the dinner table and the dandelion is thrown on the fire.

Key words

induction, Peirce, durability, personal statements of probable weakness, distraction, durability

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From the theories of ekphrasis to the theory of metaekphrasis

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The study looks into bringing together a range of literary theories of ekphrasis and cognitive research into meaning construction to reveal the cognitive poetic dimension of ekphrasis which is defined following Heffernan as “the verbal representation of graphic representation” [1991: 299]. In particular, Mitchell’s account of the three phases of perception of ekphrasis, namely “ekphrastic indifference”, “ekphrastic hope” and “ekphrastic fear” [1994] can be further developed with Yatsenko’s idea [2011], grounded in Lotman’s conception of emergence of new meanings as the result of overcoming difficulties of translation from the visual into the verbal [2010], that ekphrasis is a source of generation of new meanings. Taking into consideration the current context of the visual turn in culture and humanities and the linguistic turn in conceptualism in visual art, as well as acknowledgement of the importance of ekphrasis in modern culture, the fourth phase of ekphrasis perception can be suggested with a tentative name “ekphrastic need” (or “ekphrastic desire”).

Viewed as a significant meaningful construct, ekphrasis in essays about visual art by John Berger, Julian Barnes, and Siri Hustvedt is analysed with the application of the models available in cognitive linguistics, i.e. frames, conceptual metaphor, and conceptual blending. The deliberation of possible meanings that ekphrasis in essays about visual art can yield when interpreted by a reader entails the application of the concept of metaekphrasis as suggested by Vorobyova and Lunyova [2020] to account for the textual contexts that are semantically closely related to the ekphrasis without being an ekphrasis per se. Thus a cognitive poetic approach to ekphrasis paves way to discussion of metaekphrasis.

Keywords

Ekphrasis; metaekphrasis; essay; visual art; cognitive poetics.

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Translation of fiction simile: Structural-semantic and cognitive approaches integrated

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This research integrates methodological tools of traditional (structural-semantic) and cognitive translation studies to investigate English-Ukrainian translation of fiction similes. We aim to reveal correlations between types of translation procedures (retention, replacement, reduction, omission (Pierini, 2007), and addition), and translation techniques that instantiate them, on the one hand, and linguacultural specificity / similarity of the conceptual mappings behind the similes (Fauconnier, 1997) and translators' choices between foreignization and domestication strategies (Venuti, 2001), on the other hand. We believe that a choice of the strategic course of mental and linguistic action is motivated by a translator's desire to find the "golden mean" between foreignization (strategy of form) and domestication (strategy of content) to provide a communicatively relevant (appropriate in a given lingual, situational, social, and cultural context) translation.

The results suggest that while retention is mostly employed to translate fiction similes that rest on similar conceptual mappings, replacement, reduction, and omission are mostly enacted to translate similes based on culturally specific conceptual mappings. In these cases, retention is neutral as to foreignization or domestication while replacement, reduction, and omission serve compulsory domestication. At the same time, a translator may choose to retain culturally specific similes (even idiomatic), favouring foreignization, or vice versa, replace, reduce, or omit similes that bear no cultural specificity. As to addition, it is closer to domestication since the similes included into the target text to translate source-text utterances that contain no comparison are mostly cultural idioms. Retention is realized as both retention of content when lexical-grammatical translation techniques are involved and retention of form when English simile vehicles are converted into Ukrainian through adapted transliteration/transcription. Replacement involves using contextual synonyms of source-text vehicles, or their cultural idiomatic equivalents, reduction – explanation and periphrasis, addition – target-language idiomatic similes.

Keywords

conceptual mapping; simile; strategy; translation.

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A corpus-based examination of oppositional language as thematic signals in D.H. Lawrence's novels

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As several scholars (Daleski 1965; Sagar 1985; Eggert 2001) have already drawn attention to Lawrence's authorial preoccupation with oppositeness, this research employs a tripartite corpus-based methodological approach to the examination of oppositional language in his novels. Drawing on research from semantic, linguistic, and stylistic frameworks, the results reveal repeated occurrences of canonical and constructed oppositional language that can be viewed as thematic signals.

The first approach surveyed high frequency traditional antonyms in Lawrence's novels, resulting in the identification of 86 pairs occurring 763 times sententially. Of these, the pairs represented an opposition in 617 sentences. Using statistical measures, the 86 pairs would be expected to co-occur in 188 sentences but did so in 763, averaging 4.1 times more often than expected by chance; the average for the pairs to occur oppositionally is 3.3 times more than chance predicts. This research also allowed for the identification of Lawrence's 16 pairs of favoured canonical antonyms.

The second methodology programmatically identified both conventional and unconventional oppositions located within syntactic frames. Focusing on low frequency frames, 96 sentences were analysed. Each of the sentences easily fell into one of five thematic categories that literary critics (Hough 1956; Schneider 1986) have identified as being a focus of Lawrence's prose: society, geopolitical, emotive, spiritual, and male/female.

The final approach assumed that keywords and key semantic domains, as identified by log-likelihood statistical measures, provide a valid methodology for identifying thematic signals in prose fiction. Using custom-created corpora of Lawrence's 10 novels and 85 English novels published during the same period, results revealed oppositional words are arrayed across his novels in a variety of contexts, expressing dominant themes.

Thematic words in novels are a textual feature that progressively appear throughout. This research reveals that Lawrence's distinctive focus on linguistic oppositeness is a basic element around which his novels revolve, resulting in a distinct prose that possesses a stylistic preoccupation with oppositional language.

