

Sima Khezrlou / Christiane Dalton-Puffer (Vienna):

Effects of Training Pre-Task Planning on L2 Speech Process and Product in CLIL Classrooms

Content and language integrated learning (CLIL) appeared alongside early proposals for task-based language teaching (TBLT) in the 1980s, both emphasizing real-life, meaning-oriented language use. However, learners' primary focus on content in these approaches leads to less attention being available for language, resulting in cognitive overload for learners (Skehan, 2014). This ongoing study aims to explore how training Austrian CLIL geography learners to use effective pre-task planning strategies can optimize their attentional resources for both content and language. Objectives of this study include understanding what learners do during the pre-task planning time, if they find their planning activities effective, whether their planning behaviors are related to their speaking performances, and whether they could be trained to plan more effectively. Preliminarily, an exploratory and qualitative approach, using retrospective interviews, will be adopted to gain insights into learners' planning behaviors before performing geography speaking tasks. The interviews will inform the development of a coding scheme based on Levelt's (1989) speech production model. A set of training principles will then be derived from exploratory data analysis and presented to the learners over two sessions within regular classroom time. Both the short-term and long-term impacts of training on participants' task performances regarding the speaking process (focus on linguistic form) and product (complexity, accuracy, lexis, and fluency—CALF) will be evaluated. Additionally, videotaped stimulated recalls will offer deeper insights into learners' focus on form during the speaking process. This project will form the basis for the development of effective training principles, designed to equip CLIL learners with the necessary strategies to enhance both the content and language of their oral task performances. In conclusion, this study seeks to bridge the gap between theory and practice in language learning pedagogy, facilitating the development of effective pedagogical approaches tailored to the unique needs of CLIL learners.

Herbert L. Colston / Alexander Onysko / Lisa Papitsch / Carina Rasse / Iris van der Horst (Klagenfurt):

Images in Idiom Dictionaries: Which Type of Visuals Do L1 English Speakers Prefer to See?

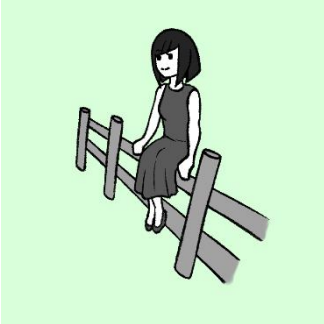
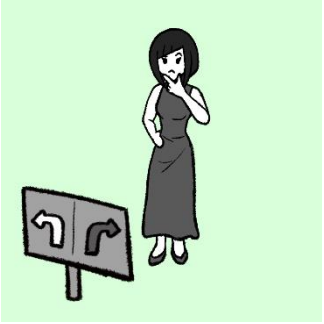

Idioms are important elements of language use that are characterized by figurative processes of meaning construction (see, e.g., Gibbs 1994; Dobrovol'skji 1997; Langlotz 2006). In the context of second language acquisition, understanding and using idioms is an indication of language proficiency. Although previous research established that both etymological information and imagery play an important role in metaphoric language processing (Katz et al., 1988), the positive effects of visual input remain unclear particularly for idiom learning (e.g., Boers & Lindstromberg 2008; Boers et al. 2009). The often contradictory results stem, most likely, from ineffective visuals. Boers

et al. (2009), for instance, noted that their photos and illustrations depicted the literal origins of the idiomatic expressions, which conflicted with explanatory notes on figurative meaning, thus triggering weaker retention compared to the no-visual control group.

To take a further step in exploring the potential usefulness of images in contexts of idiom learning, the present study investigates which type of images L1 English speakers prefer in combination with English idioms. We distinguish the following types of images (see Figure 1):

- Type A, which depicts the literal scene set up by the constituents of the idiom
- Type B, which depicts the meaning of the idiom (i.e. the figurative referent)
- Type C, which combines the visualization of the figurative meaning of the idiom with the depiction of the literal scene of its constituents

Figure 1: Example of three image types for the idiom ‘to sit on the fence’

		
<p>(A) literal meaning</p>	<p>(B) figurative (commonly understood) meaning</p>	<p>(C) combined literal/figurative meaning</p>

To investigate whether the different types of images will trigger preferential choices, we collected ratings from 60 L1 English speakers on 21 idioms in English. Each idiom was accompanied by 3 visuals (Type A, B, and C). Participants were asked on a scale how well the idiom would work in a dictionary and how familiar they are with the idiom. The results showed that the preferred image type combines the literal and metaphorical components of an idiom (Type C). We will discuss how these findings may bear relevant implications for language learners and teachers as well as for designers of educational materials, dictionaries, and textbooks.

