

PARLANCANCE

Newsletter for the Poetics and Linguistics Association

In this pre-conference issue

Editor's Tuppence-worth



your editor

please can I just go read a book?

Could we BE any more digital? Digital interactive posters, Zoom meetings, iMovie, QuickTime player,

Hanging out with the 'Hood

Nottingham. Home to Robin Hood. He's not the only one wearing a mask right now. But what else is Nottingham famous for?

PALA 2021

Welcome to your first Digital Pala. A DigiPala, if you will. Oh. You won't. Ok then. And a PALA Gala - PAGALA? PALALAGLALGPALA?

PALA GALA 2021

Musical shenanigans, hidden talents (some VERY deeply hidden), and much more. Sign up: pala@nottingham.ac.uk Or else we will come for you.

**YOU'RE
MUTED.**



It's 2021. The year of the 'meh'.

by Patricia Canning (editor)

So here we are again, still sitting in our now-well-worn Corona-cardigans, pyjama-clad from the waist down, our feet irreversibly adapted to the flat indoor surface of a well-walked kitchen floor unable to flex into an arched shoe for evermore. Corona has persisted. But so have we. It hasn't been easy, mind. There have been screen headaches, Zoom fatigue, Teams terrors, 'you're muted' marathons (we really should now be experts at lip-reading), home-working video-bombing (who hasn't had

their offspring or other family members pull faces in the background during a zoom class?), and that's just work-related. At home, I've even given up wearing glasses (see pic. No, I don't know what I was trying to text either). As Simon's response shows, my family are either used to the 'meh' lack of effort, or they have given up caring. Joking aside, the fallout of the pandemic has hit hardest on a personal level and as PALAns who love our annual get-together we know only



When the effort of making an effort is too much

too well how difficult it has been staying apart from the people we care about. For me, work has been a welcome distraction from the pain of separation. My mother, on the other hand, is enjoying the peace. You'd think that after 19 months, 25 days, 14 hours and 23 minutes of not seeing me in the flesh that she'd have worked out how to share more than just her eyebrows and the ancient picture of Jesus on the wall under which she perpetually sits while FaceTiming me. But eyebrows are better than nothing and I don't mind Jesus glaring at me from above judging my every breath. And that is

what we have learnt over this last year and a bit. Appreciating what we have. Even Winnie's eyebrows. Especially Winnie's eyebrows.

Now, as the vaccine has rolls out, there is a semblance of pre-pandemic life tip-toeing back. We welcome all those small steps because they are little signs of hope. And we need hope. Soon there will be a time when we'll scoff at our pyjama wardrobe and screen weariness, titter over our mindless-devoid-of-all-effort texting faux-pas (faux-pases - plural??) sans glasses, and start to think about accessorising (ok, dressing would be a start), sliding our flattened feet into shoes with a heel (remember those?) and be muted no longer. Soon we'll match eyebrows up with faces again, and savour being with...actual.. humans. I just said that aloud. Oh my. Post-pandemic anxiety, anyone? I feel a new column coming on...

Until then, go get a coffee, gin, water, wine, or all four, put your feet up if they can flex enough to rest on the sofa, wrap your corona-cardi around your zoom-visible shoulders, and enjoy this pre-conference edition of *Parlance*. No need to unmute. I'm off to call Winnie's eyebrows.

Patricia (p.s. my photo on the cover is the last time I was fully dressed for the outside world)

Welcome from the PALA Chair

Marina Lambrou

Dear PALAns

Welcome to the spring edition of the PALA Newsletter. I'm very much looking forward to seeing you again after the events of this last year which meant cancelling the 2020 Conference and our 40th Anniversary celebrations.

Everything has been set back and rearranged so the celebrations will take place in what will be our first face-to-face conference at PALA 2022, Aix-Marseille University. We are very grateful that the University of Nottingham stepped in to host PALA 2021 remotely and know that Peter, Jess, and the conference organising team have organised a fantastic conference. We can see that it's not only full of the interesting and inspiring papers we've come to expect of PALA but also has a range of social events for us all to e-meet online. I'm particularly looking forward to the PALA

Gala and finding out about our talented colleagues! I also can't wait to hear the line-up of plenary speakers: Lisa Zunshine, Tomoji Tabata, and the novelist, Jon McGregor, whose new book *Lean Fall Stand* is being posted to everyone who has registered!

