

# Parlance

THE PALA NEWSLETTER

AUTUMN 2022

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Dear PALAns

After almost three years of Covid, 2022 has seen hints of a return to some normalcy, as we met together in Aix en Provence for our first in-person conference in two years. It was so good to see everyone again and hear from so many speakers how strong and innovative the work in Stylistics is. Linda and Sandrine ran an incredible conference with the help of so many wonderful people in Aix. I was particularly touched to meet in person our colleagues from Ukraine who arrived safely and have been suffering as a result of this horrible war. The highlight of the conference for me was certainly hearing Mick Short give an oral history of PALA, and his memories of how far PALA has come in the 40 + 2 years we've been an association.



Since our last newsletter, we've had several changes to our committee, as we've said goodbye to Patricia Canning as Newsletter Editor and Brian Walker as Webmaster. Both have served PALA on the committee of many years, particularly Brian who has been on the committee for as long as I can remember. They will be sorely missed!

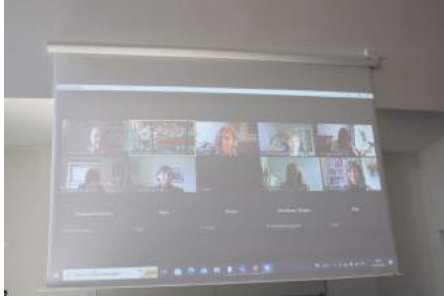
We have now welcomed onto the committee Polina Gavin as our new Student Rep and Kim Pager-McClymont has taken over as Webmaster, having faithfully served as Student Rep. We're also very happy to have Suzanne McClure as our new Newsletter editor. The committee members serve without much recognition, so I'm so grateful to them for taking on these roles! We're also very thankful for all the PALA ambassadors for helping spread the word for Stylistics around the world.

With the return of in-person conferences, we're looking forward to meeting in Bologna in July 2023. The plenary speakers look amazing and we're discussing the ways we can continue to make PALA conferences as accessible and sustainable as possible, particularly as we focus on Ecostylistics and the threat of the climate crisis. We'll be working together to make sure that we are lessening the footprint of the conference and exploring ways in coming years to increase the ability to participate in conferences remotely. Speaking of which, after PALA 2024 at Sheffield Hallam University (which will not be one to miss), we're looking for hosts from 2025 onwards. If you're interested in becoming a PALA host, please do be in touch!

This year has not been without its challenges, to put it mildly. In June we saw news of the inexplicable closure of one of the most important Linguistics departments in the UK at the University of Huddersfield. The hostility towards our work in the University, the loss of careers and gainful employment, and the uncertainty of various departments are felt acutely by many of our members. Additionally, colleagues all over the world continue to suffer from the effects of war, Covid, economic uncertainty, political struggles, Fascist regimes, sexism, racism, and the effects of climate breakdown. I am reminded that in the face of these challenges the importance of the work we do, both in holding power to account through critical stylistic analysis, but also in continuing to assert the importance of the art of language in making our lives meaningful in the face of so much sadness and violence. We face a lot, but we do so together! I look forward to seeing many of you again soon.

With love  
Stephen  
Chair, Poetics and Linguistics Association (PALA)

CONFERENCE PHOTOS



*Thank you!*

**Conference Organising Committee**

- Linda Pillière, Professor, Aix-Marseille Université
- Sandrine Sorlin, Professor, Université Montpellier 3
- Wilfrid Andrieu, Senior Lecturer, Aix-Marseille Université
- Karine Bigand, Senior Lecturer, Aix-Marseille Université
- Aurélié Ceccaldi, Senior Lecturer, Aix-Marseille Université

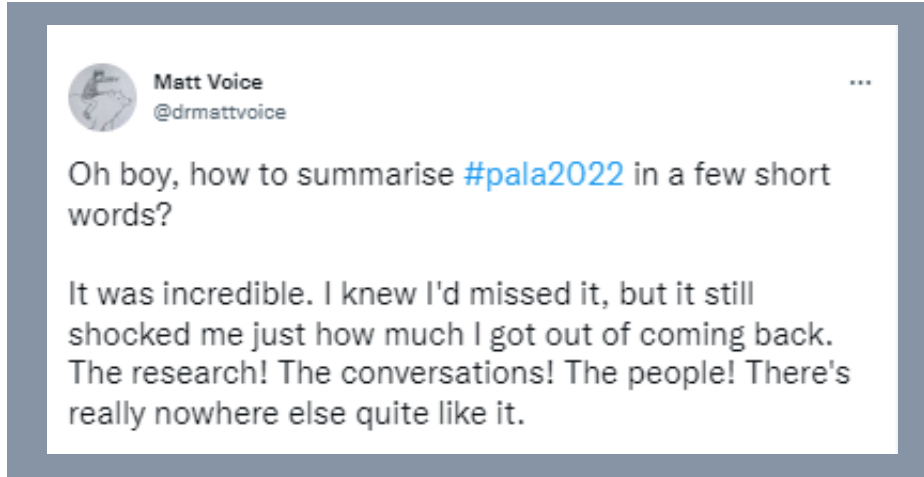
A special thank you to Absa d'Agaro-N'Diaye, Direction de la Recherche et de la Valorisation, Aix campus

And to all of those that made the conference a success!



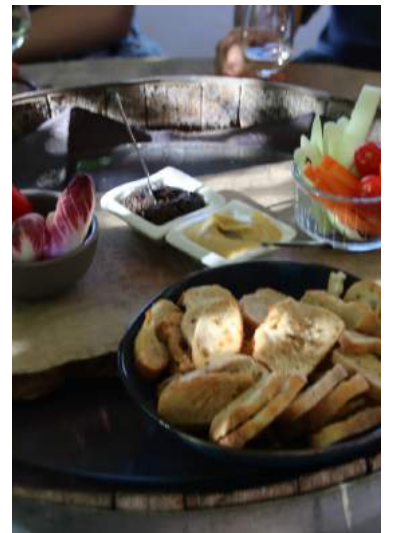
# PALA Conference Tweets

What a success!



CHEERS!

PALA CONFERENCE SOCIAL EVENTS



# The Palgrave Prize

The Palgrave Prize is awarded each year for the best paper delivered at the conference by a student member of PALA. It is judged on the basis of written versions of the papers by the Chair of PALA and another person nominated by the Chair.