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Session 2 (Chair: Julia Hoydis)

Sarah Back (Innsbruck):

The Role of the Body in Contemporary Feminist of Colour Authorship: Bernadine Evaristo's *Bodying* Practice

This paper explores Bernadine Evaristo's approach to authorship that challenges eurocentric and patriarchal restrictions on female authorship of colour. The focus is on Evaristo's authorial subjectivation practice *bodying*, in which she uses 'the' body and her own body to create fluid authorial "subject forms" (Kyora). The analysis is centred on critical examinations of her *Sunday Times* UK editorial project *BEAM* and Instagram postings of her body, exploring the conveyed messages formed through her strategy of 'showing and informing' (i.e., the strategic integration of transmedia and intermedial narratives and the formation of socio-political standpoints based on the presentation of 'the' and her body). Consequently, the project and the postings are examined in relation to established gazes (e.g., decolonial gazes forming 'oppositional aesthetics'), cultural and political contexts of creation, and their interplay with other forms of authorial production such as online essays, activist work/projects or even advertisements, as well as audience and spectatorship.

It will be found that the body provides a medium for combining formerly frequently non-combinable – authorial, feminist, activist, brand, etc. – subject positions (due to societal accusations of, e.g., 'selling out' concerning female author of colour), and for creating fascinating forms of authorship that contribute to the liberation of non-male bodies of colour from the long-standing 'bodily crisis' they have endured. Thus, the body, in Evaristo's case, functions as a sight where the fusion between authorial presentation and creation (Hashemi Yekani et al.) takes place; this allows for a departure from static and limited notions of (feminist of colour) authorship, and the development of more fluid subject forms through the body.

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Christoph Singer (Innsbruck):

"Everything Feels Suspended": Narrating the Temporalities of Depression

In *Depression: A Public Feeling*, Ann Cvetkovich discusses the societal causes of mental distress. Her scholarly analysis is accompanied by the Depression Journals, a personal account of life with depression. Cvetkovich reflects in this "critical memoir" how depression altered her perception of time and narrative sense of self and states that

“my sense of time became very distorted, and I lost the ability to inhabit the normal rhythms of the day.” Accordingly, her journal mirrors these disrupted temporalities by means of repetition, non-linear chronology, and the subversion of retroactive teleology.”

Depression is a form of mental distress that alters the perception of time – “chrono-pathology”. Consequently, depression not only conflicts with the rhythmicity of ‘daily life’ – “chrono-normativity” (Freeman 2010). This paper will discuss the intersections of chrono-pathology and chrono-normativity in Natasha Brown’s auto-fictional *Assembly* (2021) and Zoe Quinn’s text-based digital game *Depression Quest* (2013). Both texts are more similar than they appear at first sight. Both are genre-bending, auto-fictional, present-tense-narratives that attempt to relate and mimic the disruptions of mental distress as perceived at the moment of living through it, rather than post-hoc. In doing so, they question narrative as a viable way of relating crisis and consider other forms, modes and media of communicating mental distress.

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Session 3 (Chair: Dieter Fuchs)

Shefali Banerji / Julia Lajta-Novak / Claire Palzer (Vienna):

Poetry Off the Page: Literary History and Spoken Word, 1965-2020

A vital field of poetic production, the spoken word in poetry has experienced a noticeable boom for more than half a century. Cultural phenomena such as jazz poetry, Beat poetry, dub poetry, and poetry slam have given rise to thriving performance scenes across the world. The proliferation of new technologies and modes of distribution – via archives, the internet and other digital forms – has made spoken word more accessible than ever before.

“Poetry Off the Page” (PoP) is a five-year project at the University of Vienna that centers poetry as spoken word. It is undertaken in collaboration with the British poetry organisation Apples and Snakes, Goldsmiths University of London, Queen Mary University of London, University College Dublin, and the National Library of Ireland, among others. PoP researchers investigate the significance of poetry performance to recent British and Irish literary history, taking account of the aesthetic and political potential of oral performance in conjunction with the alternative institutional structures, publication channels, career pathways, presentational formats, styles, and poetic genres that have emerged from its dynamic performance scenes.

