MELANIE KERSCHNER (Salzburg):

The Influence of (Media) Culture on the Expression of Opinion: A Sample Analysis of British, Italian and German Opinion Discourse

Language is our main means of social interaction. As Richardson (2007, 10) points out: "Language *first* represents social realities and *second* contributes to the production and reproduction of social reality or social life". News journalism holds a powerful position in this context. That fact-based newspaper genres have considerable influence on public opinion may be obvious. Yet, so far, a crucial aspect is often left aside: Are articles where opinion is explicitly stated, such as editorials, also a fruitful field of study for journalistic influence on the reader's opinion? It appears that the prominent role editorials are ascribed to in the formation of public opinion is not reflected in the respective amount of research and published books. Moreover, editorials "perhaps more than any other type of writing, reflect national styles regarding modes of styles" (Connor 1996: 143). This is why cross-cultural research into this field of study is highly interesting.

The present research project attempts to give insights into the role of (media) culture in British, Italian and German editorials. For this purpose the presenter will propose a basic framework on how to study the relationship between journalist, reader and the news actors represented in the editorial: the so called "pyramid of discourse participants". As a starting point, a few citations from current editorials shall illustrate the obvious differences in news coverage within the three media cultures. A brief overview over the central function of the editorial in media discourse shall then lay the basis for the introduction of our research (cf. van Dijk (1998); Morley (2004); Murphy (2005); Reumann (2009)). The audience will be confronted with an elaborated version of Roger Fowler's "triad of discourse participants" into a "pyramid of discourse participants". In addition to Fowler's basic division, our framework includes the actions performed by the individual discourse participants, a neat division of news actors according to their function in the text, and the additional meta-level of the semantic macro-structure (cf. Bolivar (1994); Bonyadi (2010)). Apart from that our focus is a different one. Whereas Fowler's major concern is to challenge the general assumption that news coverage is the unbiased representation of facts (cf. Fowler 1991: 1), our research aim is to highlight culturally induced differences in the linguistic realization of opinion expression, the degree of assertiveness and the manner in which these standpoints become culturally-acceptable opinion discourse. Based on this framework, our research will allocate criteria of analysis to each of these cornerstones in discourse participation according to their semantic function in the negotiation of relationships in opinion discourse. To illustrate how this model can be applied in an empirical analysis, we will select a single criterion, i.e. authorial evaluation through modal verbs, stance adverbials and evaluative adjectives (cf. Bednarek (2006) and (2008)), and present a brief sample analysis of a current editorial with respect to this criterion.

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ALWIN FILL & HERMINE PENZ (Graz):

Editing the Routledge *Handbook of Ecolinguistics*

The talk will be about how to edit a handbook for a major publishing house, and about some of the topics in the book to be edited.

Ecology is "the study of the mutual relation (Wechselwirkung) between organisms and between organisms and their environment". Ernst Haeckel's idea of this mutual relation was taken up by a number of scholars, among them also linguists. They used the idea of "Wechselwirkung zwischen Sprache und Umwelt" in different ways, so that Ecolinguistics became a very differentiated field of study, comprising at least two topic areas:

(1) In the 1970s, Einar Haugen compared the biological diversity of animals and plants to the diversity of languages on this planet, and the biological environment to the individual and social environment of languages in the human brain and in a society. Topics dealt with in this area have to do with the relation between languages (in the human brain, in a society), with language contact, with minority languages and language endangerment. Alwin Fill will talk about this topic area; in particular, he will discuss problems of language diversity, the survival of language minorities, extinct languages and economic aspects of language minorities.

(2) The second field of Ecolinguistics concerns the influence of language (and discourse) on the biological environment, the discourse on climate change, "greenwashing" in advertising animal products, 'the environment' in the language of politics and similar topics. Hermine Penz will talk about research concerning discourse on environmental problems such as climate change, genetic engineering, the representation of animals in discourse, etc.

MICHELA BORZAGA (Vienna):

Re-opening the Apartheid Archive: Questions of Affinity and Lived Time

In this paper I would like to re-open the apartheid archive and draw attention to one of the most neglected fields of research within South African trauma studies: literary representations of *lived time*; not the linear and measurable beat of the clock – what we usually refer to as 'external', 'objective' time – but the intricate, unforeseeable and volatile routes taken by phenomenological time, the 'inner Chronos', as Eva Hofman calls it.

