MARTIN KALTENBACHER / THOMAS KALTENBACHER (Salzburg):

The Relevance of Eye-Tracking for Multimodal Analysis

Eyetracking experiments bear the potential to confirm, refute or re-interpret results gained with traditional methods of multimodal discourse analysis. Tests conducted with janitors, students, and faculty at the University of Salzburg on how various verbal and visual items influence the reading paths in www-texts have led to new insights into the reading and decoding of complex multimodal texts. These insights may not have been won with traditional analytical methods, such as heuristic interpretation, introspection or retrospective protocols. Salient items, like photos or logos, can be irrelevant for the reading process and may get ignored by the reader in particular reading contexts. Vectors (arrows, edges and picture frames, subtitles and subheadings) steer the reading path to a far greater extent than hitherto assumed. Co-thematic ties between cohesive but semiotically divergent items, such as images and their verbal descriptions or textual directives on how to view particular visual representations, get processed and carried out differently, depending on the particular reading task.

MELANIE KERSCHNER (Linz):

Rhetorical Tropes in the News – A Culture-Contrastive Perspective

"There is probably no other discursive practice, besides everyday conversation, that is engaged in so frequently and by so many people as news in the press and on television" (van Dijk, 1991, 110).

Opinion-based genres, such as editorials and comment articles, have the goal to shape public opinion by commenting on events already addressed by other journalistic genres in the respective newspaper. Often, they deal with news events that either attract high public interest or that are of social relevance. In doing so, they adapt a variety of personalisation strategies to bridge the "discursive gap" (Fowler 1991, 47) between the text producers and the readers of this mass medium. One of these personalisation strategies are the use of rhetorical tropes.

The following empirical study aims at exploring the role of (semantic and syntactic) rhetorical tropes in the Austrian and the Italian quality press. For this purpose, 20 editorials from the Austrian *Der Standard* and *Die Presse* and the Italian *Corriere della Sera* and *L'Unità* have been scrutinized for differences and similarities in the function and the context of the semantic (i.e. antithesis, neologism, metaphor, metonymy, irony, hyperbole, personification, oxymoron, intertextuality, and simile) and the syntactic (i.e. parallelism, chiasm, climax, and rhetorical question) rhetorical tropes used.

After a brief introduction of the four newspapers, the presenter will give examples for each rhetorical trope in both corpora and explain them by referring to the semantic context they were used in. The normalized findings will then indicate trends on the preferences of each news culture and will also contextualize the findings by citing key facts about the media landscape of the two news cultures.

Session 2 (Chair: Hugo Keiper)

JOHANNES WALLY (Graz):

Conceptions of 'Human Nature' as a Key Aspect of the Implied Worldview of Narrative Fiction: Daniel Defoe's *Robinson Crusoe*, Michel Tournier's *Vendredi*, and Stephen King's "Survivor Type"

This talk presents a reading strategy by means of which aspects of the implied world-view of narrative fiction can be systematically analysed. Taking Lotman's notion of the world-modeling function of literature as its point of departure, I will argue that with regard to a given worldview topic such as 'essence of life' and 'human nature', a narrative text is ultimately determined by an overriding hypo-thesis. I will then apply this working assumption to a foundational work of the English novel, Daniel Defoe's *Robinson Crusoe*, and to two twentieth-century re-writings, Michel Tournier's *Vendredi* and Stephen King's "Survivor Type". I will argue that the assumption of such a dominant hypothesis can indeed serve as a helpful tool in order to access and de-scribe the ideological deep structure of narrative texts, although further testing is required.

ELISABETH SCHOBER (Salzburg):

History via Film and Television: The Double Layer of Ideology in Medialized Representations of the Past

Encountering history through films and television shows gives us the feeling that we have 'met' and 'got to know' people from the past, since these medialized repre-sentations offer an emotional world that helps us understand a target culture from a different perspective, given the many means by which, for instance, the historical film and period drama attempt to provide ample space for identification in the viewer. At the same time a growing number of films and TV-shows create a critical awareness in the audience by setting up a double layer of ideology: that of the past is encountered by a present point of view, which in turn invites audiences to question traditional forms of historical representation and discover new ways of looking at the past.

　　In a cross-over between media didactics and ideological criticism this paper will present several examples from contemporary film and television that engage with the past as well as with questions of representation and will provide ideas for methods to integrate such content in the classroom.