In this presentation, we will first introduce the key aims and questions of Poetry Off the Page as well as major milestones of the project. Subsequently, doctoral researchers Claire Palzer and Shefali Banerji will present their projects “Spoken Word Poetry in Ireland: Placing Voice in Performance” and “Spoken Word Theatre in the UK: Origin, Development, Influences”, respectively.

Elena Ippendorf (Klagenfurt):

Criminal Landscapes: Imagining Wales in Contemporary Crime Narratives

Gwyn A. Williams famously stated: “Wales [...] is a process [...]. Wales is an artefact which the Welsh produce; the Welsh make and remake Wales day by day and year after year. If they want to” (23). It is this project’s contention that one of the principal arenas in which Wales is currently being imagined, being made and remade is that of crime narratives on page and screen.

Crime narratives from and about Wales experienced an unprecedented boom since 2016 which has so far gone unexamined by critical research. They are, this project posits, cultural texts particularly well suited to investigate narratives of communal identity. Regardless of medium, they are widely received by a heterogeneous (reading) audience and demand an active consumer, conducting their own investigation alongside or in lieu of a detective figure. They are by nature investigative, pose questions about order and deviance, belonging and exclusion, and by depicting the transgression of socially constructed boundaries, serve to scrutinise these boundaries themselves. Crucially, they sell well within and across national borders. It is bilingually produced Welsh TV crime drama in particular which has made Welsh cultural difference visible and audible beyond Wales and thereby decentralised received notions of Britishness. Within Wales these productions perform important cultural work, e.g. working towards “Cymraeg 2050”, the Welsh government’s goal to reach a million Welsh-speakers by 2050.

The crime narratives share a preoccupation with notions of place beyond boundaries of medium. By combining borrowings from postcolonial and transnational theory, neither of which is entirely suitable to the complex Welsh situation, with a hauntological approach as well as what Michael Shanks terms “the archaeological imagination”, this project aims to examine how the Welsh ‘place-in-process’ is currently negotiated in the popular imagination and fill a notable gap in the field of research.

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Hugo Keiper Session 4 (Chair: Bernadette Keiper-Fimbinger)

Johannes Wally (Graz):

Conceptualizations of Forgiveness and Implied Values in Graham Swift’s *Last Orders* (1996) and Charlotte Wood’s *The Weekend* (2019)

This talk focuses on Graham Swift’s novel *Last Orders* (1996) and Charlotte Wood’s novel *The Weekend* (2019). Specifically, it aims to identify those values which are implicitly negotiated by the respective novel’s conceptualization of forgiveness. The talk is based on Lotman’s theorem that literary texts constitute secondary models of the world and the corresponding notion that literary texts imply worldviews. The talk

will highlight structural and thematic similarities between the two novels and show that the different socio-economic realities modelled by both texts result in different conceptualizations of forgiveness. These, in turn, highlight different values. With regard to *Last Orders*, the central value underlying the novel's treatment of forgiveness seems to be autonomy. With regard to *The Weekend*, it seems to be an ontologized understanding of truth.

Gerfried Ambrosch (Munich):

“I am the Real and Proper Poet Laureate”: Examining the Idiosyncratic Poetry of British Music Icon Morrissey.

Over four decades, British singer Morrissey has crafted a substantial body of song lyrics, complemented by two widely praised books – his *Autobiography* and the short novel *List of the Lost*. Drawing from both the classics of English literature and contemporary cultural tropes, his work has been marked by wit, introspection – and controversy. This presentation, which is based on a 2018 essay, takes its title from Morrissey's ironic self-perception as the true Poet Laureate, if not of the entire Anglophone world, then at least of contemporary pop culture, from which he often distances himself. Instead, he spiritually aligns himself with literary figures such as Oscar Wilde and artists from bygone eras, whose influence permeates the singer's artistic vision. The presentation will delve into Morrissey's oeuvre by examining select excerpts from his lyrical compositions, employing lyric analysis methods, cultural studies approaches, and insights from text-music studies.