## Snakes and PALAdders

Student PALA member Naomi Adam co-opts Lakoff and Johnson's LIFE IS A GAME metaphor to reflect on winning the Palgrave Prize 2022.

Sometimes I feel like doing a PhD is a little like playing a game of Snakes & Ladders.

There are the ladder-highs – positive supervisor feedback on the first draft of a chapter; an article accepted for publication in a prestigious journal – alongside the snake-lows – a paper proposal rejected; that thorny theoretical issue that you can't quite resolve. Winning the 2022 Palgrave Prize for my paper on 'Intradiegetic Recentering in Marlon James' (2014) *A Brief History of Seven Killings* felt like a double-ladder. Shot me straight up to Square 99 (the board game equivalent of Cloud 9).



My delight was compounded by a couple of circumstantial factors. Firstly, because on hearing of the win I was at the airport (*en route* home and revelling in the complementary WiFi which enabled me to livestream the AGM), the announcement followed hot on the heels of another, far less welcome one: that flights back to Blighty were delayed by almost two hours. What better news to receive whilst nursing your second cup of rapidly-cooling, airport-lounge coffee? Secondly, despite not being over at Aix-Marseille University to hear the news in person, I was still surrounded by fellow PALA early-leavers catching the 15:30 (read: 17:20) to Manchester, with whom I was able to celebrate. I even managed to pick up some handy hints from past Palgrave Prize winner Fransina Stradling on how best to blow my bounty of book vouchers!

For, ultimately, I was lucky enough to leave France with more than a Palgrave Prize in my back pocket and a suitcase stuffed with sourdough baguettes. I also arrived home with a notebook full of new ideas and a (digital) address book full of new friends: people I can discuss everything with from pathetic fallacy to pop manbands (we see you, Take That!) to pyjamas as we each navigate the snakes and ladders of a Stylistics PhD.



# PALA with a touch of Cezanne: A Ukrainian experience amidst of war

*Olga Vorobyova, Ukraine*



On the way to the conference opening



Presenting at PALA 2022 in Aix-en-Provence

This summer brought us all a wonderful experience of participating in the PALA2022 long-awaited jubilee conference in Aix-en-Provence. For us, coming from Ukraine, this conference on “Sense(s) and Style” evoked the whole range of senses, from euphoric to sorrowful, as it gave us a chance for a bit of rest from the (senseless) war tensions and air alarms back home, while not relieving completely from anticipations of what might happen to our beautiful planet in case someone crazy would take a desperate move to ruin it. However, the atmosphere of the conference, the warm welcome we got from both its organisers and participants, the southern flavour of Provence, the taste of Mediterranean cuisine, and even the cicada’s chattering– all this had a particularly soothing and, at the same time, motivating effect.

The most striking impression of PALA2022, strange as might seem at first, was that of the prophetically insightful choice of the venue! The exquisite intertwining of all sorts of multi- and inter-, of sensory and synaesthetic, of visual and mental, permeating practically all conference presentations, testified to the overall dominance of multiple perspective simultaneity – that Paul Cezanne’s seminal idea which gave an impulse to then innovative artistic trends and seems to be projected now onto the structure of current scholarly episteme. For me, it was the final proof of the drastic and very promising paradigm shift we all go through, when the hypotheses-and-methods paradigms with their key impact factors being those of evolutionary biology, theoretical and experimental physics, psychology and neurobiology in their chronological order, have given way to the new, multidimensionality paradigm, where the prevailing impact factor is art, and visual arts, in particular. The immediate presence of Mont Saint Victoire, the aura of Cezanne’s creativity, the unbelievably primordial landscapes in the vicinities of Aix, all this gave PALA2022 a uniqueness and exclusiveness of a memorable scholarly event with a touch of art.

# PALA 2022 SUMMER SCHOOL: Master Class Creative Writing

Tutor: Professor Sara Greaves, Aix-Marseille Université

Summer school was a blast. For two days, a cosy bunch of PALAns from all over the world – Colombia, France, Malta, Russia and UK did writing, writing and more writing. With a 2hr lunch break to savour some of the finest French cuisine, of course (you can't just not love France for this!). The first day kicked off with a transformed renga – a collaborative exercise where each one of us got a prompt from a beginning of a novel and 10 minutes to continue the story. After every 10 minutes, Sara the timekeeper commanded: switch! and the story moved into the hands of a new writer who again had the task to advance the unfolding plot. That feeling when the responsibility for the character creeps up with every step and the pressure is on you to build up the imminent disaster awaiting round the corner... it was so much fun. In Swift's *Last Orders*, Ray ain't for no chit-chat but gets the news of his ex-wife being pregnant; García Márquez' *Love in the Time of Cholera* acquires a playscript of a family tragedy with multiple perspectives and settings. And finally, Napoleon in Winterson's *The Passion*. I must admit I was dumbstruck when I read the prompt. I had no idea what to write. But together we have created a story that gave Napoleon a life that he might not have expected at all...

- Polina Gavin, Birmingham



Written by:  
Alice Lapouge  
Leanne Leull  
Noëlle Mathis  
Pete Harvey  
Polina Gavin  
Ricardo Castro  
Tracy Bloor



# Transformative Renga 1

^ It was Napoleon who had such a passion for chicken that he kept his chefs working around the clock. What a kitchen that was, with birds in every state of undress; some still cold and slung over hooks, some turning slowly on the spit, but most in wasted piles because the Emperor was busy.

{ The Emperor's voracious appetite for chicken could not be easily satisfied either - depending on ~~the~~ his mood, and state of mind (which was as predictable as an alignment of stars in any possible moment of time), he asked demanded for meals being served in a peculiar accompaniment of ...

music and vegetables of the same colour. Some meals were served with Tchaikovsky, beetroot and red potatoes. Other meals with Haydn, peas and broccoli. His favourite was Vivaldi with carrots and pumpkin. One day, ~~he ordered blue~~, to the utter panic of his chefs, he ordered blue. The kitchen transformed into a chemical laboratory with the entire staff devoted to finding a suitable dish.

