



PALA Nottingham 2021

Book of Abstracts and List of Participants

the poem appeals to the auditory and visual senses of readers calling into play their experiential, cultural and perceptual knowledge.

Responding to poetry in the original and in translation: how style affects sense

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With the objective of checking whether translated poems lead readers from two different cultural settings to sense a text in a range of different ways, the study reported in this presentation builds on a series of large-scale experiments in which Brazilian and Ukrainian participants respond to a poem by Poe in the original and in translation. Here, a line by line stylistic comparison between the original in English and the three translated versions (in Portuguese, in Ukrainian and in Russian) is reported. As the results from the previous studies point to statistically significant differences between the groups, this study matches the data obtained earlier with the results from the comparative stylistic analysis. Evidence shows that the translators' linguistic options may indeed explain the readers' responses.

The findings reinforce the notion that the cultural background of the participants and the singular context enabled by each translation do affect the reading experience. The presentation brings out the pedagogical implications of the intercultural and stylistic implications involved when reading literary texts in original and in translated versions.

Pragmatic stylistics and creative writing practice

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This paper explores the application of ideas from pragmatic stylistics in developing creative writing practice and reflection. While the majority of post-Gricean work in pragmatics has focused on interpretation, there has been increased interest recently in production (see, for example, Chapman 2020, Clark 2012, Gibbs 2013, Kecskés 2008, Van der Henst et al 2002). This paper explores how the approaches discussed by Clark and Owtram (2012) in teaching academic and professional communication can be applied to creative writing practice and to reflection on that practice. It argues that some things writers do can be understood as mind-modelling with a focus on inferences readers are likely to draw from particular linguistic formulations. It considers recent debates within creative writing about how writers discuss writing (Green and Williams 2018), and explores how ideas in pragmatics might map on to such discussions. It also considers creative work (e.g. Bernhard 1975) which can be argued to depart from what pragmatic theories typically assume. While practices like these can be seen to challenge the assumptions of pragmatic theories, we argue that in fact pragmatic theories help to shed light on the nature of these practices.

Literary interpretations of linguistic form: a psychological model

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Some forms of literary interpretation involve assigning meaning or significance to aspects of linguistic form, in which literary forms based on phonology (e.g. meter and rhyme) and syntax (e.g. parallelism and enjambment) can acquire symbolic status through interpretation. For example, in discussing Modernist poetic form, Daniel Albright writes that '... a Modernist stanza is often less like a perfected design than like the outline of an animal in the python's belly' (Albright, 2007, p.40). Such interpretations can be called *literary interpretations of linguistic form*. However, relatively little is known about how they arise. To address this, this paper proposes a new psychological model of how literary interpretations of linguistic form arise. The model proposes three stages of processing. In stage one, readers first encounter and process the text's surface-structure features, where they can become aware of certain text elements such as foregrounding and other kinds of textual patterning. These text elements can produce various effects such as feelings of pleasure or reward (caused by either processing fluency or difficulty), strikingness, familiarity or

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