Session 5 (Chair: Ute Smit)

Elisabeth Frank (Innsbruck):

Everyday Life in Perpetual Crisis: Analysing Contingency in *Years and Years* (BBC/HBO 2019)

This paper examines the underexplored concept of ‘contingency’ within the practice of Conjunctural Analysis by offering a reading of Russel T. Davis' BBC/HBO miniseries *Years and Years* (2019). While the key questions of Conjunctural Analysis are “What is going on?” and “What does this have to do with everything else?” (Gilbert 5), the focus on ‘contingency’ allows me to add the question “What if...?” to the arsenal of critical inquiries. Conjunctural Analysis, a practice that already advocates a nuanced approach and emphasises complexity, multiplicity and relationality to analyse the contingent forces, power structures, and causes shaping everyday life and common sense, is the ideal method to describe and analyse Russel T. Davis' *Years and Years*.

Years and Years extrapolates from current socio-political trends to envisage a potential future marked by escalating crises and uncertainties. By exemplifying the entanglements of everyday life with a society perpetually in crisis, the miniseries allows examining how contingency functions in and affects cultural narratives. Despite its frequent mention in scholarly works, contingency has seldom been the focal point of analysis. By centring contingency in this talk, I aim to demonstrate the value and the

potential of ‘thinking contingently’ for Cultural Studies and offer insights into the mechanisms of change, resistance, and intervention.

Russel T. Davis imagines what comes after the catastrophe of a nuclear attack by following the Lyons family from the year 2019 to 2035 by accelerating the current crisis. The crisis is used “as an opportunity, a moment of potentially radical change that makes possible the aesthetic forecast of a time beyond or after crisis.” (Bru et al. 11) Building on Lawrence Grossberg’s assertion that conjunctural analysis is capable of telling a “more complicated story” (Grossberg 2010, 62), I aim to leverage the concept of contingency to interrogate the seemingly chaotic interplay of forces, crises, struggles, and contradictions that defy a coherent and causal narrative in order to uncover and analyse these ‘better and more complicated stories’. These stories not only interrogate norms and challenge sites of normalization. They also reveal fields of action and possibility and foreground human agency across political, economic, social and cultural dimensions. This approach intends to uncover and engage with these points of intervention that a conjunctural analysis seeks, therefore identifying and analysing these ‘virtual’ and ‘alternative’ narratives.

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Klaus Hofmann (Vienna):

Emotion and Abstractness in Parliamentary Discourse in Europe

This study investigates parliamentary discourse styles in the United Kingdom and other European countries by combining linguistic data from parliamentary records (Erjavec et al., 2023b) with datasets of affective norms and abstractness (Brybaert et al., 2014; Köper and Schulte im Walde, 2016; Speed & Brybaert 2023; Stadthagen-Gonzalez et al. 2017; Warriner et al. 2013).

Political discourse has proven a rich source for research in the humanities, the social sciences and beyond. Parliamentary records are often at the centre of this research (e.g. Wodak, van Dijk 2000; Calzada Pérez 2017; Thiele et al. 2021). A number of machine-readable, TEI-annotated corpora based on parliamentary records have become available in recent years, facilitating computer-based and specifically quantitative approaches. One of the most prominent projects in this regard is the multilingual comparable ParlaMint data set, which includes parliamentary records from more than 20 European countries (Erjavec et al., 2023a; Erjavec et al., 2023b).

The present study compares parliamentary discourse in the United Kingdom, Austria, Spain, and the Netherlands. The aim of the study is to explore how lexical affective data (i.e. ratings of the emotional value and strength of words) and abstractness ratings may inform our understanding of parliamentary discourse. Specifically, it is asked to what degree language usage as defined by these metrics is dependent on country, gender and political orientation. Regression modelling is applied to investigate the impact of these predictors (R Core Team 2024).

The results suggest that all of the listed predictor variables significantly impact parliamentary discourse styles, but also that there are important interactions among them, pointing toward country-specific alignments of gender and political orientation with the use of emotional and abstract language. Moreover, there is evidence for a characteristically male right-wing populist mode of parliamentary discourse, marked by negative and non-abstract language.

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Georg Marko (Graz):

“If completeness of collection is secured, a correlation can be found.” A Corpus Study of the Rise (or Non-Rise) of Passive Voice in Medical Articles from 1700 to the Present

Passive voice is a grammatical construction that allows language users to highlight actions, events and processes and to background human participation in the latter, mainly because certain semantic roles – most notably agents – do not need to be

explicitly mentioned. This is – legitimately or not – supposed to enhance the abstraction, genericness and objectivity of statements, which is an important reason why the use of passive is associated with scientific registers.