Keywords

Oppositional language; thematic signals; semantic domains; corpus; D.H. Lawrence

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Proving the validity of Contextual Prosodic Theory by studying prospection

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Bill Louw's work on semantic prosody and Contextual Prosodic Theory [CPT] is distinctly nontrivial and has always attracted attention. It was Louw (1993) who first dwelled on the necessity to study lexical collocation in authorial text against the background of large reference corpora. Louw's starting point was semantic prosody, i.e. a tendency of a word or expression to appear in co-texts that are charged by a certain emotion or attitude. He noted that if a speaker's or writer's expression is in complete breach of this tendency, the result may be either irony, in which case the meaning is intentional, or insincerity, in which case the resulting meaning is inadvertent. Although CPT, as the corpus-driven study of authorial collocation within its context of situation, formally came into existence in Louw (2000), the next important breakthrough was made ten years later. Louw discovered logical semantic prosody, or corpus-derived subtext, defined as the most frequent lexical variables of a grammar string, which shed light on those layers of its meaning which are opaque to intuition. Pertaining to the conference theme, Louw goes so far as to pronounce CPT the final linguistic theory (Louw 2020).

Not going into the matter of the validity of other linguistic theories, this paper will restrict itself to defending the validity of CPT. The most convincing proof is, in my opinion, the mechanism of prospection, which is Louw's most recent discovery and stems from corpus-derived subtext. Text prospects itself: the first grammar string used by the author turns out to be accompanied, in the reference corpus, by lexical variables that give away the themes and motifs of the actual text all the way down to the text's closure. Such a view is supported by Sinclair (2004: 82-101, 115-127) and especially Toolan (2009), but this time we are dealing with corpus findings and not readers' impressions of the text's content.

This paper will deal with how prospection operates at the level of a novel. This paper will compare the opening paragraphs of Orwell's, Zamyatin's and Huxley's famous dystopias. These dystopias were chosen because DeLillo's *White Noise* has proved to contain a distinct example of prospection in its opening paragraph (Milojkovic 2020). The Russian novel by Zamyatin (written in 1920-1 and first published as an English translation in 1924) will give the study the desired comparative aspect.

Key words

Collocation; semantic prosody; Contextual Prosodic Theory [CPT]; prospection; Louw

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“You grind, Miss Dempsey. You measure. You moisten. You heat. You filter.”: coffee and the alchemy of metaphor in Hilary Mantel's *Fludd* (1989).

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Metaphors can facilitate the distillation of meaning into a narrative in a highly condensed manner, offering the potential for multiple interpretations to be activated, often simultaneously, based on minimal linguistic output. In its depiction of the Catholicism of the 1950s, Hilary Mantel's (1989) novel, *Fludd*, not only abounds in metaphoric mappings but also appears to be constructed upon fundamentally metaphoric foundations. For example, Mantel's articulation of alchemy captures the defining opposition of literal and fantastical meaning at the heart of all alchemical symbols, a metaphorical construction that is first outlined in the paratextual 'note' at the beginning and then continues to provide a narrative backbone to the whole novel, being mapped even on to the process of coffee-making.

Using Conceptual Metaphor Theory (Lakoff and Johnson 1980, 1989), this paper probes how Mantel uses metaphor to weave the concept of alchemy into the very fabric of her text. It also endeavours to investigate the extent to which CMT, with its emphasis on the fundamentally conceptual nature of metaphor, can capture the twin processes of *nigredo* – “a process of blackening, of corruption, of mortification, of break-down” (p. 106) – and *albedo* or “whitening” (p. 106) – that comprise the Alchemical Wedding at the novel's heart. By investigating the two characters who most typify both sides of that alchemical coin (Philomena, the literal, and an embodiment of light, and Fludd, the fantastic, characterised by darkness), we reflect upon how Mantel – deliberately skirting, almost flirting with the sacrilegious – represents Catholicism as being in a state of *nigredo* and in desperate need of purification. We also ruminate on the extent to which consideration of the conceptual underpinnings of this metaphorical structure really sheds light on the intersection of metaphor and narrative that lies at the novel's heart.

Keywords

Mantel; *Fludd*; Alchemical Wedding; Conceptual Metaphor Theory.

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How do we interpret short story collections? Confronting a literary analysis with interpretations of real readers

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Short story collections (SSC) have challenged generations of literary scholars with the problem of unity: how is a unified interpretation constructed from seemingly independent stories? Although SSC-theory is traditionally formalist and studies the textual features asserting collections inherent unity, reader-oriented approaches have arisen more recently (D'Hoker & Van Den Bossche 2014). Although these reader-oriented theories, such as Audet 2014 and Müller-Wood 2018, make clear claims on the processes governing the interpretation of SSCs, these claims are never supported with data of real readers, which raises doubt regarding their empirical validity.

The present study confronts the theoretical tenets of reader-oriented SSC-theory and its implications for a literary analysis of Stefano Benni's collection *The Bar Under The Sea* (1987) with the results of a reader-response study of 12 readers of the same collection. By means of open questions we collected their recall of stories, specific passages, recurring topics and general interpretation to assess the processes of reticulation (i.e. search for recurring elements in stories) and modification (i.e. modifying initial hypotheses based on the identification of new elements) put forward by Audet (2014).

This confrontation revealed noticeably disagreeing results. On the one hand, our literary analysis of the collection indicated a gradual shift from the collection as “an essay on storytelling” to a “postmodern emancipation of the reader” via the recognition of parodies and satirical subversions of literary and societal models. On the other hand, this interpretation was only shared by one participant, while the other readers reached entirely different conceptions by combining a more intuitive approach based on personal appreciation of stories with the unwillingness to alter initial interpretative hypotheses (i.e. confirmation bias; Kahneman 2011). The implications for the methodologies of SSC- theory and cognitive literary studies in general are discussed.