## Blue Chicken

### Ingredients

- Blue by Joni Mitchell ~~replacer~~
- Berries
- Chicken

## Transformative Renga 2

2

- Salt
- Pepper

### Method

- Play Blue by Joni Mitchell on repeat
- Mix everything together in one pot and serve the mixture on a willowd pattern plate

It was the first time these chefs were working with blue chicken but all they could hope for was for everybody to stay alive. And then it happened. After eating this dish they all became sad. Sadness swept over the whole nation like a tsunami of cold air freezing everybody to death. Metaphorically speaking, of course.

After that meal, all Napoleon could think about was how all these chickens had been put to death for his pleasure. Sadness crept over him & nothing, even Vivaldi with carrots & pumpkins could make him forget the tragic fate of all these poor, helpless creatures. All the chefs in the country queued up to try & make him eat again, but with each chicken presented to him, Napoleon grew ~~more~~ ~~more~~ ~~more~~ blue & blue, to a point when his whole body started to change,

## Transformative Renga 3

3. His cheeks, once so red (eating chicken, especially with Hayden, can have that effect) were ~~turning~~ slowly turning to a pale pink, then light purple, and everyone saw that soon, blue would spread on his face and limbs, and once one got there, there was no telling what could happen next.

For the first time in his life he started to think about the life of living creatures - Chicken were living creatures before becoming a meal for his pleasure. ~~lost pleasure~~ Lost pleasure. For the first time in his life, he started to think that eating chicken, or all together eating meat, was perhaps wrong.

This happened every month. The fourth day at the beginning of each month ~~from~~ Salvatore Guzman went on this cycle of self-deprecation brought about by his critical fixation on chicken. He had been in the ward since before the rest of us. No one was quite sure where he got his nickname from, but everyone called him Napoleon. Some ~~didn't~~ even know his real name.

- I am a murderer! - he would shout, almost crying. I am a chicken murderer! - he looked so desperate I thought he was going to hurt himself.

Then I got used to it. Every month he went through this phase, and we went along with it. We renounced chicken, asked for mercy and forgiveness, committed to the vegetables... until, gradually, he ~~was~~ went back to his hen-crawling ways.

## Transformative Renga Conclusion

The next week it wasn't the feelings of the chickens that tormented Napoleon, so much as the feelings of the composers. It was all very well, mixing Vivaldi with roast vegetables, but what if Vivaldi were more of a lemon-and-tarragon man. Think of the ignominy - the insult. To have your life's work paired with pumpkin when you're more of a lemon-and-tarragon man. Really, it was enough to drive a connoisseur to distraction. And that was before ~~you~~ you'd even begun to think about pairing the dish with a cheese. Really, it was no wonder that Napoleon grew thinner and more pale by the week.

# My experience at Aix conference this summer

*Lesia Rubashova, Ukraine*

I attended PALA conference at Aix this summer as a bursary recipient. It has been the first time I applied for the bursary – my financial situation was complicated because of the war in my country - Ukraine...



I am very grateful to PALA organizers for granting me the bursary, which made my trip to Aix feasible. I appreciate the possibility of attending the conference, making the presentation, admiring the beauties of Provence and feeling the flavor of France!

It was incredible to meet my “old” and new colleagues, admire their personalities and watch their interesting and sophisticated presentations. The atmosphere at the conference was highly congenial. I was happy to come to the University every morning, enjoy discussions at the classrooms and at coffee and lunch breaks, have fun at dinners and during exciting tours over delicious French food and wines! Visiting Provence has been my life-long dream, and the bursary made it possible! Attending the conference, meeting intelligent people, visiting Aix was like a gulp of fresh air! I felt the support and sympathy of all conference attendees and I returned to Kyiv full of optimism anticipating future linguistic and personal endeavors.



Vive la France! Long live PALA!

# AFTER DINNER 'ENTERTAINMENT'



## TRADITION.

It is a PALA tradition that the hard work of the conference itself is followed by an after-dinner round of satire, wit and silliness – and this year's PALA in Aix was no exception. In the absence this time of stalwart organiser Dan McIntyre, the baton fell to Peter Stockwell to lead the proceedings. Starting with the full final chorus from Les Mis, with words subtly changed, the following scene unfolded....

## SCENE.

Peter Stockwell as the naïve conference participant.

Marc Alexander as Sven Strasen.

Marina Lambrou as Paul Cezanne.

Joe Bray as Pablo Picasso.

Mick Short as Ernest Hemingway.

Peter: Well here we are – finally – in Aix. What a horrendous journey.

Sven (Marc): Willkommen! Ich heisse Sven – I am Sven Strasen. Willkommen to Aix!

Peter: Sven! What are you doing here? I thought you couldn't make it to this year's PALA conference.

Sven: Nein. It was unmöglich – impossible for me to get there this year. Anyway, they always give me the very last slot when everyone is sitting on their suitcases waiting to go home. I have stayed here in Germany instead.

Peter: Germany? What do you mean? I thought this was Aix?

Sven: Ja ja. This is Aix. Aix-la-chappelle. We call it Aachen now.

Peter: Aachen sounds nothing like Aix!

Sven: Well, that's language change for you. Historical linguistics – it's all a nonsense really.

Peter: Well I need to get to the other Aix.

Sven: Aix in der Provence?

Peter: Yes, that one. How can I get there quickly? I can fly?

Sven: Ryanair? Cancelled.

Peter: Train, then.

Sven: On strike.

Peter: I could drive.

Sven: Have you seen the price of petrol?

“

*HISTORICAL  
LINGUISTICS – IT'S  
ALL A NONSENSE  
REALLY.*

Peter: I could walk there, like Tom Barney.

Sven: It's too far, even for him.

Peter: Well how can we get there then?

Sven: Just do a world switch!

Peter: Aha, yes. Here we go then...

[They jump one step to the left; exit Sven]

Peter: Aix! Danke Sven, merci.

Enter Paul Cezanne (Marina) and Pablo Picasso (Joe)

Cezanne: Bonjour! Je suis the famous artist Paul Cezanne. I can paint peaches.

Picasso: Hola! I am the even more famous artist Pablo Picasso.

Hemingway (Mick) (entering): Hi. And I am the most famous of all – Ernest Hemingway, writer. Fight me.

Peter: No fighting here – this is PALA. Mick Short says we must love one another.

Hemingway: Who is this Mick Short? Is he a true man? Does he speak in short sentences? Does he leave his stories unfinished? Has he ever been in a bullfight with Katie Wales? Will he fight me?