Session 3 (Chair: Sylvia Mieszkowski)

CARINA RASSE (Klagenfurt):
Poetic Metaphors: Creativity and Interpretation

My dissertation explores the relevance of conceptual knowledge and embodied ex-periences in structuring and understanding abstract concepts in the context of poetic narratives. On the one hand, I will explore whether poets create conceptualizations of

their experiences when they produce metaphors. On the other, I will analyze whether readers draw, if at all, on similar conceptual metaphors as the poets do when they try to make sense of metaphorical expressions in a poem.

The proposed project builds on the works of scholars that study the interplay between conceptual knowledge, embodied simulation processes, and the production and comprehension of figurative language (e.g. Lakoff/Johnson 1980; Lakoff/Turner 1989; Gibbs 1994, 1999, 2017; Colston 2015; Tsur 1992; Freeman 2011; Gallese /Cuccio 2018). Yet it will be different to studies conducted in the past as the results will not be limited to the analyses and interpretation of a scholar, or to the responses of either the authors of the poems or the readers. Instead, it takes all three perspectives into account.

The project uses questionnaires, in-depth interviews, written Think-Aloud Protocols, and a psycholinguistic experiment for data collection. The corpus of texts used for the empirical studies consists of eight contemporary poems which will be analyzed by the applicant for conceptual metaphors and metaphoric themes they comprise. In the first two empirical studies, the authors of these eight poems will be asked, using questionnaires and online interviews, to reflect upon their use of metaphors, to name their sources of metaphors, and to define their purpose of using figurative language. In studies three and four, the same eight poems will be presented to the participants who will be asked to read and, following different tasks, interpret the poems and their metaphors. In the discussion of the data, I will compare the findings of the first two sub-projects (authors' reflections) to the findings of the other two sub-projects (readers' interpretations), examining similarities and/or differences in poetic metaphor production and comprehension.

The focus will be on the extent to which the use and understanding of metaphorical language requires access to cross-domain mappings, and whether, or not, authorial intention shapes people's engagements with poetic metaphors. Finally, the implications of the results will be discussed for theories of metaphor in language, thought, and communication.

References

Colston, L. H. 2015. *Using Figurative Language*. New York: CUP.
Freeman, M.H. 2011. The Aesthetics of Human Experience: Minding, Metaphor and Icon in Poetic Expression. *Poetics Today* 32(4): 717-752.
Gallese, V. & Cuccio, V. 2018. A Peircean account of concepts: Grounding abstraction in phylogeny through a comparative neuroscientific perspective. *Philosophical Transactions of the Royal Society B, Biological Sciences:* 1-10.
Gibbs, R. 1994. *The Poetics of Mind: Figurative Thought, Language, and Understanding*. New York: CUP.
_____. 1999. *Intentions in the Experience of Meaning*. New York: CUP.
_____. 2017. *Metaphor Wars: Conceptual Metaphor in Human Life*. New York: CUP.
Lakoff, G. & M. Johnson 1980. *Metaphors We Live By*. Chicago: U of Chicago P.
Lakoff, G. & M. Turner. 1989. *More than Cool Reason*. Chicago: U of Chicago P.
Tsur, R. 1992. *Toward a Theory of Cognitive Poetics*. Amsterdam: Elsevier Science Publishers.

JOSHUA PARKER (Salzburg):
New York in Wartime Austrian Refugee Poetry

The United States offered asylum to some ten thousand Austrian refugees fleeing Europe between 1938 and the Second World War's end, among them many of the 1,200 writers who fled Vienna during those years. Most passed through New York, and many remained in Manhattan throughout the war and often long after, with mixed feelings of longing for their home city, as well as feelings of gratitude, amazement and repulsion at America's largest metropolis.

This paper examines the overlapping of Austrian and American cultures in several poems from this body of literature – in particular Austrian responses to American sights and sounds, and later, in the writings of authors who returned to Vienna after the war, of how resonances from their American experiences were carried back and transposed onto the postwar Austrian landscape. The authors under discussion were, in every sense, a lost generation, thankful to find in the United States, as Hermann Broch wrote, "a new page." With their books banned in German-speaking lands, they were often left wondering, as Max Roden asked, "*Bin ich noch Hirt einer Herde, / die sich in Worten ermißt?*" ("Am I the shepherd of a flock / which can still be weighed in words?"). Even if careers and dreams of such displaced persons were not always, as Roden worried, "*Blüten im Schnee*" ("blossoms in snow"), their work often remained, Erich Fried wrote, a body of "*Gedichte ohne Vaterland*" ("*Poems without a Country*").

The paper focuses on the work of Margarete Kollisch, Mimi Grossberg and Greta Hartwig-Manschinger, whose poems, poignant and ironic, cast light on the experiences of individuals moving between two cultures, navigating between them across the mid- twentieth century.