Keywords

short story collection theory; reception studies; cognitive literary studies; reader-response analysis

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Dream narratives: A case for an integrated theoretical approach

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For my case study of dream reports hosted on special sites or in mobile applications (e.g. dreamjournal.net and Dream Journal Ultimate), I had to respond to a methodological challenge. It is conditioned, on the one hand, by the ontological nature of dream and, on the other, by dream narrative as a specific genre. My study aims to model the viewpoint configurations of dream narratives and account for the unique status of dream experience rendered. A model I seek to propose must recognize i) epistemological status of dream content; ii) narrative elements of a typical dream report; and iii) the narrator's point of view linking reality and psychological experience. This combined task deemed soluble if a combined set of theoretical instruments is deployed.

The status of dream experience entails, firstly, the analysis of the epistemological stance employed to tag reality and dream dimensions in the narrative, and secondly, the study of the markers of evidentiality. However, the analysis of dream narratives, besides accumulating data on the usage of evidentials and stance markers, requires some qualitative analysis. Therefore, I opted for blending theory (Fauconnier & Turner, 2002) to model narratives as narrative spaces, following the frameworks proposed by Dancygier (2011). The modeling of evidential and epistemological viewpoint features in terms of mental spaces provides direct insight into the characteristics of the viewpoint typical for dream reports. In particular, I applied the concept of viewpoint compression (Dancygier [2005; 2011]) for the analysis of viewpoint construction in dream reports.

The model has proved effective to cater for our research needs. It pinpoints the viewpoint configuration at work in the dream reports that combines the narrator's current perspective and the narrator's "dream self" as an independent focalizer. The emergent mental spaces are marked by evidentiality markers as reality or dream descriptions and constitute parallel, counterpart cross-mapped chains.

Keywords

dream reports; blending; viewpoint; narrative spaces; epistemological stance

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COVID-19 in transdisciplinary focus: Games of methodological and empirical fusion

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Phenomena, or rather their manifestations in fiction and/or non-fiction discourse, which have lately been in the core of linguistic and, particularly, stylistic academic interest are of highly interdisciplinary character. To name just a few, they are climate change and global warming, disease and disability, unnaturalness and paradoxicality. And, finally, COVID-19. Consequently, an array of seemingly incompatible methods is required to reveal their true qualitative and/or quantitative characteristics, as well as mechanisms of their construction and impact on addressee. However, it does not have to be “a disorganized sequence of *ad hoc* and impressionistic comments” (Simpson, 2004) or random combination of methods. The framework of transdisciplinarity offers integration and fusion of various linguistic and non-linguistic methods to form a new holistic approach to the phenomena under analysis.

This presentation “sets the rules of the transdisciplinary game” for theoretical (Jeffries, 2000), methodological (Teddle, Tashakkori, 2011), as well as empirical eclecticism in COVID-19 studies in linguistics. Namely, outlining the framework of *linguistic covidology*. All over the world the story of coronavirus is told across multiple media, creating a unique storyworld. On the one hand, the paper briefly outlines already existing research results in COVID-19 studies. On the other hand, fusion of transmedia and multimodal research methods with the tools of cognitive semiotics, cognitive poetics, and mobilities paradigm foster the research and its outcome as to how COVID-19 powerful imagery is constructed in different kinds of discourse, particularly in poetry, music videos, and media, across various platforms and what effects it has on global addressee.

Keywords

linguistic covidology; transmedia imagery; transdisciplinary focus; transdisciplinary game; fusion of methods

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The converse of pathetic fallacy

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Emotions are often expressed in texts through figurative language such as pathetic fallacy (hereafter PF). PF has received varied definitions by educators, scholars, and literary critics (Ruskin, 2012; Lodge, 1992). I created a model of PF based on a survey of English teachers and text analysis using a checklist of stylistic tools (Leech and Short, 2007) and foregrounding theory (Mukařovský, 1964). The model defines PF as a projection of emotions from an animated entity onto the surroundings. An emergent finding from this model is the existence of what I call the “converse of PF”: a foregrounded contrast between the surroundings and the emotions expressed in texts. This imagery has received little attention and has yet to be explored from a linguistic or literary viewpoint. The aim of this paper is to explore this under-researched phenomenon by conducting a stylistic analysis of the converse of PF.

In this paper, I discuss the effect the converse of PF can have on texts, particularly on the process of characterization, by using a textual example: an extract from the opening of *The Wonderful Wizard of Oz* (Baum, 2008). In this extract Dorothy and her dog Toto find themselves in a house swept away by a tornado. Despite the predicament she is in, Dorothy shows no sign of fear or anxiety, and after an inner debate on what to do, she decides to fall asleep. The analysis of the extract uses the same stylistic tools and foregrounding theory used to create my model of PF with two aims: 1. to illustrate how the contrast between Dorothy’s emotions and her surroundings is foregrounded, and 2. how this contrast contributes to her portrayal as a brave and independent female protagonist.

Keywords

converse of pathetic fallacy; foregrounding theory; stylistics; characterization.