Peter: No fighting! I am here for the PALA conference and to enjoy Aix.

Cezanne: I can paint peaches.

Peter: That's very good. What is there to do around here?

Picasso: The surrealist light is marvellous. It is full of desire. See the lion sun rising over the vines, with the face of your mother in every grape; taste the vibrant colours of the fields, touch the ancient pumice of the mountain – be inside the mountain – be the mountain.

Hemingway: I will cut your vines and olives. I will do it bare-chested. I have defeated anthrax! I defy the sun! I will steal your wife.

“

*NO FIGHTING HERE  
– THIS IS PALA.  
MICK SHORT SAYS  
WE MUST LOVE ONE  
ANOTHER.*

Cezanne: I can paint peaches.

Picasso: Hemingway, what are you even doing here? Why are you obsessed with us Europeans? You are an American, a stranger in a strange land.

Hemingway: No, you're thinking of Robert Heinlein. And anyway that hasn't happened yet. It's in the future and I, Ernest Hemingway, don't even know what year this is. What is this tricky narratorial game you are playing. It is not manly.

Picasso: I am not playing anything. Your unconscious thoughts are what is really real. We are just notes on a piano that is being played by chance.

Hemingway: I am not a piano! I am Hemingway. You are thinking of Steinway.

Picasso: I can write, paint, create sculpture, film, and invent new forms of art. You only know how to write your way.

Hemingway: But I am Hemingway. I did it my way.

Cezanne: You are thinking of Sinatra – he isn't famous yet either. I can paint peaches.

Picasso: I paint the inside and outside of peaches at the same time. I paint the peach from all angles. I paint the idea of the peach. I paint the desire you have for the peach, the drip of it, the luscious globes of it. The peachy fleshy peachiness of the peach.

Peter: [to audience] All these people here are now just thinking of the peach emoji.

Hemingway: Who are these people? Where are we anyway? Does anyone here want to fight? We can go outside in the heat and the dust. We can fight like men. We will deliberately catch diseases and overpower them with our sheer naked will. Who is with me! [He strides out].

Picasso: I should go with him. I'm a foreigner here myself. [Exits after Hemingway].

Cezanne: I am really good at peaches. And mountains. And there is bar named after me here in Aix. And we will meet there later. Adieu. [Exits]

Following the distribution of the PALA Awards, and the answers to the Quiz, there was a final crowd-participation rendition of Je ne regrette rien, before PALA members departed the venue.

FIN

Bravo!



“

*WE ARE JUST  
NOTES ON A PIANO  
THAT IS BEING  
PLAYED BY CHANCE.*





## My experience at my 1st (in-person) PALA

*Paula Ghintuială, Birmingham*

My grandma died a month before I went to PALA, and I was still grieving in my own way.

Maybe I shouldn't start on this note, but my grandma was one of the few people who fuelled my passion for what later will form into a degree – basically, if she wouldn't have given me all the books she gave me, I wouldn't be a student, and I wouldn't be on a flight to France. I knew that what she would have wanted me to do was appreciate the experience and live it as if it would have been the last time.

It is October when I write this – and, occasionally, when I feel overwhelmed by the daily mandatory doubts of the PhD life, I think back to my few days spent at PALA 2022 – because I am a sentimental person. At this point, it should be mentioned that, because of the pandemic restrictions at that time, my first PALA experience was in 2021, organised by University of Nottingham; however, my first *in-person* PALA experience was in Aix-en-Provence, France, in the Summer of 2022.

As it was my first in-person experience at a conference, I decided not to present this year and just sit in the audience, as I was constantly harassed by every young researcher's best friend: the imposter syndrome. The week before, I started feeling the claws of anxiety tearing at myself because, apart from one or two people whom I knew face to face before, I was completely in the dark. What I knew was that *everyone* will be there – just starting out or researchers well established in the field. I could not meet many of the researchers in-person, but at the same time, what the lockdowns gave us was a strong online community. I had already strong friendships with many PhD students, and to finally see them was such a strongly emotional experience. I am happy to call many fantastic people with such diverse interests my dear friends, and without them, the experience would have lacked in colour.

And I truly, thoroughly enjoyed those days in France. Listening to so many amazing presentations, I felt like I was missing on my own experience – however, for others who might be in a similar position to mine, I must say, if you feel like you want to first observe the process and how it's done, it's completely normal. If I was to find myself presenting in front of many pairs of eyes, I would feel anxious because I wouldn't know anything about how my audience would react: if my paper was interesting, if I was a horrible speaker or not. But now I know, and I would feel more comfortable and motivated doing it next year because the conference is not about perfection, but it is about showcasing the potential of stylistics. I laughed. I asked questions, which I never do because I don't think I ever sound intelligent, and I met people with the same curiosities in common.

I must admit, PALA will forever be a special experience for me because I am usually an anxious ball of nerves, but during these few days I felt comfortable talking to people because it just felt right. There is a big milestone when being able to present a research paper at an international conference, but I also feel like we should acknowledge the moments when we are able to feel content in a group formed of people with more experience than yourself.

Maybe I am superficial. Maybe I romanticize experiences. But because I still see stars in my eyes whenever I see new research, I think I found my place, and I would like to stay here. I would like to leave you with part of Mick Short's incredible speech, which doesn't need any further elaboration when I think about how I should see myself and others: 'I am so proud of all of you'. And I hope my grandma is also proud.



## My first PALA

*Sreenidhi Sivakumar, India*



So I finally made it to PALA, my first in-person conference after I joined the PhD programme, and I am still riding the PALAn wave!

I first came across PALA on the Language and Literature website, when I was desperately looking for summer schools or niche conferences, given how literature-stylistics research is rare stuff here in India and I was feeling extremely lonely undertaking such research in my department. The pandemic only strengthened my loneliness. So when I read the 2021 newsletter and the account of the then concluded PALA conference that was held online, it just felt like “PALA is the place to be”, exactly the words Sandrine Sorline told me before we bid goodbye after the conference excursion. Little did I know that this feeling would drive me to fight my imposter syndrome. I sent an abstract in December 2021, added PALA in France to my 2022 goals, worked towards planning my first ever visit to Europe, and then the arduous visa process with the kind of grit, excitement and passion I didn't know I had. What made a not-so-easy trip from India to France seem effortless was the sort of help and support I received in the form of PALA bursary (loved how Martine van Driel coordinated the entire bursary procedure) and prompt responses from Linda and Sandrine when I asked them about my doubts or queries.