Session 4 (Chair: Markus Oppolzer)

MANON LABRANDE (Vienna):
"The Plague of Poisonous Literature": Contamination, Circulation, Dissemination, and the Penny Dreadfuls

Serialised gruesome stories published in the UK from the end of the 1830s to the 1890s and sold in weekly instalments for the price of one penny, the Penny Dreadfuls were primarily targeted to the working class at a time where literacy was booming, and are characterised by murder-driven plots, terrorising characters, suspense and sensationalism. Printed on cheap paper and sold in mass quantity, the speed of publication and the necessity to keep up with the demands of a growing market, added to the publishers' low budget, meant that quantity superseded quality. In the political context of enfranchisement reforms, the Penny Dreadfuls were soon discarded by the Arnoldian view on culture as "dreadful" both in content and in style, and sparked a vast quantity of criticism in the form of a heavily mediatised public war against their successful industry, which led to a rejection from scholarly discourse all the way until the 1960s.

Through a literary and cultural analysis of their materiality, their literary content, and the discourses they triggered in nineteenth-century criticism, my PhD project investigates the direct impact of the Penny Dreadfuls on their contemporary society as well as on later literary works and genres through the exploration of the concept of circulation in and of these texts. The instalments circulated through the city and through communities, fostering a newfound social spirit of gathering and satisfying the growing readership's morbid tastes, while at the same time other parts of society were trying to stop their physical and metaphorical circulation and limit their impact, using analogies of 'contamination' and 'contagion'. Meanwhile, the texts themselves, on an intradiegetic level, prove to be filled to the brim with discourses and metaphors of circulation capturing the social, economic, temporal, spatial, and medical dimensions of society. The Penny Dreadfuls seem to revel in proving the Victorian social anxiety of cleanliness justified; and this pervasiveness of the different dimensions of circulation is precisely what my project seeks to address.

HARALD FREIDL (Vienna):

Margaret Cavendish's *The Description of a New World, Called the Blazing World* (1666) and Early Modern Ideologies of Species

This dissertation project analyses Margaret Cavendish's *Description of the Blazing World* (1666) from the perspective of Human-Animal Studies. Published as an appendix to her treatise *Observations upon Experimental Philosophy*, Cavendish's utopian romance features anthropomorphic animal characters who occupy the space between humans and other animals on the species continuum implied in the taxonomical and ontological design of the storyworld. Cavendish attacks Cartesian dualism, arguing that matter and spirit cannot be separated, that even the minutest speck of dust is imbued with life. And she infers normative ethical statements from this. With recourse to the variety of early-modern literary, philosophical, political, and religious intertexts found in its proto-novelistic discourse, this thesis will answer the questions of how *Description of the Blazing World* imagines nonhuman beings, cultures, and societies, and how these representations relate to actual human-animal relations in early-modern England. The 'question of the animal,' then as today, is closely linked to questions of power and of what it means to be human. Cavendish links it to issues of gender and class. An assessment of the implied worldview in *Description of the Blazing World* is complicated by the ideological polyphony which Cavendish puts into the mouths of her literary alter egos in the narrative. A careful narratological analysis will, therefore, form the basis of this thesis. Positioned at the intersection of Cultural & Literary Animal and Early Modern Studies, it seeks to fill respective lacunae in each, continuing the task of exploring the relevance of Cavendish's theories and art to early-modern philosophy and to the development of English literature, while at the same time further illuminating the blind spot of human culture that are the concerns of nonhuman animals and the way they and their relations with humans are con-trolled, imagined, and represented in human cultural production.

GUDRUN TOCKNER (Graz):

"Art that tickles the spectator": Thinking about Early Modern Plays and Their Audiences

The performative turn in the study of drama and theatre has brought with it a corollary interest in theatre audiences. Even when discussing contemporary productions, however, studies grapple with the ephemeral nature of performance and reception and conflicting views about the nature of spectatorship. How, then, can researchers working on early modern plays theorise about these texts' engagement with the people who came to see and hear them in performance? Recent scholarship in the field has been open about the 'informed guesswork' involved, with titles like *Imagining the Audience in Early Modern Drama* (Low/Myhill, 2011) and *Imagining Spectatorship* (McGavin/Walker, 2016). But how informed can this imaginative act be, and exactly how does it engage with the dramatic texts themselves, in print or manuscript, which form the largest part of the body of evidence we have for theatrical and spectatorial practices in the London public theatres around 1600? Drawing together concepts from theatre history, performance studies, and dramatic theory, this paper will discuss some of the methodological problems and possibilities of this field of research.