I will compare three apartheid novels: Bessie Head's *A Question of Power* (1974), J.M. Coetzee's *In the Heart of the Country* (1977) and Mongane Wally Serote's *To Every Birth Its Blood* (1981). In these texts, time is not an abstract, solipsistic or private concern of the self, but an astonishingly concrete, physical experience intricately bound up with psychic economies of the self, flows of feelings and affect, experiences of pain and pleasure, precarious negotiations between past, present and future, modes of feeling at home or at risk in the world.

Although set in completely different settings – respectively a small village in Botswana, a farm in the Little Karoo and a black township in Johannesburg – all three novels depict characters reporting about and living through what I call a "present in pain": a present that instead of feeling spacious, safe or uninterrupted, is depicted as a site of struggle, of constriction, bearing the quality of the *temporary* and the *traumatic*. Although these novels have mainly been read symptomatically, as inexorable tales of madness and loss, I will suggest new rubrics and possible new ways of reading trauma narratives. I will show the creative, laborious and triumphant ways in which the respective characters, through different strategies and practices – gardening, writing, walking – create and re-create *time* for themselves, relentlessly setting up horizons of hope and futurity – constantly engaging in what we could call a form of 'temporal *poiesis*'.

ALEXANDRA GANSER (Vienna):

Negotiating Crisis and Legitimacy: Atlantic American Narratives of Piracy, 1678-1865

In my presentation, I would like to discuss my '2nd book' project (Habilitation), funded by the FWF. It traces the construction of the pirate in American texts from the late 17th century to the Civil War, exploring the pirate's ambivalent potential as a figure of identification and Othering and how it has been used to negotiate ideas of (il)legitimacy. Narratives about pirates were significant for the formation of a number of popular genres in Anglophone print culture: published trial reports, execution sermons, and broadsides in the late 17th and early 18th centuries; historical romances in the 19th century; captivity narratives during the U.S. 'Barbary Wars' against North African city-states (1801-05, 1815); or caricatures of Southern 'pirates' at the beginning of the Civil War, printed to deplore slavery and secession. Authors like

Cotton Mather, Cooper and Melville were drawn to the pirate's ambivalent appeal for the rhetorical and literary negotiation of contemporaneous questions of legitimacy.

Historically, pirates were marked by their shifting national, racial, and even gender affiliations; because of this semantic elusiveness, s/he became a literary trope which allowed for a symbolic negotiation of identity constructions (such as British colony versus independent Republic; or United versus divided, slave-free or slaveholding States in the 1860s) that had come into crisis in the (post-)colonial history of the United States and the Caribbean. The project recasts piracy as a discursive category moving in a continuum between the propagation of adventure and accumulation on the one hand and critical commentary on exploitation and oppression on the other. Reading such narratives as symptomatic of various crisis scenarios, I examine how the pirate was imbued with (de)legitimatory meaning during such periods and how popular cultural texts interpellated its readership to reflect on pressing issues of legitimacy – and thus on the future of U.S. national identity.

Session 3 (Chair: Martin Kaltenbacher)

PIA RESNIK (Graz):
Code-Switching as Form of Bilingual Interaction

The ability of switching between different languages in the course of conversation can be seen as a feature typical of bi-/multilingual speakers. In other words, code-switching is "an ordinary fact of life in many multilingual societies" (Cook 2008: 175) and is consequently neither abnormal nor unusual. It simply belongs to the unique state of mastering several languages. Even though code-switching can frequently be explained as a shift in language preferences, in some situations, such as highly emotional ones, it may not always be strategic or happen on purpose, but simply be a result of uncontrollable outburst. In how far contextual features as well as cross-linguistic and cross-cultural differences affect the activation or deactivation of a specific language in multilinguals in emotional situations will be of interest in the present paper. By means of quantitative and qualitative content analysis, the results from 176 questionnaires and 24 in-depth interviews will be presented in order to shed light on the phenomenon by trying to identify decisive factors in these processes.

GABRIELLA MAZZON (Innsbruck):
Variation in the Expression of Stance across Varieties of English: A Case Study

The expression of stance is one of the crucial aspects in the development of several language forms, which over time tend to undergo not only grammaticisation, but also pragmaticisation, i.e. they tend to be used precisely with the aim of adding to the meta-communicative level that goes beyond the conveying of a content.

Variational pragmatics is among the youngest branches of pragmatics, and it studies the different pragmatic values of items across varieties, or the different realisations of the same pragmatic function across varieties through different forms. Studies on stance-taking, and on pragmatically sensitive items in general, has recently

started to include both native and non-native varieties of English, also thanks to the increased availability of computerised material.