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The role of pathetic fallacy in triggering narrative empathy

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Though narrative empathy (Keen, 2006) is one of the main psychological mechanisms underlying reader-character engagement during reading, the role of specific textual features in triggering and sustaining this vicarious sharing of mental states remains underspecified. This paper presents a think-aloud study with real readers that explores the specific role of pathetic fallacy in triggering narrative empathy. We use a stylistically informed model of pathetic fallacy developed by Pager-McClymont that defines pathetic fallacy as a projection of emotions from an animated entity onto the surroundings, which is conveyed through three “linguistic indicators” (Short, 1996): imagery, repetition, and negation. This model was developed using stylistic tools (Leech and Short, 2007) and foregrounding theory (Mukařovský, 1964) based on data collected in a survey of English teachers.

Our study in particular investigates how the use of pathetic fallacy to convey the protagonist’s emotions impacts reader empathy in the short story *The Flowers* by Alice Walker (1973, pp. 119-120). Describing a ten-year-old finding a dead body whilst collecting flowers, this story not only features pathetic fallacy but also a plot twist likely to trigger empathy in readers. In our think-aloud study, participants were first asked to write down their thoughts and feelings in response to each paragraph of the narrative individually and consecutively. They were then asked to answer a series of reflective questions on their interpretations and feelings of the text to test how the interaction between their feelings and textual cues impacted their responses in the think-aloud study. Preliminary findings from mapping these reader responses onto our stylistic analysis of *The Flowers* show that 1) our participants display an awareness of the role of surroundings in conveying the character’s emotion and that 2) the emotions conveyed through pathetic fallacy reinforce participants’ experience of empathy with the protagonist.

Keywords

narrative empathy; pathetic fallacy; emotion; reader-response

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The game of translation: how to win

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The idea of presenting translation as a game is not that new and can be traced to Jiří Levý's work "Translation as a Decision Process" published as early as 1967. Proceeding from the obvious resemblance between translation as "a series of a certain number of consecutive situations... imposing on the translator the necessity of choosing among a certain number of alternatives" [2, p. 148] and a game, the author made an attempt to describe the translator's decision-making in terms of formal game theory. Later on, Michael Cronin pointed at the concept of a strategy as a link between translation and games. It should be noted that both these ideas perfectly fit Ludwig Wittgenstein's process-oriented approach to language games.

At the same time, taking into account the dichotomous nature of translation as both process and its result (translated text as a product), I would like to propose my view of presenting translation as a game in its product-oriented dimension. To this end, the concept of translation equivalence can be successfully exploited as the one that can help us understand: in what cases the translator's decisions can be regarded as a victory over the author as a creator of a problematic situation and in what cases the translator's decisions lead to his/her defeat? The answer to this question is both simple and obvious. If the translation in its verbalized form corresponds to any translator's idea of equivalence it falls under the category of victory, while insufficient level of equivalence or its complete absence brings the translation into the category of defeat. There can also be some intermediate cases that cannot be unequivocally treated as victorious or defeating. It is important that the translator's idea of equivalence should correspond to the target cultural norms and the expectations of potential audience.

Keywords

game, game theory, decision-making, translator's decisions.

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Dementia: Destabilising mind style

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Mind style has long been studied in relation to non-prototypical mental functioning in fictional characters (Fowler 1977; Leech and Short 2007; Semino 2007). Semino (2014) studied the representation of one condition, autism, across several texts. Our study constitutes the first large-scale qualitative and quantitative analysis of dementia mind styles (Lugea, forthcoming). The corpus comprises 12 texts and 490k words of fiction from the perspective of a character with dementia. It also, for the first time, empirically investigates the effects of mind style on real readers and the possibility of this kind of language to facilitate awareness and empathy. We address the following research questions:

1. How is dementia represented in the mind styles of fictional characters?
2. How can real reader responses inform and develop our analyses of dementia mind styles?
3. How can fictional dementia mind styles promote empathy and understanding of the condition?

Dementia is theoretically interesting for several reasons. Dementia presents an interesting case for mind style because, unlike the consistent, cumulative choices associated with mind style, it is a condition that is experienced differently from person to person, day to day. Dementia also involves a cognitive decline, often captured chronologically in the narratives, and challenging the theoretical assumption that mind style is wholly consistent across a text. From a narratological perspective, narrators or focalizers with dementia experience disorientation and confusion which destabilises narratorial reliability. As a result of unreliability, contributions from other characters are all the more important for understanding and interpreting the narrative and the mind style of the character with dementia. Narrative allows readers to adopt multiple perspectives and ways of knowing, enabling an epistemological position that better facilitates understanding and awareness. We investigate the possibility of these kinds of narratives for improving societal and personal understandings of dementia.

Keywords

Dementia, mind style, characters, real readers, empathy

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Illustrations in (interlinguistic and/or intersemiotic) translation

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Translating children's literature is no easy task. In addition to purely linguistic difficulties often hidden from profane eyes by seemingly 'simple' form and content, translation of books for children is inevitably complicated by numerous cultural differences some of which may arise as insurmountable barriers on the way of successful intercultural communication. My research, however, is focused on another issue that has only recently gained attention in the light of intersemiotic studies – *illustrations in translation*. Its relevance can hardly be underestimated, since most children's books are illustrated and thus "translating books for children is interpreting both the verbal and the visual" (Oittinen 2000: 100). The aim of this research is to outline some typical strategies and problems in translating children's literature that originate in its intersemiotic nature.

Roman Jakobson proclaimed that "the study of communication must distinguish between homogeneous messages which use a single semiotic system and syncretic messages based on a merger of different sign patterns" (Jakobson 1968/1971: 705). Thus, transferring syncretic messages (illustrated texts) into another culture would inevitably require combining what Jakobson himself called 'interlinguistic' and 'intersemiotic' kinds of translation (Jakobson 1959: 233). At the same time, illustrations already are intersemiotic translations of some textual elements, since "translators and illustrators share common translation procedures in their respective activities" (Pereira 2008: 107).