While abstracting from human participation is certainly a relevant conceptual strategy in science, it also might mean that the human element in representations of the world is made less visible. This why passive voice can be argued to contribute to the depersonalization of world views conveyed and constructed in and through texts.

Depersonalization has for a long time been a relevant topic in the history of medicine, where some scholars have critically suggested that over the course of the last 300 years, medical science and medical practice have lost sight of the individual sick person, focusing instead on sickness as an independent entity and on abstract data (in the shape of laboratory values or images) (cf. Jewson 1976, Foucault 2011 [1963]).

This paper will look at the connection between the conceptual strategy of depersonalization and passive voice in medical discourse, examining whether we can indeed see an increase in the use of passive constructions since 1700, with a special focus on medical articles.

The study examines a 1-million-word corpus of 325 articles, each one representing one year between 1700 and 2024. The texts are taken from the *Philosophical Transactions of the Royal Society* (for the 18th century) and from major medical journals (for the last two+ centuries) (including the *New England Journal of Medicine*, the *Journal of the American Medical Association*, and *Lancet*). Frequencies are calculated for each decade and then presented chronologically to see whether there are any clear developments. The results for the use of passive voice are compared to constructions assumed to have similar effects, including nominalizations (e.g. *findings*), unspecific agents (e.g. *researchers have found*), or grammatical metaphors (e.g. *this study has found*).

I will also discuss theoretical and methodological challenges of studying passive voice in a large corpus.

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Session 6 (Chair: Alexander Onysko)

Roger Dale Jones (Klagenfurt):

EFL Textbook Strategies of Evoking Empathy: A Critical Investigation of Education for Sustainable Development Tasks

Empathy is perhaps one of the most central and unquestioned educational concepts in today’s culture. It plays a strong role in peace education and global citizenship education, as empathy is viewed as a precursor to finding peaceful solutions to conflicts. Empathy is also central for education for sustainable development, where it is viewed as a crucial part of informing attitudes that motivate young people to put

their learning about sustainable development into practice, and to cooperate effectively globally with diverse groups of people with diverse interests. Empathy also plays a strong role in foreign language teaching via the concept of intercultural communicative competence, where it is seen as important for the formation of attitudes that can lead to the changing of cultural perspectives. However, despite the centrality of empathy in these current educational concepts, research on empathy also suggests that it is not per se valuable, that it can actually support violent conflict resolution and even hinder more complex forms of intersubjectivity. This presentation will first focus on the concept of empathy – its different conceptualizations, various roles in EFL educational concepts, and reasons for criticizing a blind reliance on the concept in education. Next, the talk will present strategies that EFL textbook tasks use to evoke empathy in learners, including (but not limited to) the fictionalizing and moralizing of suffering, as well as the focusing on negative emotions and the individual experience of suffering. Finally, the presentation will problematize these strategies in EFL textbooks to suggest potential negative (unintended) consequences, and open up a discussion on how empathy could be more appropriately used in EFL educational contexts.

Gerlinde Mautner (Vienna):

Does money motivate you? “Yes and no.” How Business Executives Discursively Navigate Moral Minefields.

“Does money motivate you?” is one of the questions asked of business executives in a series of interviews that have appeared weekly in *The Times* newspaper since 2004. Another is “what does leadership mean to you?”. Gathered together in a corpus comprising 1.1 million words, the interviews offer an interesting glimpse of how business leaders construct positive public personas in the media by aligning with dominant social norms. Thus, somewhat paradoxically, a group that benefits from and actively contributes to the capitalist market economy is at pains to play down and distance itself from the system's foundations – a dilemma reflected in the language used.

The theoretical and methodological framework used here is corpus-assisted discourse studies, or CADS (Mautner 2022; Gillings, Mautner & Baker 2023). Accordingly, the systematic study of micro-level linguistic choices is embedded in, and informed by, macro-level societal structures. To explore the latter, I will draw on leadership studies, now an established field in its own right (Learmonth & Morrell 2019). Reporting on its mainstream and critical strands, I will argue that the field could benefit both conceptually and empirically from adding CADS to the methods mix.

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