The paper aims at being a contribution to such studies, focussing on the parenthetical construction *I'm afraid* across web texts in different Englishes (the GloWbE corpus will be used); starting from the observation that this discourse marker (showing a range of stance-expressing functions and a complex pragmaticalisation path) appears with widely diverging frequencies across the corpus, the study attempts to map this diversified scenario and to draw conclusions concerning the prevalence, in different varieties of English, of different pragmatic strategies.

Session 4 (Chair: Georg Marko)

GERLINDE MAUTNER (Vienna):
Discourse and Space: A Study of Public Signage

This paper contributes to the study of linguistic landscapes (Shohamy & Gorter, eds, 2009; Shohamy et al., eds, 2010; Jaworski & Thurlow, eds, 2010) by analysing warning and prohibition signs in urban settings. On the basis of data collected in British cities, it explains how directive signs reflect the interplay of language, law, space and society (Mautner 2012 and 2014). Primarily conceptual in orientation but with a strong empirical base, the paper explores how the performativity of directive signs is constituted both by where they are placed (Scollon & Wong Scollon 2003) and by implicit or explicit references to legal authority.

By taking a socio-legal perspective, and considering the intertextual links between signs and the legal code, the paper addresses issues hitherto neglected in linguistic landscape research. Moreover, the approach to signage adopted here highlights the significance of space as a discourse analytic category. It would probably be excessive to follow the example of the social sciences (Goodchild and Janelle 2010) and hail a "spatial turn" for discourse analysis. Nevertheless, space deserves more attention in critical discourse studies than hitherto, and indications that research in this area is gaining momentum (see Gu 2012, for example) should be welcomed. For adding a spatial perspective to our discourse-analytic canon certainly promises valuable new insights, particularly where space is bound up in complex webs of relationships with society and the law.

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CHRISTIANE DALTON-PUFFER (Vienna):
Corpus Linguistics in Language Teacher Education

In this talk I want to argue that corpus linguistics has the potential to function as a core notion in the design of curricula for language teacher education.

From within the local Austrian context, the prompt for my talk is the current necessity for university language departments to redesign their teacher education curricula. But also philology departments elsewhere find themselves in the situation that future language teachers form an important part of their student body. Designing quality curricula for this group of students is a challenge given the array of fields within the academic 'subject' that vie for limited curriculum space and 'relevance' in view of the students' future profession. Even when we narrow our focus on linguistics alone, it is clear that selectivity is in order; but what is to be the principle behind the selection?

My talk is structured around three focal areas in which I see corpus linguistics can guide the professional development of future (but also in-service) teachers of languages:

a. student teachers as users and analysts of the language they will teach,

b. student teachers as analysts of their learners' language production and of the learning situation,

c. student teachers as designers of language pedagogy.

My discussion will also refer to the links between current developments in language learning theory and corpus linguistics, as well as the debate regarding the notion of 'real language' in instructed language learning contexts. I believe that a corpus linguistically informed curriculum can generate the linguistic and pedagogical criticality desired for language teacher professionalism.

Session 5 (Chair: Sabine Coelsch-Foisner)

DIETER FUCHS (Vienna):
The Viennese 'Lieber Augustin'-Song as an Austrian Counterpart of *Finnegans Wake*

James Joyce's *Finnegans Wake* is fashioned as a cyclical death and resurrection text, structured on the alcohol-induced fall and revival of the Irish song and ballad hero Tim Finnegan. This paper presents a set of Joycean allusions to another such archetype who may be considered an Austrian counterpart of Finnegan: the jolly

bagpiper and notorious wine drinker Marx Augustin, whose will to live heartened the inhabitants of Vienna in the plague year of 1679 as a symbol of coping with, and surviving, the collective trauma of the 'black death.'

Popular culture presents Augustin as a *persona* who falls, dies and comes back to life owing to the resurrective power of alcohol: according to a popular legend from plague-stricken Vienna, Augustin drank so much white wine that he – like James Augustin(e)! Joyce in his Triestine days – stumbled into a ditch on his way home and fell asleep. When discovered by the plague patrol, the boozer was mistaken for dead and dumped into a pit already filled with corpses. When Augustin awoke among the deceased, he cursed so loudly that he was discovered and helped out of the open grave by the living. Owing to the antiseptic power of the drinks consumed at his nightly drinking parties, Augustin escaped the 'black death' by a hair's breadth.