You will also have seen from my email updates that the PALA Committee continued to meet regularly online to ensure that the PALA community continued to thrive.

Lockdown and social distancing didn't stop universities hosting seminars and talks either. Universities continued to disseminate and promote new research in stylistics online and this allowed colleagues to attend who would not normally be able to do so. In February, I was invited to give a paper at Aston University's Literary Linguistics seminar series, which finished at 5pm (GMT) and was heartened to see a message pop up in the chat box when it ended with 'I have to go now as it's just gone midnight where I am'.

Enjoy the newsletter brought to you by Patricia. We can have a mini-celebration at this year's PALA and raise a glass next year when we'll all be together in Aix!

Marina



Hanging out in the 'Hood: Getting to know Nottingham

Peter Stockwell and Patricia Canning

Holy traffic lights! You think you know Nottingham? Nope. Me neither. So we thought you might like to learn about PALA's digital home and have compiled a short but impressive list of some of the things that put Nottingham on the global map. So, in no particular order, we present to you a plate of carefully mined trivia - why not incorporate some of them into a Zoom quiz? What's that you say? You'd rather eat your own liver than do another zoom quiz? Charming.

1. London has Big Ben – Nottingham has the Little John. Named after Robin Hood's trusty friend, this 10 tonne bell in the Council House dome can be heard 7 miles away and its E flat is the deepest tone in the country. Clearly the country has not yet been treated to Patricia's E flat as she eloquently sings *Meat Loaf's 'Bat Outta Hell'* (full unabridged). One for the live show? Certainly not.

2. Robin Hood isn't the only Robin on the Notters scene though. There is trusty Robin, wingman to Marvel's Batman (AKA Bruce Wayne), and Wayne/Batman's posh Manor from the Christopher Nolan 'Dark Knight Rises' movie is actually Wollaton Hall next to the University Park. The village of Gotham is 7 miles away. Quite why we are not all doing our PALA talks with a Batman mask is beyond comprehension (also, if it's good enough for Chelsea's Antonio Rudiger, it's good enough for PALAns).



Batman's pad



Wollaton Hall's annual council meeting

3. Traffic lights were invented in Nottingham by railway engineer John Peake in 1866. That was 'Peake' town planning right there. OH COME ON!

4. Ada Lovelace – inventor of the first computer program – is buried in Hucknall churchyard in Nottingham, alongside her father, George Gordon Byron. He wrote a decent poem, did George.
5. The myth that Nottingham has two women for every man probably arose from the presence of the lace industry in the city centre, which meant that in the 19th century women were more visible outside than in many other cities. And who else would make all those frilly table legs for the pianos of the country? Girl power.
6. There is a real Sheriff of Nottingham, currently Councillor Merlita Bryan, who was born in Jamaica in 1951. Councillor Merlita does not have a forest green onesie as far as we know but we really wish this were the case.
7. The myth that lemmings commit suicide was invented in 1908 by Arthur Mee, former editor of the Nottingham Evening Post. It was a long winter.
8. Invented or created in Nottingham: MRI scanners, home video recorders, Luddites, ibuprofen, the atomic clock, shin pads, high pressure water supply, direct dialling telephones, tarmac, HP sauce, the Pet Shop Boys' song 'West End Girls'. There's bound to be a dodgy film somewhere that includes all these things.

PALA Calling

Peter Stockwell

on behalf of our Nottingham PALA team: Jess Norledge, Ella Wydrzynska, Becca Gregory, Violeta Sotirova, Antonia Stoyanova

February 2021. A video call. The by-now-familiar phatic awkwardness.

'Can you organise an online conference?' she said.

Sure, no problem.

'Over three days with a full programme?'

Er, yes, should be ok.

'By July?'

Deep breath. Why not.

Spring 1980. Seminar Library, Dept of English, University of Nottingham.

A small handful of linguists interested in literature and style meet for the first annual conference of the newly-formed PALA. There is disagreement over whether to pronounce it 'parler' or 'paler'.

July 2020. France.

In the face of a global pandemic and restrictions on travel, what would have been the 40th PALA meeting in Aix is cancelled for the year. Nobody outside France knows how to pronounce 'Aix'.