Proceeding from the above considerations as well as my own research experience, I can outline four different strategies of dealing with illustrations in the process of intercultural communication: (1) they can be transmitted into the target book intact; (2) they can be substituted with illustrations drawn by a new – target – artist (illustrator as translator); (3) they can be transmitted into the target book with transformations; (4) they can be excluded from the target book. All the outlined strategies are case-studied on the material of English-Ukrainian translations.

Key words

Illustration; intercultural communication; interlinguistic translation; intersemiotic translation; strategy

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A cognitive stylistic approach to stream of consciousness narration

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In this paper, I'll examine the meaning, parameters and analytical implications of Stream of Consciousness narration, using Langacker's Cognitive Grammar (2008) as an analytical framework and George Saunders's "Victory lap" (2013) and Eimear McBride's *A Girl is a Half-formed Thing* (2013) as case studies. Stream of Consciousness narration hasn't received detailed literary-linguistic attention since the early 1980s, and it's rare to see the technique analyzed in literature after the modernist period. This presentation will demonstrate why it merits further stylistic exploration in contemporary narratives and with cognitive linguistic tools.

Steinberg (1979: 133) defines the stream of consciousness technique as the attempt "to depict a multidimensional consciousness in the process of flow [and] to simulate the effect of reality impinging upon the [mind]". Building on this definition, I'll elaborate and clarify its formal parameters and semantic implications in 3rd and 1st person contexts. I'll describe how the narrative language dips in and out of characters' streams of consciousness by drawing on Langacker's concepts of *grounding* and *subjective/objective construal*. I'll analyze the meaning of the language in terms of the mental activity it evokes (both phenomenological content and unconscious cognitive processes). Finally, using Langacker's concept of *conceptualization*, I'll discuss how this mental activity can be attributed to author, reader and character and what this means for a type of cognitive stylistic analysis that uses literature as a scientific tool for exploring the mind.

Keywords

Cognitive Grammar; grounding; conceptualization; subjective/objective construal; mimesis; phenomenology

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Elatives as adverbial modifiers in world languages: Typology and functional characterization

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The aim of this paper is to identify the grammatical patterns of elative markers in world languages. The empirical basis will be a sample of 20 languages, diverse both in their genetic origin and in areal distribution. I assume that elative constitutes a specific variable of the semantic category degree, which also belongs to a wider domain: quantification (Downing & Locke 1992: 552).

The data provided by the sample enable the recognition of five basic types of elative markers. Three of them are characterized by the use of free morphemes with dissimilar functional scope. A fourth type takes a bound-morpheme format, directly linked to the operand. The fifth type responds to a reduplication-ideophony continuum. I will show that formal approaches to grammar are ineffective to capture such a typological diversity, because they avoid the necessary distinction between the lexical category of adverb, properly speaking, and the most general notion of adverbial modifier. On the contrary, the functional framework provided by the so-called Amsterdam Model of parts-of-speech systems (Hengeveld et al. 2004; Hengeveld & Lier 2010) may offer a more comprehensive treatment of elatives. I will argue that the interaction among three basic formats (flexibility, differentiation, and rigidity) plays a crucial role in the category assignment of this kind of adverbial modifiers, both in interlinguistic and intralinguistic terms.

Keywords

Elative markers; world languages; empirical approach; typology

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Bakhtin Circling Stylistics: the mechanics of identity in contemporary English fiction

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This paper begins with a reworking of the show-tell dichotomy beloved of the creative writing class, and attempts, by drawing on the work of the Bakhtin Circle, to account for its effects in narrative fiction systematically, and, perhaps controversially, in terms of *ideologies of identity*. The terms *mimesis* and *diegesis* will be used to better anatomise this cline, and its effects will be illustrated with reference to themes of identity in contemporary English fiction.

Lodge (1990) has argued that a privileging of diegesis is a hallmark of postmodern narrative; however, in analytical terms, it is difficult to distinguish accurately between mimesis and diegesis. Rigorous stylistic analysis can solve this problem by providing a systematic taxonomy to account for its effects, and by defining the linguistic ‘symptoms’ of particular stages along the cline. For Aristotle, mimesis is simply the representation of reality in art. However, Plato complicates this by defining diegesis as the representation of action in the ‘poet’s’ voice (aligned with stylistics’s term *Narrator’s Representation of Action*), and mimesis as the representation of action in the imitated voices of characters (which stylistics terms, broadly, *Direct Discourse*). Plato cites the opening of *The Iliad* as an example, with its mixture of the speech of both narrator and characters. The situation in contemporary narrative fiction is, of course, more complicated, as evidenced by the blend of character and narrator voices found in *Free Indirect Discourse* and *Indirect Discourse*. It is here, in the liminal zone between ‘author’ and character discourse, that the ideas of Bakhtin can be brought to bear.

This paper will explore the relationship between Bakhtin/Volosinov’s pictorial and linear styles and concepts of mimesis and diegesis by using the terms to present readings of a selection of extracts from contemporary English fiction, including Jeremy Page’s *Salt* (2008), Will Self’s *Liver* (2009) and Ian Sampson’s *Ring Road* (2005). It will be suggested here that the complex interplay between ‘authorial’ and character discourse evident in these texts is connected fundamentally to the conception of personal, regional and national identity which the novels and stories explore, and that a combination of Bakhtinian conceptual taxonomies with modes of analysis drawn from stylistics can throw revealing light upon this aspect of their literary effect.