I am extremely grateful to my dad and my research advisor Dr. Maitali Khanna for motivating me through the process and accompanying me on this trip.

Once I was at the conference, I realised that there couldn't have been a better place than Aix for me to begin my journey with PALA. The eight days I was in Aix were the most fulfilling days of my stay in France. The student volunteers helped us understand the public transport system in and around Aix and went to any extent to help us feel at home. I can't forget how they made it a point to walk up to us and check on us regularly.

I was to present my paper on the first day. I was slightly anxious about how I would pull it off, this being my first ever real international conference. I am thankful to Marina Lambrou who chaired my session for being absolutely warm and encouraging. Once I was done with my presentation, I allowed myself to enjoy the conference more thoroughly. I felt like a kid at a candy store, spoiled for choices because every presentation had so much for me to learn from. My interactions with Peter Stockwell (the reason why my PhD is cognitive poetics), Mick Short and Paul Simpson were some very memorable ones. Also, it felt so heartening to be a part of the celebration of 40 years of PALA. It affirmed how PALA is not just another association but a family.

I was someone who approached PALA fearing I might be a misfit, but every single person I met at the conference and everyone from the association I corresponded with made me feel like I was in the right place. What fills me with awe is how PALA stands for an academic setting where academic rigour is not mistaken for rigidity. If the plenary sessions and the presentations recharged me to get back to my research with greater enthusiasm, then the coffee and lunch breaks and the conference excursion allowed conversations about all things life in the same breath as stylistics. How assuring it felt to see so many minds think alike! Further, what makes this PALA special is that this was the first time my dad witnessed me make an academic presentation and experience the kind of research I do. I think he got just the right glimpse of academia.

This is the kind of rich, welcoming and diverse academic experience I wish for every researcher. PALA is indeed the place to be. I hope this is the first of my many PALA conferences.

# Poster, Paper, PALA – Why?

## Student PALA member Naomi Adam on the perks of presenting an academic poster.



From keyboards to calissons, screen-breaks to sunblock, ‘Ay-up midduk’ to ‘Au revoir’... PALA 2022 in Aix-en-Provence was certainly a far cry from its previous, digital incarnation, kindly hosted by the University of Nottingham (though both were equally enjoyable!). For me personally, another major difference between the two conferences was that while at PALA 2021 I delivered a paper presentation, this year I plumped for a poster.

Despite appearing to be a less popular presentation format (the planned poster session was ultimately rejigged into a poster-party for one following a panel of more traditional paper presentations), it is one I would highly recommend for several reasons.

For one, a poster is much more a democratic form than your average paper. Your audience are able to read at their leisure, to go at their own pace, perhaps to revisit certain key sections – all of which is impossible with a linear (often slide-based) paper presentation, in which a single speaker controls the flow of information. This promotes audience engagement, as does the very physicality of the poster, which handily displayed before them, enables audience members to point at the precise area of research that has captured their interest.

Furthermore – and from a more presenter-centred perspective now – showcasing your research via the generous dimensions of an academic poster (typically A1 or A0) gives a real, concrete sense of its scope. For myself, planning the poster layout also helped me to pinpoint key areas of overlap between seemingly discrete topics and to streamline my ideas. This makes the academic poster ideal for presenting ongoing research. I also found the poster form to be less prescriptive and to allow for more creativity. Stymied by little more than the generous 33” by 47” dimensions, I went wild with graphics, colour and outré font styles (go Britannic Bold or go home, right?!).

Be aware though of the quirks, as well as the perks, of the poster process. Heading for your conference by train? Prepare yourself for the quizzical looks directed at the tubular travelling companion seated alongside you. Going by plane? You’ll probably have to pull a Houdini (i.e. saw your hard work in half) to placate customs. Thank goodness for the magic of Blue Tack...



# 'TO SEE OURSELVES AS OTHERS SEE US': METAPERPECTIVES AND THE [MAN] BOOKER



## THE CASE STUDIES

### AIMS

- To introduce the concept of the **METAPERPECTIVE**.
- To propose this heretofore [social] psychological concept to be applicable - indeed, often integral - to literature.
- To apply the concept to case studies from contemporary literature.
- To suggest various hyponyms into which the hypernym **METAPERPECTIVE** may be further divided.
- To indicate the typical linguistic indices of these assorted sub-types.

### KEYWORDS

Contemporary literature, Hypothetical Focalization, [Man] Booker Prize for Fiction, Metaperspective, Perspective.

## THE CONCEPT: WHAT IS A 'METAPERPECTIVE'?

**WHAT?** '[M]y view of the *other's* (your, his, her, their) view of me.'

'[B]ecome aware of how one looks in the eyes of the other.'

Laing et al. 1966: 4, 5; italics in original

At root, **perspectival supposition**

Cf. Herman 1994, 2002: **Hypothetical Focalization**

**WHO?** R.D. Laing, H. Phillipson and A.R. Lee

**WHEN?** *Interpersonal Perception: A theory and a method of research*, 1966

THEN	NOW
[Social] Psychology Interpersonal Perception Method → IPM Special focus on marriage counselling <small>(see e.g. below)</small>	English literary stylistics <ul style="list-style-type: none"> <li>Contemporary winners of the [Man] Booker Prize</li> <li>Ready-made corpus</li> <li>Literary fiction</li> </ul> <ul style="list-style-type: none"> <li>'[T]he finest in fiction?' <small>(Ch. 194, 144 Marks, 2020)</small></li> </ul>

**WHY?** Enables understanding of an innate, universal capacity, in literature... and beyond!

'[P]robably the most universal experience'.

Jahonda 1966: v

'I may not actually be able to see myself as others see me, but I am constantly supposing them to be seeing me in particular ways.'

'O'wad some Power the gifte gie us / To see ourselfs as others see us.'

Burns 1925 [1793] ff. 43 v

Laing et al. 1966: 5; my italics

### CONCLUSIONS

The concept of the metaperspective as...