March 2021. The internet.

The reality of organising a large live online event hits home. We discover that corporate platforms are massively expensive, and don't have a very PALA vibe. Also, their tech looks a bit like 1980s pac-man. Other online conferences have been charging €300 for the privilege of sitting at your own desk in pyjamas watching a grainy recorded talk. It doesn't matter that your own coffee is better than confee - will people still come in numbers? What if too many people attend? How do you schedule lunch breaks across all the timezones? Will the internet break?

May 2021. Planning meeting. Nottingham.

It should feel like a PALA and it should feel like Nottingham. Seamless, like you are actually here. Like an on-campus conference but better. More slick than trad university webpages. Using all the tech that we have learned over the past year.

Well that sounds exactly like the online masters scheme that we spent the last 3 years designing. Why don't we just base it on that?

July 2021. Everywhere.

We accepted 124 proposals for papers, across 4 parallel rooms, and named them after Nottingham writers: (DH) Lawrence, (Ada) Lovelace, (Margaret) Cavendish, (George Gordon) Byron. The plenary room is named (Cassandra Willoughby, Duchess of) Chandos. We invented a new form of dynamic video poster called an 'ergogram', and accepted 16 of them. We set the fee at £30, just to ensure people who registered would actually turn up. 250 people will be there - the largest ever PALA. We had almost zero costs, so we used some of the money to buy 200 copies of Jon McGregor's new novel and posted them out to participants. We can play videos of papers in an on-demand channel so that you don't have parallel-paper room envy. We created a 24-hour PALA Café with tables (named Robin, Marian, Scarlet, Tuck, Sheriff, and Alan-a-Dale) so you can see who's in there before you sit down. The only hi-resolution photo of the Great Hall had to be sourced from a lighting company called Apollo, and we photoshopped a new floor in it and carved the room names into the walls. It is the conference

landing page and is better than the real thing. We embedded an archery game into the conference site for you to truant off during the papers; the skiving prize-winner will be announced on the final evening. There will be a PALA Gala on the last night with music from participants and 'PALA games'.

If it all works perfectly, it will be brilliant. Even if bits of it don't work, it will still be PALA.

Peter Stockwell

From PALA to PALgrAve: How 2019 opened a door to new horizons

Nami Sakamoto

(Japan)

In summer 2019, the valuable experiences enabled by the Poetics and Linguistics Association (PALA) broadened my horizons and enabled me to connect to a new world.

Two years ago, after a 16-hour flight from Japan, I visited Liverpool in the summer to attend the PALA conference. This trip comprised various "first" experiences for me: my first time in the UK, my first PALA conference, the first members I met there, and the first and crucial presentation of my doctoral dissertation abroad.



Nami presenting at Liverpool for PALA 2019

Throughout the conference, every presentation was delivered in a heart-warming atmosphere, and I was grateful that the audience attentively listened to me. Fortunately, I could exchange with participants to enrich my perspective on my research.

Assistant Language Teachers' (ALTs') narratives, which constitute the key approach in my research area, are powerful tools to appreciate their language teaching theories and how their identities were constructed. In a way, their voices embody their lives in the classroom. After my presentation, I had a chance to talk to two editors working for international publishers. We shared our perspectives on ALTs' narrative inquiry and discussed how and what they express in their narratives. Finally, it was agreed that my book, based on my doctoral dissertation, will be published by Palgrave next year. After returning to Japan, I initially thought that this precious opportunity was merely a dream. However, as I talked to my editor, it materialised, and I experienced the joy of writing. PALA has connected me with its academic members through this incredible opportunity, building a bridge to the outside world.

Hence, I would like to write carefully to express my gratitude towards PALA, as I am profoundly grateful for this other "first" it created for me in Liverpool.

Stylistics is hotting up in Chile

Urszula Kizelbach (Poland) and Eric Rundquist (Chile)

When Eric Rundquist asked me (Urszula) at PALA in 2018 if I was interested to give guest lectures on stylistics and literature to his students in Santiago, Chile, I was thrilled and replied: "Yes, sure" (thinking "This will never happen, too far away, too expensive, who is going to pay for it?"). Imagine my surprise when two months later Eric sent me an email, asking: "So, for which date should I book the flights?". Thanks to the generosity of Pontificia Universidad Católica de Chile (PUC) I had the pleasure of teaching classes on pragma-stylistics and giving a guest lecture within a series "Dentro de la mente de los personajes ficticios: El lenguaje de la conciencia en la ficción" (Inside the minds of the fictitious characters: The language of mind in fiction) for the students in Santiago.