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Keywords

Bakhtin; Narratology; Discourse Presentation; Contemporary Fiction; Identity

Psychoanalysis Between Hermeneutics and Deconstruction. A Rethinking of the Psychoanalytic Method as an Approach to Literature

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The presentation opens with a review of different ways in which psychoanalysis was rethought in the second half of the XX century. On one side we have a trend led most prominently by Paul Ricœur, who sees Freudian investigations into derivatives of the unconscious as archeological hermeneutics. Alongside him we can place Donald P. Spence and Serge Videman – the way in which these analysts defined interpretation as a creative construction correlates in many aspects with Ricœur's understanding of culture and therapy as a progressive vector. On the other hand, Jean Laplanche, dubbed as the most philosophically informed analyst of his day, argues that psychoanalysis should rather be conceived as a deconstructive method.

The first part of the presentation is an examination of themes that connect and separate these trends: memory, repression, communication. The working conclusion is that the moment of deconstruction, emphasized by Laplanche, can not only be coherently inserted into the so called hermeneutical psychoanalysis, but may also assist in liberating it from premises that might be unconsciously imported from historiography. During the second part of the presentation this thesis is transferred from the field of analysis proper to literary studies. By relating it to works of several psychoanalytic literary critics (Shoshana Felman, Peter Brooks, et al.) an attempt at a versatile, yet sharp method of approaching literature is made. A couple of short stories by the Lithuanian writer Saulius Tomas Kondrotas is taken as a case study. They are interpreted by trying to use deconstructive and hermeneutic moments as steps of reading and emergence of meaning. This is where the most interesting theoretical innovations are brought forward, especially relevant in the context of Lithuanian humanities, where for too long psychoanalysis has been a rejected discipline (too speculative for psychologists, too psychological for philosophers and so on).

Keywords

Psychoanalysis; Hermeneutics; Deconstruction; Literature

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“The rising of the women is the rising of us all”: Linguistic approaches to Repeal the 8th and Save the 8th

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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 – to ‘Repeal the 8th’ – was spearheaded by the group ‘Together for Yes’. Both this group and the anti-choice ‘Love Both’ – who wanted to ‘Save the 8th’ – coordinated large parts of their campaigns through social media and by utilising a wide range of semiotic resources.

This paper will analyse social media campaign material from both groups, particularly videos which encouraged the Irish diaspora to come ‘Home to Vote’ and those which appealed to voters to ‘Bring your friends, bring your family to vote’. Through a combined application of Conceptual Metaphor Theory (Lakoff and Johnson, 1980; Lakoff and Turner, 1989) and the Appraisal framework (Martin and White, 2005), specifically the construal of evaluative judgement, we will examine the divergent core themes of the campaigns and analyse how abortion and abortion rights were constructed as global or local, as a societal journey or a personal journey, and as a simple choice or a complex one.

Keywords

Eighth Amendment; social media; political campaigns; metaphor; judgement.

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Interpreting the symbol of labyrinth in modern American antiutopian literary text

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The labyrinth is an ancient symbol that has remained popular even nowadays. Referring to the definition by the American Heritage Dictionary of the English language (2016) – *the labyrinth* is an intricate structure of interconnected passages through which it is difficult to find one's way, a *maze*. It comes in various shapes, colors, and structures producing a wide range of its representations and sacred meanings in the world's cultures. One may observe it in the curves of the British gardens or on the floors of chapels and cathedrals. Thinking about it metaphorically, the labyrinth represents some kind of hidden, destined flow of human life, the mystery of human existence, hardships that should be overcome.

In this abstract, I present my findings on linguistic interpretation of the symbol *labyrinth* in modern American antiutopian text “The Maze Runner” by James Dashner. The study is grounded on the Text World Theory developed by D. Lewis (1973), T. Pavel (1986), L. Doležel (1988), U. Eco (1976), and M. L. Ryan (1980). Applying a principle of minimal departure (J. Gavins, 2001; M. L. Ryan, 1991) I define the main verbal and extralinguistic triggers which help to objectify the diverse perspectives of the symbol *labyrinth* in a range of various textual worlds. Based on the principles of iconicity coined by Charles Peirce (1932) and developed by contemporary scientists Michael Burke (2017), Olga Fisher (1999), Margaret Freeman (2020), as well as the theoretical notion of inferential conceptualization of language given by Jeffries (2000), I define the boundary between the separate fictional worlds in the antiutopian literary text, in which the labyrinth functions, and construe the model of the *labyrinth* by classifying the semantic, semiotic, and stylistic means of its verbalization and conceptualization in different textual worlds.

Keywords

Symbol; labyrinth; text world theory; interpretation; fictional worlds

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How the Linguistic Construal of the Reader in Chopin's 'The Story of an Hour' Impacts Readers' Empathetic Engagement

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Defined at its most basic as a form of vicariously sharing thoughts and feelings with fictional characters, narrative empathy (Keen, 2006) is a central yet elusive aspect of narrative reading. Narrative empathy has been studied from narratological, cognitive scientific, philosophical, and linguistic perspectives, but it remains unclear how the linguistic means of a narrative trigger empathy in real readers.