- Diverse
- Adaptable
- Integral
- Promising

### THE DISCOURSE-ARCHITECTURAL METAPERPECTIVE

**1.** Relating to the **PRODUCTION AND RECEPTION OF DISCOURSE**  
 My view of my discourse partner's view of me.

<b>TEXTUAL EXAMPLE</b> 'You'll labour over this manuscript of mine, reading and rereading, picking nits as you go, developing the fascinated but also bored hatred biographers so often come to feel for their subjects. How can I have behaved so badly, so cruelly, so stupidly? you will ask.' <small>Atwood 2019: 415</small>	<b>TYPICAL LINGUISTIC INDICES</b> <ul style="list-style-type: none"> <li>Compositional devices           <ul style="list-style-type: none"> <li>Textual deixis</li> <li>Direct address</li> </ul> </li> <li>Evaluative lexis</li> <li>Hypothetical discourse (speech/thought/writing) presentation</li> </ul>
---	---

'I am well aware of how you must be judging me, my reader.'  
Atwood 2019: 33

### THE COMMUNAL METAPERPECTIVE

**2.** Relating to a **SOCIAL COLLECTIVE**  
 My view of the community's view of me.

<b>TEXTUAL EXAMPLE</b> 'If I'd said, 'He expressed condolences on my sister's loss of her murdered man while at the same time linking my almost-maybe-boyfriend to a constantly recurring carbomb', they'd have said, 'How come you're not married and why do you go out with maybe-boyfriends in the first place?' <small>Burns 2017: 124</small>	<b>TYPICAL LINGUISTIC INDICES</b> <ul style="list-style-type: none"> <li>Exclusive third-person pronouns (e.g. they, their, theirs)</li> <li>Collective discourse (i.e. speech/thought/writing) presentation</li> <li>Evaluative lexis</li> <li>Hypothetical discourse (speech/thought/writing) presentation</li> </ul>
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RELATED PHENOMENA  
 • Conventional/hypothetical focalization  
 • Invented communal/hypothetical focalization

### 0. THE MARITAL METAPERPECTIVE

Related to **MARRIED COUPLES**  
 My view of my spouse's (husband's, wife's) view of me.

The **ORIGINAL METAPERPECTIVE**

<b>IPM SAMPLE QUESTION.</b> Perspective → 15. A. How true do you think the following are? 2. I love her. 3. She loves herself. Metaperspective → B. How would SHE answer the following? 1. "I love him." C. How would SHE think you have answered the following? 1. She loves me. 4. I love myself. Meta-meta-perspective →	
--	--

Adapted from Laing et al. 1966: 133

### 4. Making LITERAL the notion of ADOPTING ANOTHER'S PERSPECTIVE

My view *through* the other's view of me.

<b>TEXTUAL EXAMPLE</b> 'In there, held so tight, I was now partly also in Father And could know exactly what he was Could feel the way his long legs lay How it is to have a beard Taste coffee in the mouth and, though not thinking in words exactly, knew that the feel of him in my arms has done me good' <small>Saunders 2022: 61; italics in original</small>	<b>TYPICAL LINGUISTIC INDICES</b> <ul style="list-style-type: none"> <li>Prepositions</li> <li>Shifted pronominal deixis</li> <li>Evaluative lexis</li> <li>Free direct discourse (speech/thought/writing) presentation</li> </ul>
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GENERIC CLASSIFICATION  
 • Fantastic/magic realist literature

### 3. Relating to COLOUR, CULTURE, AND/OR ETHNICITY

My view of the other's racially inflected view of me.

<b>TEXTUAL EXAMPLE</b> '[P]eople will wonder why this black woman [...]': <small>James 2014: 277</small>	<b>TYPICAL LINGUISTIC INDICES</b> <ul style="list-style-type: none"> <li>Semantic field of race</li> <li>(Dialect) representation (e.g. semi-phonetic respelling)</li> <li>Evaluative lexis</li> <li>Hypothetical discourse (speech/thought/writing) presentation</li> </ul>
--	--

RELATED PHENOMENA  
 • Controlling images  
 • Double consciousness  
 • Intradiegetic recentering

### THE LITERALISED METAPERPECTIVE

### THE RACIALISED METAPERPECTIVE



Scan for Chapter 3: The Metaperspective.

(5,000-word analysis of theoretical origins and interdisciplinary potential)

<http://tiny.one/Metaperspectives-Bibliography>

<b>5?</b> <b>FAMILIAL METAPERPECTIVES</b> Relating to <b>FAMILY MEMBERS</b> . My view of my relative's (father, mother, sister, brother, son, daughter) view of me. Affinity with original <b>MARITAL METAPERPECTIVE</b> .	<b>POTENTIAL CASE STUDY</b> Julian Barnes (1985), <i>Sense of an Ending</i>	<b>POTENTIAL CASE STUDY</b> Yann Martel (2001), <i>Life of Pi</i>	<b>6?</b> <b>ZOOLOGICAL METAPERPECTIVES</b> Relating to <b>ANIMALS</b> . My view of an animal's view of me.
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# Conference 2023

## Green Stylistics: Exploring Connections between Stylistics and the Environment

We are looking forward to welcoming you to the 2023 PALA conference organised by the University of Bologna which will take place at the conference centre in Bertinoro.

The conference website can be found here <https://eventi.unibo.it/pala2023>



The call for SIGs and papers is now open.

Deadline for the call for SIGs 30th November 2022.

### PALA conference 2023

The University of Bologna, Italy

Green Stylistics: Exploring Connections between Stylistics and the Environment

12-16th July 2023

Summer School: 10-11th July 2023

Theme: Stylistics and the Environment

Tutors: Daniela Francesca Viridis and Elisabetta Zurru

We are pleased to announce the following Keynote Conference speakers:

- Tom Bartlett (University of Glasgow)
- Andrew Goatly (Lingnan University – Hong Kong)
- David Hannah (University of Birmingham)
- Marina Lambrou (Kingston University – London)
- Michaela Mahlberg (University of Birmingham)
- Peter Stockwell (University of Nottingham)
- Daniela Viridis (University of Cagliari)

There will be a choice of conference excursions: participants can decide to visit Bologna or Ravenna/Cervia.

More details will be available nearer the date.



# Conference 2023

## Green Stylistics: Exploring Connections between Stylistics and the Environment

The conference will be held at the University Congress Centre in Bertinoro (CEUB).