Eric and Urszula, after her lecture 'Shakespearean Manipulation in House of Cards', inspired by the Netflix series and *Language and Manipulation in House of Cards* (2016) by Sandrine Sorlin.



Entrance to the campus.

The visit to Santiago is still vivid in my memory. It made me realise how much there is still to learn about the world, how inexperienced I am as a traveller (fear of flying over the Atlantic), or how much I like my job (and the local drink, pisco sour). But, most importantly, I understood the purpose of this trip – popularising what I teach and encouraging students to take up challenging linguistic analyses of literary texts during their studies.

Stylistics is still a relatively new field in the humanities at Polish universities and it is represented by single scholars. Thoughts led to actions. Together with Eric, at the beginning of 2020, we applied for a mobility grant within Erasmus+, an exchange programme launched a few years ago at Adam Mickiewicz University in Poznań (AMU). Erasmus+ is an exchange programme set up by the European Union, with a total budget of 14.7 billion euros for the years 2014-2020. It fosters educational mobility, innovation in research, and European and global integration of academic communities in the 27 countries of the European Union together with The Republic of North Macedonia, Iceland, Liechtenstein, Norway, Turkey, Serbia, United Kingdom and now Chile! Yes, we were successful!

Thanks to this funding, Poznań we will be able to host guest lectures and workshops on stylistics



Eric's students. Among them Roxana Toloza (second from the left) who gave a talk on 'Mind in Motion: Representation of Consciousness and Dissociation in *The Lesser Bohemians*'.

and literary linguistics conducted by academics from Chile (staff mobility programme). Additionally, for a start, one Chilean student will be invited to study at AMU for 5 months within the next year and a half (student mobility programme). Erasmus+ was designed to support its participants in the effective use of their potential of social capital and to promote the idea of life-long learning. The partnership agreement Santiago-Poznań has been

signed, the terms of the agreement being STYLISTICS.

Benefits of the exchange so far (and to come):

- ♦ promotion of stylistics as a discipline in Chile and Poland;
- ♦ tighter cooperation between PUC and AMU in other research areas, e.g. obtaining grants, organising conferences in the future;
- ♦ Polish and Chilean students learning more about the world (Chilean and Polish culture, education systems, travel) thanks to stylistics;
- ♦ Eric taking up some Polish – see his dedication in his book *Free Indirect Style in Modernism* (2017) to Urszula.

We'll keep you posted.

Urszula Kizelbach, Adam Mickiewicz University

Eric Rundquist, Pontificia Universidad Católica de Chile

Keep the 'human' in the Humanities: Reflections on recent events in academia

Clara Neary



The morning after I was asked to pen a short piece about my experience of working under the threat of redundancy, I found out that this threat had been withdrawn from my department. "You must be so relieved", my family and friends said when I told them, but my feelings were and remain very mixed. I suppose I am relieved: the roof over my head is no longer at risk, so "Yay"! I get to continue doing a job I love: also great! But while my desire for financial stability remains intact, there is no doubt that lasting damage has been done to my perception of my job, my institution and the current state of higher education, particularly in the humanities (or 'hums' as I've recently heard it called by a high-level decision-maker; what could a discourse analyst possibly make of that?).

While it wasn't solely humanities departments within my institution who were advised they were at risk of redundancy, it was mainly humanities departments. Student enrolments in these departments are consistently decreasing, we were told, and the staff-student ratio is not

equitable across departments so needs to be addressed. So why are student enrolments decreasing? The arts and humanities have been consistently devalued over time as further and higher education have become increasingly marketised following the introduction of university tuition fees in 1998, but this process of devaluation, like many processes at the moment, seems to have accelerated over the last 12 months. Students are being sold the message that they must make their (currently eye-wateringly high) fees count for something, and that 'something' is 'employability'. Disciplines within the arts and humanities are not seen as leading to this promised land of financial security; only the "sciences" can set school-leavers on that particular path.