Like Tim Finnegan and his Wakean *alter ego*, as well as HCE in 'The Ballad of Persse O'Reilly', Augustin may be considered a Rabelaisian harbinger of life immortalized by a popular song – in the latter case "O, my dear friend Augustin" ("O du lieber Augustin"): a ditty which was not only widely known in Vienna, but also in other parts of Austria and its former imperial territory. The Wakean allusions to Augustin as a Viennese counterpart of Finnegan will be examined from both intertextual and archetypal perspectives.

Stefan Rabitsch (Klagenfurt):
"What does God need with a starship?": Teaching Critical/Cultural Thinking and American Studies through Visual Science Fiction

My paper stands *in defense* of popular culture in general, and science fiction in particular. Over the last four years, my recently completed dissertation project has been framed, sustained and informed by vigorous efforts of making science fiction television, film, and video games into viable and potent vehicles for teaching (American) culture studies at the tertiary level. Since such a project does not easily conform to the contemporary discourse of academic knowledge production, which seems to place more value on the immediate applicability, economic viability and/or quantifiable measurability of research, it stands in need of a simple yet powerful defense. The often mistakenly presumed triviality of engaging with science fiction artefacts that still prevails in certain quarters of academia demands to be dispelled by emphasizing both its scientific value and its academic relevance.

The potency and relevance of contemporary forms of popular culture as tools for 'doing' culture studies are particularly pertinent when it comes to the genre of science fiction not least because we find a *democratizing/political spirit* at the heart of its wide range of *allegorical intentions*. For one, the genre is informed by the very basics of the scientific method – or, at least a semblance thereof. Even more importantly – from an (American) culture studies point of view – science fiction challenges its readers/viewers/players with the seemingly simplistic yet intellectually provocative question: *what if?* This is especially true for mass media phenomena which have enjoyed global resonance – from *Star Trek* to *Mass Effect*, and from *Star Wars* to

Interstellar to name but a few. The research conducted and the knowledge produced as part of my dissertation has directly fed into their innovative application in the culture studies classroom on both the undergraduate and graduate level.

Consequently, my paper aims to show how science fiction narratives are not mere escapist fantasies. I will showcase both methodological/pedagogical approaches for how to effectively engage with visual science fiction in class settings, and specific examples drawn from visual science fiction which I have repeatedly used as entry points to exemplify the basic tenets of critical/cultural thinking.

CHRISTOPHER HERZOG (Salzburg):

Un-Seeing the Truths of Science: Renegotiating Concepts of the Human in Contemporary British (Neuro)Science Plays

In my PhD-project, I am focussing on representations of human consciousness in contemporary British neuroscience plays. Central research questions include: How do these plays situate neuroscience in relation to ideas of (in)authenticity, realism or the (non)mimetic? What is the epistemological status of neuroscience on stage? How is neuroscientific knowledge transformed?

Contemporary science plays, a sub-genre marked by representations of the natural sciences, have predominantly been categorised by either the discursive truth-value of the science represented or the performative merging of theatrical structure with scientific content. These approaches proceed from the assumption that science plays are, at their core, 'scientific', 'rational' and 'informative', structured by a density of scientific knowledge. Science plays are therefore said to differ from epistemically 'less' substantial genres (e.g., science fiction) or modes (e.g., the pop-scientific). I am arguing against educational functions of science plays and for an epistemically more nuanced understanding of the genre. I will exemplify this by analysing neuroscience plays that represent 'deviant minds': brain pathologies (e.g., anterograde amnesia) or mental illness (e.g., depression). These representations are situated against the dominance of visual evidence in neuroscience. Neuroscience plays transform the cultural authority surrounding scientific looking into a theatrical semiotic signifying process; they renegotiate body-mind problems by staging consciousness as a complex theatrical sign: the mind (signified) as contained in the brain (signifier) along the conceptual image schema of containment. Methodologically, I am approaching my corpus with the recent theory of cognitive blending, which emphasises the (virtual) spectator's active construal of meaning in contrast to the notion that neuroscientific knowledge is imparted unidirectionally to the audience. I will propose the thesis that the spectator projects into theatrical 'megablends' to fuse with deviant minds and scientists as their counterpart and to merge into a 'unique' being: a normative cultural self. Neuroscience plays, then, are a form of meta-visualisation: theatrical communication structure contributes to an 'un-seeing' of neuroscientific knowledge, challenging the spectator to 'see' through the pervasive force of how 'brainhood' is equated with a monopoly of defining human identity.