### Arrivals

Concerning the journey to Bertinoro, for those of you who come from abroad, the most convenient airport is Bologna (BLQ).

From Bologna airport, you should go to Bologna Central Station (Stazione Centrale) by high-speed shuttle train Marconi Express or taxi.

From the station, you can catch a regional train towards Rimini and get off at Forlì.

To reach the Congress Centre in Bertinoro, we are organising a series of shuttle buses for you from Forlì train station - probably 1 bus on July 11 (PM) and 2 buses on July 12 (AM). We encourage you to arrive on July 12 and would need to know in advance if anybody is planning on arriving earlier to organise their transfer and accommodation.

### For those arriving by car:

from Bologna: exit at the junction for Forlì on the A14 highway and follow signs for Cesena-Forlimpopoli-Bertinoro.

from Rimini: exit at the junction for Cesena "Nord" (North) on the A14 highway and then follow the E45 highway towards Rome, leaving at the Cesena "Ovest" (West) junction. Turn right onto the SS9 road (Via Emilia), direction Forlì-Bologna. Follow signs for Bertinoro.

For info: [www.autostrade.it](http://www.autostrade.it)

GPS coordinates: Latitude: 44.148913 – Longitude: 12.132533

More information about the conference venue can be found on the conference website.

### Departure

For the departure, we are organising a shuttle bus from Bertinoro to Forlì train station on July 15 (PM) for those who will not participate in the conference dinner, more on July 16 (AM) for those who will be at the dinner and need to leave on that day, and at least another one on July 16 (PM) for those joining the trip to Ravenna.

THE PALA PRIZE FOR THE BEST ARTICLE BY A NEW COMER TO THE FIELD PUBLISHED IN  
LANGUAGE AND LITERATURE IS:

**He Huang , Beijing Normal University, Clause complexing and characterisation: Joyce's  
'Two Gallants' revisited. *Language and Literature*, 30(1), 3–20.**

Since 1996 the Poetics and Linguistics Association has awarded a prize for the best article published in the journal by a newcomer to the field. The prize currently consists of a subscription to *Language and Literature*, membership of PALA for one year, and a £250 cash prize from Sage. The judges are the editors of the journal. The prize is awarded at the annual conference in the year following the publication of the article.

## P A L A S P O N S O R E D E V E N T

THE FIRST POETICS AND LINGUISTICS SYMPOSIUM

of Princess Nourah bint Abdulrahman University, Saudi Arabia

*Wesam M A Ibrahim (Saudi Arabia)*



The virtual symposium took place on Tuesday 29 March 2022 (9 - 12 GMT). It was organized by members from the Applied College and the Faculty of Languages at Princess Nourah bint Abdulrahman University, including Prof. Wesam Ibrahim, Dr Nadia Alshahrani, Dr Maha Alharthi, and Miss Lama Alharthy. It was advertised for staff members and students at PNU and other Saudi universities. The wide circulation led to having more than 250 attendees from various Saudi universities.

The event was a great opportunity to introduce PALA to faculty members and students who are interested in the fields of linguistics and literature at PNU and other Saudi Universities. The event started with an introduction about PALA, its activities, its annual conference and PALA registration for both students and faculty members. Then, the schedule included four speakers. The speakers included Professor Elena Semino (Lancaster University, United Kingdom) as a keynote speaker. Professor Elena Semino presented a very interesting talk on metaphors related to COVID-19 in various languages including English, Arabic and Italian.



Other presenters included Dr Mazura Muhammad (Sultan Idris University, Malaysia), Dr Maha Alharthi (PNU, Saudi Arabia) and Professor Wesam Ibrahim (PNU University, Saudi Arabia and Tanta University, Egypt). Dr Mazura Muhammad presented on spoken corpora with special focus on compilation, tagging and analysis of these corpora. Dr Maha Alharthi presented on corpus linguistic applications of her students at the Faculty of Languages, PNU. Prof. Wesam Ibrahim presented on the cancer metaphors in the Arabic Language focusing mainly on the use of metaphors in the online narratives of breast cancer patients.

# JUST PUBLISHED

## A THEORY OF THRILLS, SUBLIME AND EPIPHANY IN LITERATURE

BY NIGEL FABB

**Book Summary:** A psychological explanation of goosebumps and tears, of the epiphanic experience of seeing something ordinary in a profoundly new way, and of the overwhelming perception of the sublime. These experiences found in life and literature involve a feeling of coming to know something deeply important but impossible to describe.

Advance Praise for “A Theory of Thrills, Sublime and Epiphany in Literature” by Nigel Fabb.

Cognitive literary study has tended to confine itself to a few approaches. Nigel Fabb’s exciting new book reminds us that there is a vast range of underutilized cognitive research and theorization that may contribute greatly to our understanding of literary reception, significantly extending the scope of psychological explanation of literature.’ – Patrick Colm Hogan, author of *Beauty and Sublimity: A Cognitive Aesthetics of Literature and the Arts* (2016)

‘Nigel Fabb has written a wonderfully informative book exploring the ineffable thrills and chills that can make literature so compelling to readers. Fabb presents a taxonomy of strong emotional experiences based on an encyclopedic tour of the pertinent philosophical, psychological, physiological and literary ideas. A major contribution to the scientific understanding of the literary experience.’ – David Huron, PhD, Arts and Humanities Distinguished Professor, Ohio State University, USA.

"Nigel Fabb’s book is the fruit of decades of gestation and condenses a lifetime of research into a clear, exciting and illuminating argument. He provides insights into how the ordinary becomes extraordinary in everyday life and how that helps us understand the complex process of aesthetic practice and the ways people are affected by aesthetic forms. Surprise and the strong experiences it can generate, and the sublime and epiphany are organizing tropes that show commonalities and differences across different modes of expression. As Fabb writes, these are ‘ways of grouping certain experiences which might be related, with the goal of understanding why they arise’. They are fundamental to the ways in which people experience being in the world and are integral to aesthetic practices. The book helps us understand how, in different ways and different genres, artists can create sublime moments which may or may not be accompanied by a sense of understanding or realization. At times reading this book produced my own moments of epiphany!’ –Howard Morphy FASSA. FAHA., Emeritus Professor, Head of the Centre for Digital Humanities Research, Research School of Humanities and the Arts, Australian National University, AUS.