My blood boils at this false dichotomy created between the arts and the sciences: it is as though they have no overlap; do not relate to one another; do not rely upon one another. How can the sciences be taught to inspiring young 'scientists' without recourse to the communication skills taught through the arts? How would advances in science have been made without the skills in critical thinking, analysis and evaluation which are nurtured by the arts? How can the output of research in the sciences be disseminated without recourse to these same skills? How would the arts have flourished over the centuries had it not drawn upon scientific advances to inform how it looks at music, literature, languages, theology, philosophy, etc?

'colleagues have been forced to pick up the pieces of their hard-won careers and find a way to carry on'.

But we know this isn't a recent phenomenon, all the same. When I was leaving school, I wanted to do an English degree, but scathingly told my mother I wouldn't study English because "all I can do with that is become a teacher!", the last thing I wanted to do after living under their tyranny five days a week for the preceding 14 years. So I set about applying for a degree in psychology. But then I discovered I could take psychology as a Bachelor of Arts, Social Science or Science. Here was a level of nuance I did not appreciate aged 18. So I studied psychology as a Bachelor of Science; this would give me the appropriate title under which the world would take me seriously, I thought. I was on that path to financial viability. Needless to say, fast-forward 7 years and I had returned to do a B.A. in English. I had learnt a lesson about the fruitlessness of doing what you think makes you employable, at the expense of pursuing what you enjoy and are good at, two things that are generally intertwined. The good old days of no/low tuition fees afforded me the luxury of acting upon this reassessment. This is not afforded to young people now.

As stylisticians, we don't need to be told about the inter-relationships between the arts and the sciences; stylistics is an inherently interdisciplinary field and further disciplinary cross-fertilisation is evident every year in the new and exciting explorations colleagues make into the worlds of textual creation and consumption. But I have recently been asked to cast my dice, to tell my institution which side of this artificially-constructed divide my research interests fall on. "Interdisciplinarity" is a word every institution wants to see on a potential candidate's application form, and yet the fact that such a word elides differences is itself problematic at an administrative level. And this is the issue we are faced with: everything is being reduced to an administrative level. How do we 'administer' school-leavers? How do we 'administer' university teachers and lecturers? How do we 'administer' the workforce? How do we 'administer' the humanities?

Yes, after a period of almost three months, I have now been released from the jaws of the redundancy administrative process. But this feels like a temporary reprieve, a stay of execution rather than liberation. And I have lost at least one fantastic colleague, and perhaps more, either fully or partially, during the process. The full impact upon our department remains to be seen, both pragmatically and psychologically, but it is most certainly lasting. And for at least three other departments in my institution, the fight continues.

University of Leicester, London South Bank University, Aston University, University of Sheffield's Archaeology Department: these are just some of the institutions and departments at which colleagues are still facing imminent and real threat to their jobs and livelihoods, while at the University of Portsmouth, these job redundancies have already happened, and colleagues have been forced to pick up the pieces of their hard-won careers and find a way to carry on.

I don't have an answer to this crisis to the humanities, which is no longer looming but actually here. If the government is unable or unwilling to recognise the extremity of the situation their policies have instigated, perhaps university managers might think about taking action to prioritise the rights of our young people to access whichever type of education seems best for them, in place of their current sole focus on the bottom line? Only in this way can we ensure that access to education in the arts and humanities remains for the many, not just the select few.

Finally, I would like to take this opportunity to thank PALA friends and colleagues for their significant and invaluable support to myself and my colleagues in our time of need. It was the silver lining to the cloud of the last few months, and a reminder of the strength that's gained from solidarity.

Books to Review

Simon Statham

If you would like to review any of the books above, please contact Simon Statham, our Reviews Editor, at s.statham@qub.ac.uk Books are complimentary but at present publishers will only issue e-book versions.

Anesa P and Fragonara A (2021) *Discourse Processes between Reason and Emotion*. Basingstoke: Palgrave Macmillan.

Buckledee S (2020) *Tabloiding the Truth*. Basingstoke: Palgrave Macmillan.

Boase-Beier J (2019) *Translation and Style*, 2nd Edition. London and New York: Routledge.

Busse B (2020) *Speech, Writing and Thought Presentation in the 19th Century Narrative Fiction*. Oxford: Oxford University Press.