Session 5 (Chair: Gabriella Mazzon)

JULIA WEISSENBÖCK (Salzburg):

#Digiteach It! Digital Know-How for (Future) Teachers

Much is demanded of teachers nowadays. While methodological, subject and language-related competence still forms the core skill set of EFL teachers, another competence, mainly neglected in the past, has now entered the stage: digital competence. (Brandhofer et al. 2016)

Autumn 2018 saw the implementation of a mandatory curriculum for "Digitale Grundbildung" in all schools in Austria and teachers, irrelevant of their subject, are now legally required to integrate digital tools in their teaching and, more importantly, teach their students how to live successfully in our digital world. (BMBWF (Bundesministerium für Bildung, Wissenschaft und Forschung) 2018)

How should teacher-training students ever be able to do that? It is easy to believe that they don't need extra training since they belong to the smartphone generation anyway, but this is a false belief. It's not enough to be able to use a smartphone, teachers have to be able to combine their know-how of methodology with a digital skill set. Thus the digi.kompP, a framework outlining digital competence for teachers, has been designed. (Brandhofer und et al. 2016) Teachers nowadays need to know legal frameworks, copyright laws, apps and tools they can safely use with their students and on top of that, everything should complement their EFL teaching.

As the Ministry of Education is on the brink of rolling out its "Masterplan Digitalisierung" (also affecting the teacher training programme) it is high time to integrate digital competence in EFL teacher training courses. So as part of the FD Praxis Proseminare, a #digiteach course has been introduced. In this course students

become familiar with various frameworks, the so-called 21st Century Skills, apps and tools that can easily be used with pupils, concepts such as the "flipped classroom" or augmented reality, and they also receive help to get their professional networking started. To encourage networking with other professionals, experts from other educational institutions have been invited to hold guest lectures in this course, starting a co-operation with much potential. It is hoped that this course equips our teacher training students with the necessary skills to face the challenges ahead.

References

BMBWF (Bundesministerium für Bildung, Wissenschaft und Forschung). 2018. *Verordnung der Bundesministerin für Bildung, mit der die Verordnung über die Lehrpläne der Neuen Mittelschulen sowie die Verordnung über die Lehrpläne der allgemeinbildenden höheren Schulen geändert werden.* https://www.ris.bka.gv.at/Dokumente/BgblAuth/BGBLA_2018_II_71/BGBLA_2018_II_71.pdfsig.

Brandhofer, Gerhard, und et al. 2016. „digi.kompP - Kompetenzmodell". BMBWF. http://www.virtuelle-ph.at/wp-content/uploads/2016/09/digi.kompP-Grafik-und-Deskriptoren-1.pdf.

Brandhofer, Gerhard, Angela Kohl, Marlene Miglbauer, und Narosy. 2016. „Die Medienkompetenz der Lehrenden im Zeitalter der Digitalität - das Modell digi.kompP". *Open Online Journal for Research and Education*, Nr. 6 (Oktober). https://journal.ph-noe.ac.at/index.php/resource/article/view/305.

MELISSA KENNEDY (Vienna/Linz):
Storying Our World: Narratives of a Happy, Fair, and Sustainable World

The power of narrative in forming beliefs and values about the economy is becoming an increasingly mainstream idea. Building on early work such as on the rhetoric of economics by Deirdre McCloskey (1990, 1994, 2006) and in identity and behavioural economics by George Akerlof/Robert Shiller (2009), by 2017 Kate Raworth claims that "[e]verybody's saying it: we need a new economic story, a narrative of our shared economic future that is fit for the twenty-first century" (2017, 12) and George Monbiot argues that "[c]hange happens only when you replace one story with another. […] Those who tell the stories run the world" (2017, 1). The ten years since the financial crisis has seen an outpouring of texts across the social sciences that criticise global capitalism as unequal, unjust, unethical, and unsustainable. Instead of the primacy of market and finance, the argument for human, social or ethical economics is gaining force, with a more inclusive understanding of the economy as concerned with the well-being and sustainability of family, community, and the environment. Considerations of ethics, emotion, and behaviour lie at the heart of Humanities scholarship, in which literary and cultural studies work directly with narrative. In my research project 'Storying Our World' I analyse what popular films, series, television, computer games, and literary fiction tell us about choices, priorities, and desires. Recurring storylines of community collaboration over individualistic competition, well-being over wealth, sustainability over growth, and work-to-live not live-to-work, mesh closely with the economic turn to ethics and values. Against Raworth's and Monbiot's claim that we need a 'new' economic narrative, I argue that *we already have* the models of a fair, just, and sustainable social life-world.

Very much early day in this research project, this talk lays out the parameters of the study, its research categories, theoretical bases, and its potential as a topic in literary and cultural studies seminars.