This paper reports on a qualitative think-aloud study that traces the progression of real readers' emotional responses while reading Kate Chopin's short story *The Story of an Hour* (1894). This study was undertaken among Linguistics and Literature undergraduate and postgraduate students at the University of Huddersfield using an online survey that presented participants with the narrative cut into extracts to respond to each extract separately, and that also enquired about participants' self-concept in relation to reading the narrative. The aim of the study was to assess how the progression of participants' empathetic responses maps onto the linguistic means of the narrative. Its results are used to update previous findings that the linguistic construal (cf. Cognitive Grammar: Langacker, 2008) of the narrative's central twist invites readers to dramatically reorganise their conception of its protagonist, Mrs Mallard, causing a change in their empathetic engagement with her. Moreover, using Jaakola et al.'s (2014) notion of the construed reader and Martinez' (2018) concept of Storyworld Possible Selves to analyse how participants map their own self-concept onto the narrative, this paper shows how the specific way the story invites readers to position themselves in the narrative impacts the aspects of self that they map onto the protagonist, which in turn impacts their empathetic engagement.

Keywords

Narrative Empathy; Cognitive Grammar; Storyworld Possible Selves; Construed Reader

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Power, aesthetics, and dialogue

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In the past few decades, under the influence of certain arguments presented in Michel Foucault's *The Order of Things*, as well as and other works, analysis of literary texts has increasingly focused on power. The trend has coincided, or ran parallel to, the increasing politicisation of many aspects of social life and culture, including art. This politicisation has appeared partly as a result of growing materialism, social alienation and replacement of individual responsibility with identity politics. As a result, literary interpretation has gradually adopted political discourse analysis as its main method. It has thus helped a cultural campaign that has, with its rejection of everything not based on political correctness, contributed to a social and cultural rift which now runs across the entire western world.

Since every excess inevitably causes a reaction, some kind of a renewed movement toward *art for art's sake* in literary and cultural analysis is bound to occur. This presentation wishes to argue for a return to a more aesthetic way of analysing texts without searching for any underlying political agenda. Even an obviously socially engaged text can be objectively analysed by looking at the socio-historical or cultural context found in the language used. So, this presentation would like to promote a dispassionate placement of a literary work in an aesthetic context in the form of a dialogue by analysing its language on the level of lexis, syntax and semantics. The suggested dialogue is supposed to enlighten all aspects of the author's motivation, intention and worldview in the manner of Platonic dialectic, which leads all the interlocutors to an understanding of the common, universal ground.

Keywords

power, political discourse analysis, dialogue, dialogism, aesthetics

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Handling Information from Multiple Modes in Reading Electronic Poetry: Extending Baddeley's Model of Working Memory and Attention

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Electronic literature is intrinsically multimodal (Heckman & O'Sullivan 2018), overtly engaging multiple senses. This raises the question of how its readers handle information that is presented in different modes, often simultaneously. I will address this problem in an analysis of Christine Wilks' *Rememori* (2011), using psychologist Alan Baddeley's (2012) ever-evolving model of working memory. *Rememori* is a memory-game-poem where the theme of dementia is foregrounded on different levels, including in the act of reading, which involves having to handle (retain, process, and actively respond to) sensory information from multiple modes including sound, text, pictures and animations.

Baddeley's model provides an integrated framework for understanding the short-term processing of language-based, sound, visual and spatial information in relation to long-term memory systems and executive functions such as attention, strategy and action. This makes it well suited for examining complex processes including the act of reading. Thus far, cognitive poetics has made limited use of Baddeley's model, focusing on single components rather than taking advantage of its strength as a whole. Redressing this gap, my paper will show how the reader's (in)ability to handle information is central to the experience of *Rememori*, and how this experience creates meaning in itself. It will also point to limitations in Baddeley's model and suggest complementary models, most notably to account for schema-driven attention processes associated with e.g. genre (Ensslin 2014).

Keywords

electronic poetry; multimodality; working memory; attention

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Playing games with narrative theories and methods

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The paper focuses on the research of the poetics of narrative of the 19-21st centuries' Anglophone literary texts for children, embracing folk and literary fairy tales, short stories and picture books (short stories and fairy tales). The paper assumes that narrative is a complex two-dimensional construal unfolding in two basic components, i.e. narrative itself and narration. Narrative is a story about the events built syntagmatically or paradigmatically. Narration refers to a process of constructing events via verbal and/or nonverbal mode. Additionally, narration is the process of creating a fictional world with human or anthropomorphic characters existing in fictional time and space and performing goal-directed actions.

This multidisciplinary research aims at revealing linguistic and cognitive, linguistic and cultural, as well as multimodal narrative specificity of literary texts for children. Given that, it enables to build typical models of literary texts' construal belonging to different linguistic cultures; determine basic narrative methods of creating poetics of different types of narratives; reveal mechanisms of creating and activating child-reader's narrative immersion.

The poetics of narrative is concerned with the narrative's ingenuity to plot and genre transformations, the ability to be transferred via different media channels, the multimodal construing by means of verbal and nonverbal modes.

Methodologically, this research is grounded on theoretical and practical works of structural narratologists (Genette, 1980), poststructural narratologists (Fludernik, 2002, Toolan 2010), researchers in multimodal linguistics (Kress & Leeuwen, 2006) and multimodal narratologists N. Nørgaard (Nørgaard, 2010).