Castiglione D (2019) *Difficulty in Poetry*. Basingstoke: Palgrave Macmillan.

Chapman S (2020) *The Pragmatics of Revision: George Moore's Acts of Rewriting*. Basingstoke: Palgrave Macmillan.

Chapman S and Clark B (2019) *Pragmatics in Literature*. Amsterdam and Philadelphia: John Benjamins.

Charteris -Black J (2019) *Metaphors of Brexit: No Cherries on the Cake?* Basingstoke: Palgrave Macmillan.

Coffey-Glover L (2019) *Constructions of Masculinity in Women's Magazines*. Basingstoke: Palgrave Macmillan.

Evans M, Jeffries L and O'Driscoll J (Eds) (2019) *The Routledge Handbook of Language in Conflict*. London and New York: Routledge.

Elder C (2019) *Context, Cognition and Conditionals*. Basingstoke: Palgrave Macmillan.

Fludernik M (2020) *Narrative Factuality*. Berlin: De Gruyter

Freeman M (2020) *The Poem as Icon: A Study in Aesthetic Cognition*. Oxford: Oxford University Press.

Gavins J (2020) *Poetry in the Mind: The Cognition of Contemporary Poetic Style*. Edinburgh: Edinburgh University Press.

Giovanelli M, Harrison C and Nuttall L (Eds) (2020) *New Directions in Cognitive Grammar and Style*. London and New York: Bloomsbury.

Gómez-Jiménez EM and Toolan M (Eds) (2020) *The Discursive Construction of Economic Inequality: CADS Approaches to the British Media*. London and New York: Bloomsbury.

Hamilton HE (2019) *Language, Dementia and Meaning Making*. Basingstoke: Palgrave Macmillan.

Hart C (Ed) (2019) *Cognitive Linguistic Approaches to Text and Discourse: From Poetics to Politics*. Edinburgh: Edinburgh University Press.

Hélie C, Brault-Dreux E and Loriaux E (Eds) (2019) *No Dialect Please, You're a Poet*. London and New York: Routledge.

Hoover DL (2021) *Modes of Composition and the Durability of Style in Literature*. London and New York: Routledge.

Lambrou M (2019) *Disnarration and the Unmentioned in Fact and Fiction*. London: Palgrave Macmillan.

Lambrou M (Ed) (2020) *Narrative Retellings: Stylistic Approaches*. London and New York: Bloomsbury.

Lwin SM (2019) *A Multimodal Perspective on Applied Storytelling Performances*. London and New York: Routledge.

Macrae A (2019) *Discourse Deixis in Metafiction: The Language of Metanarration, Metalepsis and Disnarration*. London and New York: Routledge.

Mason J and Giovanelli M (2021) *Studying Fiction: A Guide for Teachers and Researchers*. London and New York: Routledge.

Mastropierro L (2019) *Corpus Stylistics in Heart of Darkness and its Italian Translations*. London and New York: Bloomsbury