About the Author : Professor of Literary Linguistics at the University of Strathclyde in Scotland, and author or co-author of eleven books and many articles exploring form and meaning in the world’s literatures. These include best-selling textbooks on stylistics, and monographs on literary form, metre, and poetry and memory. We believe this title would be an excellent addition to your course.

About Anthem Press : Anthem Press is a leading independent publisher of innovative academic research, educational material, and reference works in established and emerging fields.



# JUST PUBLISHED

## ECOLOGICAL STYLISTICS: ECOSTYLISTIC APPROACHES TO DISCOURSES OF NATURE, THE ENVIRONMENT AND SUSTAINABILITY

BY DANIELA FRANCESCA VIRDIS

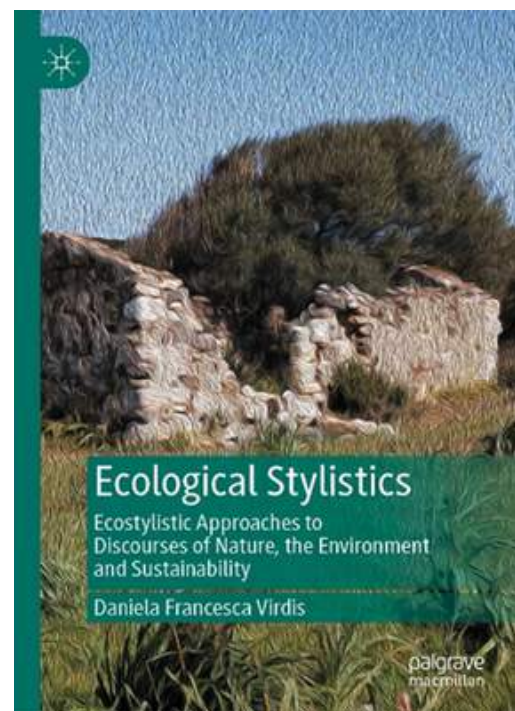
This book reflects the cutting edge in ecostylistic approaches to nature, the environment and sustainability as represented in contemporary non-literary discourse. Firstly, the book presents the ecolinguistic and stylistic terms and theories applied in this ecostylistic analysis (ecosophy, beneficial, ambivalent and destructive discourses; and foregrounding, point of view, metaphor), and reviews the most recent literature in the field of ecostylistics. Secondly, the book examines the occurrences of five marker words (nature, environment, ecosystem, ecology, sustainability) on the websites of five environmental organisations and agencies (Forestry England, Greenpeace International, National Park Service, Navdanya International, World Wide Fund for Nature). The main research purpose this study is to identify beneficial discourses in the environet and to investigate the beneficial ecostylistic strategies utilised to produce them. Above all, this book reminds us humans that we do not stand apart from nature: we are a part of it. The book will be of interest to scholars of stylistics, ecolinguistics and ecocriticism, as well as scholars of discourse analysis, environmental communication and environmental humanities.

Daniela Francesca Virdis is an Associate Professor of English Language and Translation at the University of Cagliari, Italy.

Palgrave Macmillan, 2022, pp. XI, 252

Hardcover ISBN: 978-3-031-10657-6

eBook ISBN: 978-3-031-10658-3



# Language and Literature

## Suggested Books for Review

If you would like to review any of the books below, please contact Hazel Price, Reviews Editor, at [H.L.Price@salford.ac.uk](mailto:H.L.Price@salford.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.

**Bell A, Browse S, Gibbons A and Peplow D** (eds) (2022) *Style and Reader Response: Minds Media and Methods*. Linguistic Approaches to Literature (36) Amsterdam: John Benjamins.

**Buckledee S** (2020) *Tabloidizing 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.

**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.

**Gordejuela A** (2021) *Flashbacks in Film: A Cognitive and Multimodal Analysis*. London and New York: Routledge.

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

# Language and Literature

## Suggested Books for Review

- 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.
- Kuiken D and Jacobs AM** (Eds) (2021) *Handbook of Empirical Literary Studies*. Berlin: De Gruyter.
- Lambrou M** (2019) *Disnarration and the Unmentioned in Fact and Fiction*. Basingstoke: 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.
- Nahajec L** (2021) *Negation, Expectation and Ideology in Written Texts: A Textual and Communicative Perspective*. *Linguistic Approaches to Literature* (38). Amsterdam: John Benjamins.
- 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 and New York: Bloomsbury.
- Pihlaja S** (Ed) (2021) *Analysing Religious Discourse*. Cambridge: Cambridge University Press.
- Pillièrè L** (2021) *Intralingual Translation of British Novels: A Multimodal Stylistic Perspective*. London and New York: Bloomsbury.
- Price H** (2022) *The Language of Mental Illness: Corpus Linguistics and the Construction of Mental Illness in the Press*. Cambridge: Cambridge University Press.

# Language and Literature

## Suggested Books for Review

**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.

**Schubert C and Werner V** (Eds) (2022). *Stylistic Approaches to Pop Culture*. Abingdon: Routledge.

**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.

**Victoria Poehls RL and Utudji M** (Eds) (2021) *Powerful Prose: How Textual Features Influence Readers*. Bielefeld: Transcript Verlag.

**Virdis DF** (2022) *Ecolinguistics and Stylistics: A Theoretical Overview*. Ecological Stylistics. Cham: Palgrave Macmillan.

**Virdis DF, Zurru E and Lahey E** (Eds) (2021) *Language in Place: Stylistic Perspectives on Landscape, Place and Environment*. Amsterdam and Philadelphia: John Benjamins.

**Zyngier S and Watson GJ** (Eds) (2021) *Pedagogical stylistics in the 21st Century*. Cham: Palgrave Macmillan.

If you would like to review any of the books above, please contact Hazel Price, Reviews Editor, at [H.L.Price@salford.ac.uk](mailto:H.L.Price@salford.ac.uk). Books are complimentary but at present publishers will only issue e-book versions.

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If you would like to make a contribution to the Spring 2023 issue of Parlance, please contact Suzanne McClure (Newsletter Editor) Email: [suzanne.mcclure@liverpool.ac.uk](mailto:suzanne.mcclure@liverpool.ac.uk)