Keywords

Narrative; literary texts for children; play models of narration

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On a ladder of modelling the image of the narrator: multimodal perspective

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Modelling the image of the narrator cannot be done through the prism of the narration (Schmid, 2010; Ryan, 2014; Toolan, 2015) only, but demands multimodal study strategies. As my research shows this process reveals so-called narrative metamorphosis of the narrator, which looks like a ladder and can be realized in the concept of the ladder. The matter is that on different steps (textual levels) of the ladder the narrator changes his image depending on the world of the representation/telling or the world of the represented/told. As a result, a metamorphosis triad of the narrator's types is represented: *the narrator-sketcher*, *the narrator-mask*, *the narrator-ornamentalist*. As such extratextual (or extrarepresentational), exegetic or diegetic sign, the character of the narrator is construed through the prism of the worlds in which he appears and which he creates. The division into types, as Julian Hanebeck (2017) notes, structures and systematizes the metaleptic potential of the narrative itself – a potential which has to be realized in the event of understanding metalepsis (Hanebeck, 2017, 84), metamorphosis (Volkova, 2016) and multimodal semiosis of the character (Jewitt, 2009; Kress & van Leeuwen, 2006; O'Tool, 1994).

Grounding on a summary of Nelle's (1997), Fludernik's (2003b), Klimek's (2010), Ryan's (2006) and Schmid's (2017) theories I demonstrate that ethnocultural stylistic study of the image of the narrator (Volkova 2018) should be involved as well. Ethnocultural style of telling the story with its ethnocultural stylistic markers, that is, ethnocultural metaphors, metonymies, metamorphosis in the focus of reverse perspective (Volkova 2016, 2017, 2018) are those stylistic tools which help to model the image of the narrator. Defining the boundary between that is told now and was told before serves such a narrative stylistic tool that helps to reveal the source and target domain events, project them one onto another and is considered to be one of the ladder's steps in modelling of the narrator's image in multimodal perspective.

Keywords

multimodal perspective; narration; multimodal semiosis; ethnocultural stylistics; reverse perspective

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Interphenomena & Postparadigm Prospects: Quo Vadis?

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A ludic view of the current episteme that has covered a long way from the preparadigm (holistic) stage through the paradigm period (that of hypotheses and methodologies – evolutionism, structuralism, functionalism, cognitivism) into a transitory jigsaw episteme highlights the contours of an emergent postparadigm era. The latter can be figuratively qualified as a fine-tuning period in multi- and transdisciplinary studies of complicated phenomena, among them interphenomena, such as intermediality (Rajewsky, 2002), intersemioticity, intertextuality, interdiscursiveness, and the like. Such an approach echoes Carlo Ginzburg's seminal conception of semeiotic (symptomatic, or circumstantial) paradigm, *un paradigma indiziario* (1986). The gist of this theory correlates with Edward Lorenz's *butterfly effect* in the assumption that any trifling event, unexpected turn, or minor detail can appear to be traces of mighty sense-forming processes. It is by these traces that such processes may be reconstructed and brought to the surface.

Overcoming the rigid scientism of the paradigm period in humanities brings us closer to the emergent *syncretic phenomenological episteme*, grounded in the multidimensional phenomenology of the world, which distances itself from Kuhnian scientific revolutions. Such an episteme focuses on: (i) phenomena and interphenomena *per se* viewed at the triangulation angle; (ii) phenomena and interphenomena as a prism or lens for studying other phenomena; (iii) applying an unconventional or paradoxical vision of various phenomena and entities; (iv) representing phenomena and interphenomena as a global bipartite or tripartite entity (e.g., intertextuality/ intersemioticity/ intermediality); (v) (re)construing a phenomenon or interphenomenon as a holistic entity relying upon would-be insignificant details and minor differences. The above game of theories with regard to (post)paradigm shifts might throw new light on the ever-going contest of hard/live sciences and humanities, outlining the specificity and significance of humanitarian knowledge.

Keywords

Interphenomena; intermediality; intertextuality; semeiotic (symptomatic) paradigm; postparadigm prospects

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“What can be described can happen too ...”: Describing Text as a Model Structure of Possible Worlds

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Since the 1970s, both in modal semantics and in theoretical poetics, descriptions have been productively developed based on various versions of possible worlds' semantics (Searle 1975; Lewis 1978). However, insufficient consideration is given to the fact that the semantics of an artistic text refers to the world of a text and simultaneously presupposes a reference to the actual world, the worlds of the literary tradition, intertextual worlds, etc. To reflect such a situation, we suggest considering the possibility to formalize textual semantics through the apparatus of modal semantics, esp. using S. Kripke's notions of a model and model structure (Kripke 1963).

There are two principal ways to represent what is a text: a) the linear, where a text is taken as a sequence of sentences; b) integral, accordingly, a text is understood as a holistic, multidimensional macro-structure. The basic concepts of trans-world accessibility and compatibility, allow unifying these aspects of a textual organization as a two-level description.

The relationships between sentences can be described through text operators that relate one set of worlds to another set accessible from it. Linguistic means ensure the identity of objects (individuals) in different states of affairs. These operators can be thought of as means of coherence and consistency between segments of the text and, at the same time, as a relationship of trans-world accessibility and compatibility. Textual operators are considered various forms of links between sentences and situations representing different relations of accessibility between worlds. The transfiguration of linear text into a multidimensional structure (or non-linear composition) presupposes that logical-semantic linkages are complicated by modal ones (a story in a story, worlds of intentions, desires, deontic, imagined, etc.). The model structure is a set of worlds interrelated by certain relations of accessibility.

Another Kripke's concept is a model: it assigns to each sentence its truth-value. This can be considered a way to determine whether a particular proposition corresponds to some state of affairs in particular world. A model structure determines interrelations between worlds, whereas the model itself ascribes the truth value of a separate proposition within one of the given set worlds.

From this point of view, we shall address Pushkin's draft note "If I were the Tsar" (Pushkin 1986): to demonstrate interchangeability between worlds of fiction and biography.

Keywords

modal semantics, truth in fiction, trans-world relations, Pushkin.

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