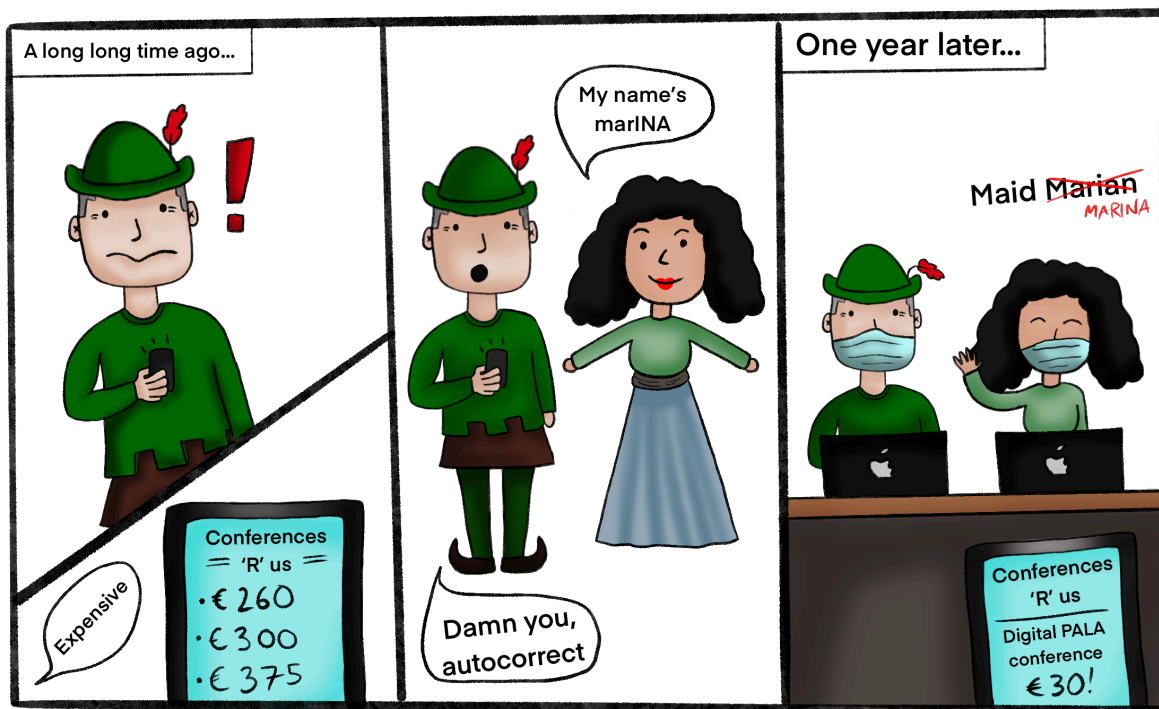
Murphy J (2019) *The Discursive Construction of Blame*. Basingstoke: Palgrave Macmillan.

Neurohr B and Stewart-Shaw L (Eds) (2019) *Experiencing Fictional Worlds*. Amsterdam and Philadelphia: John Benjamins.

- Novakova I and Siepmann D** (2020) *Phraseology and Style in Subgenres of the Novel*. Basingstoke: Palgrave Macmillan.
- Piazza R** (2020) *The Discursive Construction of Identity and Space Among Mobile People*. London: Bloomsbury.
- Pillièrè L** (2021) *Intralingual Translation of British Novels: A Multimodal Stylistic Perspective*. London and New York: Bloomsbury.
- Richardson P, Mueller CM and Pihlaja S** (2021) *Cognitive Linguistics and Religious Language*. London and New York: Routledge.
- Ringrow R and Pihlaja S** (Eds) (2020) *Contemporary Media Stylistics*. London and New York: Bloomsbury.
- Rudanko J** (2021) *Fallacies and Free Speech*. Basingstoke: Palgrave Macmillan.
- Scott K, Clark B and Cartson R** (Eds) (2019) *Relevance, Pragmatics and Interpretation*. Cambridge: Cambridge University Press.
- Simpson P** (Ed) (2019) *Style, Rhetoric and Creativity in Language: In Memory of Walter (Bill) Nash (1926-2015)*. Amsterdam and Philadelphia: John Benjamins.
- Simpson P, Mayr A and Statham S** (2019) *Language and Power: a resource book for students*, 2nd edition. London and New York: Routledge.
- Sorlin S** (Ed) (2020) *Stylistic Manipulation of the Reader in Contemporary Fiction*. London and New York: Bloomsbury.
- Stock R** (2020) *Celebrity Translation in British Theatre: Relevance and Reception, Voice and Visibility*. London and New York: Bloomsbury.
- Thomas A** (2019) *Piers Plowman and the Reinvention of Church Law in the Late Middle Ages*. Toronto: University of Toronto Press.
- Toolan M** (2019) *The Language of Inequality in the News: A Discourse Analytical Approach*. Cambridge: Cambridge University Press.
- Virdis DF, Zurru E and Lahey E** (Eds) (2021) *Language in Place: Stylistic Perspectives on Landscape, Place and Environment*. Amsterdam and Philadelphia: John Benjamins.

PALAver

And now, the piece you've all been waiting for and the reward for finishing the newsletter! Yes, it's PALAver, our mystery illustrator, who this edition has captured the forthcoming proceedings through the medium of cartoon. Careful. Next time, it could be you.



For PARLANCE contributions, email the editor, Patricia Canning (Utrecht University) p.canning@uu.nl

Til next time!